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PROCEEDINGS

OF THE

Society for Psychical Research

PART 97

JANUARY 1926

A REPORT ON A SERIES OF SITTINGS WITH
MR. WILLY SCHNEIDER.

EDITED BY E. J. DINGWALL.

INTRODUCTION.

(1) PRELIMINARY.

THE following report deals with a series of sittings conducted by the Society with the Austrian medium Mr. Willy Schneider, in the months of November and December, 1924. Mr. Schneider is probably the most distinguished of modern continental physical mediums. His mediumship was developed early in life, and having had a long series of sittings with Baron von Schrenck-Notzing, he was soon accustomed to that measure of severe control which is so necessary in experiments of this nature. One of the earliest references to his mediumship, accompanied by illustrations which profess to give examples of his alleged teleplastic phenomena, is to be found in von Schrenck's *Materialisations-Phaenomene* (2^e Aufl. 1923, pp. 548-602, Abb. 240-244. Cf. Eng. Tr. 1920, p. 335, figs. 221-225). Telekinesis, however, soon became the

principal feature of his mediumship, although it is said that the movements of objects were caused by teleplastic structures proceeding from the body, some of which were occasionally visible. Early accounts of these sittings were published by von Schrenck in his *Physikalische Phaenomene der Mediumismus* (München, 1920), pp. 102 ff. and a full detailed survey of his later sittings in *Experimente der Fernbewegung* (Stuttgart, 1924) which includes the examination of the medium by the Psychological Institute of the University of Munich.¹

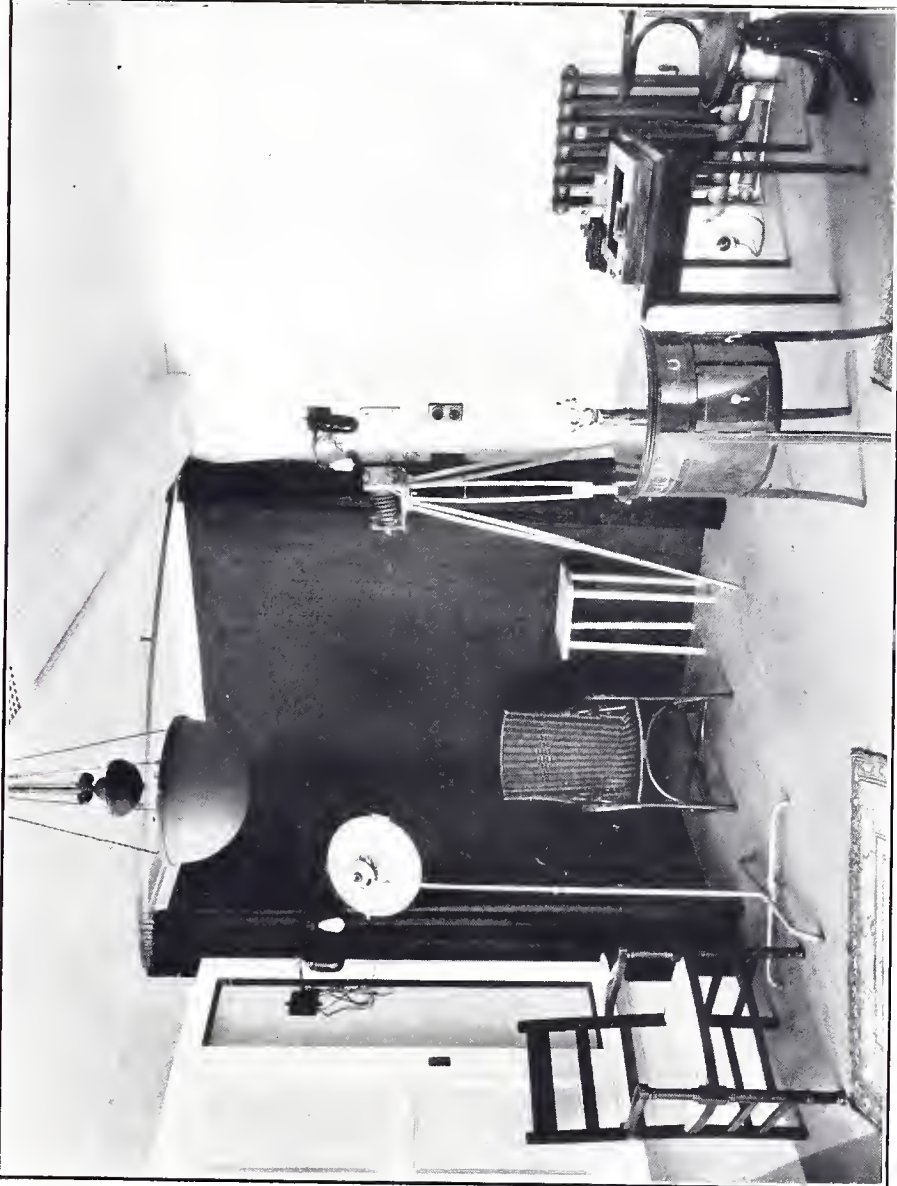
After leaving Baron von Schrenck, Schneider went to Vienna where he lived with Dr. E. Holub, the head of a large asylum at Steinhof, where a series of sittings was held. On February 15, 1924, Dr. Holub died suddenly, but Schneider continued living under the same roof as his widow, who moved from Steinhof into the city. Here more sittings were held and a number of scientific members of the University invited to attend. Mr. Schneider is not a professional medium, and prefers to sit under conditions permitting proper control, laid down by the investigators. I was much impressed when I saw his work in Munich in 1922² and had long wished for the opportunity of seeing more of him. Late in 1924 the opportunity arose, and the Society sent a cordial invitation to Mr. Schneider and Mrs. Holub to visit England and hold a few sittings. The invitation was accepted and towards the middle of November they arrived in England, where they remained until December 14.

(2) THE SÉANCE ROOM.

The room in which the séances were conducted was the Society's own laboratory, which is divided from the rest of the house by a small ante-room and washing^g place. An account of the room was published in the *Journal* for December 1924, p. 342, which we herewith reprint for the convenience of the reader, together with a photograph

¹ See the review of this volume and the controversial material aroused by its publication in *Proceedings S.P.R.*, 1924, XXXIV., 324-332.

² See *Journal, S.P.R.*, Oct. 1922, pp. 359-370.



To face p. 2

of the room to which the account refers. A plan was published in the *Journal* for November 1923, p. 151. The room measures 17 ft. \times 14 ft. and in the photograph will be seen at the extreme right, the note-taker's chair, and in front of it, is the note-taker's table, on which are two rheostats for the central inverted bowl lights and a box for taking notes, internally illuminated through ruby glass. A little to the front and to the left of the table is the gramophone, and behind it, a camera on tripod. Above the camera and to the right are two black switches, a maximum and minimum thermometer, and, just above, a double lamp bracket, with one of the bulbs enclosed in a ruby shade. A similar attachment can be seen on the left hand wall and both of these brackets are controlled separately by sliding rheostats, one of which can be seen a little beneath and to the left of the thermometer. Each rheostat is fitted with a sliding scale attachment.

The cabinet curtains are black satin and slide on rollers along a bow-shaped bar from corner to corner. Just within the cabinet can be seen the medium's chair in the centre, a little table for experiments, and in the ceiling one of the hooks for suspending scales. In front of the cabinet stands the magnesium light apparatus, which is smokeless and adjustable.

The inverted bowl fitting, suspended from the ceiling just by the air grid, has been specially designed for this room and provides upward and downward motion, the bowl itself being detachable by means of two bayonet catches. Within the bowl, which is enamelled white inside, are four lamps on a separately-wired double series, two being of ruby glass and two of white glass, and all controlled at three different points in the room.

Just behind the arm-chair to the left is the sliding shutter which covers the window and effectually excludes light. Heating is provided by a couple of electric radiators, one of which can be seen behind the note-taker's table. As fresh air enters, stale air is drawn out through the central grid in the ceiling by means of an electric fan outside the room.

In the present series, owing to the fact that the medium preferred the same arrangements to which he was accustomed in Vienna, the chair in the cabinet was removed, and a settee with a blue cover was substituted for it. This settee was placed against the back wall, one end coming up to the left hand wall (as seen in the photograph) and the other being just on a level with the right hand curtain seen hanging behind the tripod. This cur-

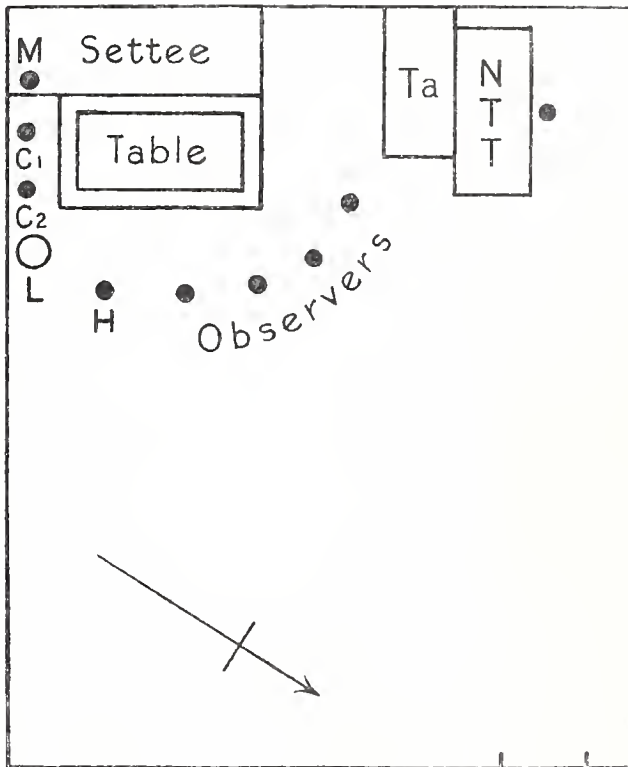


FIG. 1.

tain was drawn in such a manner that its edge hung on a level with the front edge of the end of the settee on that side. (See fig. 1) C1 and C2 are the chairs of the controllers who exercised the control to be described later. L is a tripod upon which stood a snake lampstand with shaded ruby bulb controlled by a rheostat from the notetaker's table; H is Mrs. Holub's seat, whilst the observers were grouped round the table which stood in front of the settee and usually about 6 ins. distant from it. This

table, over which was thrown a large black cloth, measured 2 ft. 10 ins. \times 1 ft. 8 ins. \times 2 ft. $2\frac{1}{2}$ ins. Around the table as seen by the plan, was placed a black gauze screen or fence 2 ft. high, which cut off the possibility of the observers' feet and legs touching the table. On the right, directly in front of the note-taker's table (NTT) stood another table (Ta), on which were placed the various pieces of apparatus used during the sittings. These were usually under the control of the observer seated in the last right hand chair of the arc facing the wall, and will be described in their place.

(3) CONTROL AND GENERAL CONDITIONS.

The control of the medium was substantially the same as that to which he has always been accustomed. As Mr. Schneider is primarily a medium for telekinesis and has his limbs fully under the control of the observers, no detailed bodily examination was necessary. As a general rule before each séance the medium entered the laboratory with two of the observers,¹ and there changed his clothes excepting socks and shoes, being reclothed in a suit of pyjamas and dressing jacket which were his own property, but which were left in the laboratory during the whole period of his visit to the Society. He was then led by the hands to his place (M) on the settle which was at the extreme corner on the left, viewed from in front, and opposite to him were the two chairs destined for the controllers. These faced the note-taker's table, the medium's hands being grasped obliquely, the thumbs and the forepart of the hand by the controller nearer him (Dr. Woolley) and the ends of the fingers by the next controller (Mr. Dingwall). His legs were either extended under the side rungs of the first controller's chair, or one was extended thus whilst the other was placed in front of the chair, although at all times behind the two legs of Dr. Woolley who sat at right angles to him. Around the medium's wrists and ankles were luminous bands, and on certain

¹ In the present series invariably Dr. V. J. Woolley and Mr. E. J. Dingwall.

occasions to be described later, luminous pins were also employed.

Mrs. Holub occupied the chair immediately next to Mr. Dingwall's chair (C2) and in close proximity to the lamp (L), the rays from which illuminated the space between her and the table (T). During the séances her right hand was held by the sitter on the right, and her left, the wrist surrounded by a luminous band, rested on Mr. Dingwall's right arm. The sitter occupying the extreme right of the arc, and whose duty it was to arrange the apparatus as required, also wore luminous wrist bands round both wrists, his left hand when not in use being held during the séances by the sitter next to him on his left. The note-taker (Mrs. E. J. Dingwall), noted the times at which phenomena occurred and any other information which it was thought desirable to record. The accounts of the séances that follow are the contemporary records, supplemented only by observations and corrections made by members of the committee during the meetings usually held after each séance to discuss the results. It was also the duty of the note-taker to be in entire charge of the lights, both the main lighting of the room and the ruby lamp on the front of the table, all of which were controlled by rheostats on her table. Similarly she managed the gramophone when it was wanted, changing the records and attending to the winding. There was no special committee appointed for the investigation: persons were invited as seemed desirable, but Mrs. Holub, Mrs. J. G. Robertson,¹ Dr. V. J. Woolley and Mr. and Mrs. Dingwall attended all the sittings throughout the series. Later Mr. W. H. Salter became a permanent sitter, and to him fell the task of arranging the apparatus and occupying the seat at the extreme right of the arc. The position of the other sitters is indicated in the report.

It can hardly be denied that the phenomena occurring in the presence of Mr. Schneider have been diminishing,

¹ Mrs. Robertson, who is a member of the Society, was, owing to her thorough knowledge of German, of the greatest assistance in communicating with the medium and Mrs. Holub.

both in quality and quantity within recent years. There is nothing like the range and power which were noticeable in 1922 and even later. The phenomena are weaker and negative sittings more common. Such sittings in Vienna are not unusual, and although naturally phenomena occasionally occur which are startling and rarely repeated, the phenomena observed, with a few exceptions are similar to those seen in London. The medium and Mrs. Holub expressed their approval both of the methods of inquiry and the general arrangements which had been made for their comfort and convenience.

The only phenomena clearly observed were telekinetic, and even these were only striking upon a few occasions, which will be described in the detailed record. On November 15 and 18, vague shapes were seen silhouetted against an object which moved immediately afterwards, but these shapes were too fleeting and shadowy to admit any justification for the assumption that they were teleplastic structures engaged in telekinesis.

Within recent years the demand of the medium (through his control, Otto) for music and noise during the production of phenomena has become increasingly insistent, and accordingly the gramophone was played and conversation was kept up during almost the entire course of the sittings except at the commencement of each when the medium was falling into trance. The noise so caused was an unpleasant feature of the sittings, but it may be said that its occurrence in no way weakened the vigilance of the controllers during the production of phenomena. The trance with this medium usually comes within a few minutes of the white light being turned off. Respiration increases, and the head usually sinks down on the hands of the nearer of the two controllers. The hands at the same time begin to tremble, and this trembling motion continues almost without intermission from the beginning of the sitting until the end. During the production of the phenomena the respiration increases in short barking breaths, and while telekinesis is in progress the body often stiffens, and up and down movements of the hands occur synchro-

nously with similar movements of objects at a distance from the medium. The sittings usually lasted from two to three hours, termination being arranged by the control, who says that nothing more will occur, or that the power is low, etc. They were almost always in two parts, the time of commencement of the second part being fixed by the control before the medium had come out of trance at the conclusion of the first. At the end of the sitting the medium again changed his clothes under supervision, and when thought necessary the hair, mouth, etc., were examined. Had the phenomena been teleplastic in character the control would have been of a much more severe type; as it was, a detailed bodily examination was unnecessary, as the possibility of using concealed apparatus during the sitting was rendered so extremely improbable that the feasibility of the medium doing so would have to be practically demonstrated before being seriously considered.¹ A further item in the control was a black gauze inclosure which had been built for the purpose of holding objects which had to be moved telekinetically. This structure measured 4 ft. 8 ins. high, 2 ft. 8 ins. wide and 2 ft. 8 ins. deep. A door provided with holes for tapes, which were afterwards sealed, closed one side, whilst on the other was an opening in the gauze extending the width of the side with the exception of an edge of 3 ins. at either side, and $12\frac{1}{2}$ ins. deep, the top edge being $11\frac{3}{4}$ ins. from the top. The inclosure was built for containing a light wood table covered by a black cloth, on which were placed various pieces of apparatus as described in the records.² When in use the opening in the inclosure was on the side away from the observers and at right angles to the medium, and the object of the arrangement was that a straight line between the medium's head and the experimental objects should pass through the gauze and not through the window. Lines from the medium's head to the window and from the window to the objects on the table formed an obtuse angle.

The lighting during the séances, as already stated, was by

¹ Cf. *Jour. S.P.R.*, 1922, p. 370, and *Proc. S.P.R.*, 1924, p. 328.

² For example of its use see Plate II.

PLATE II



To face p. 8

means of the ruby lamp (L) controlled by a rheostat on the note-taker's table. The light was sufficient to illumine the space immediately opposite Mrs. Holub and was lowered and raised as desired by the medium during the sittings.

In the reports which follow we shall omit for the sake of brevity all the technical details of séance management which were faithfully carried out, but which have so far as can be seen no bearing upon the phenomena. Such details include observation of the variation of temperature of the séance room, which never changed beyond what would be considered normal limits; barometric pressure; measurements of the degrees of light used; etc. They form part of the Society's official records but are not printed, as from the practical point of view they are but of little value to the student.

DETAILED ACCOUNT OF THE SITTINGS.

Twelve sittings in all were held on November, 12, 15, 18, 21, 25, 28; December 2, 5, 6, 9, 12 and 13. Of these eight can be considered positive and four negative.

We print below the detailed, contemporary records of some of the *positive* sittings. The records of the negative sittings are omitted for reasons of space and are of little interest to any but the most painstaking and careful student of mediumistic environment and other factors. If any such person desires to consult the original documents he should make application to the Society.

A selection of pieces was played on the gramophone during the sittings. The word "music" has been substituted for the name of the piece as it occurs in the original documents, and the sitters are named in order, beginning with the nearer of the two controllers, Dr. Woolley and then continuing round the arc. During the intervals between the parts of the sitting, the medium, Mrs. Holub and the observers left the séance room, except that occasionally one or two remained behind with Dr. Woolley or myself for the purpose of inspecting more closely the arrangements for control.

SITTING II.

November 15, 1924

On the table, around which the gauze fence described on page 5 had not been placed, were three luminous cardboard strips, each strip approximately 25.5 cm. long, and 3 cm. wide and weighing 14 gm. One strip (*A*) was placed parallel with the end of the table nearest the medium and at about 2.5 cm. from the edge, and another (*C*) in the same position with reference to the further end. The third strip (*B*) was placed parallel with the side furthest from the observers and at about the same distance from the edge as the first two strips. A small luminous aluminium hand-bell weighing 28 gm. and a tambourine partly painted with luminous paint and furnished with 5 cymbals, with a diameter of 24.2 cm. and weighing 2.8 hg. were also used.

Controllers.—DR. V. J. WOOLLEY (W.); MR. E. J. DINGWALL (D.).

Present.—W., D., MRS. HOLUB (H.); MR. SALTMARSH (Sh.); MRS. J. G. ROBERTSON (R.); MR. H. W. PUGH (P.); MRS. E. J. DINGWALL (DD.). The circle make a chain, H.'s hand is on D.'s arm and R. has both P.'s hands. M=Medium.

p.m.

- 8.30 White light is turned off and small red light only is alight.
- 8.32 Trance begins.
- 8.35 M. asks for a handkerchief. R. puts hers on the table. M. directs where it should be put; in the centre of the table towards the sitters.
M. asks for light to be lowered.
- 8.37 H. lowers it by means of the wall rheostat.
M. asks for observers to talk.
- 8.39 R. feels a cool breeze.
W. thinks he is touched on the left side. [Probably by medium's right knee].
- 8.41 He feels it again. H. says it often happens for the sitter next to M. [*i.e.* the chief controller] to be touched.

- 8.44 M. says talk! Music. "The Wedding Glide" is put on the gramophone.
- 8.46 R. and Sh. feel a cool breeze. They say that the handkerchief is moving.
- 8.47 Sh. says he saw it crumpled up.
- 8.50 R. feels cool breeze. W. is touched. W. saw a dark object pass between him and the handkerchief. It passed very quickly. The handkerchief moved as the object touched it. The handkerchief has taken quite a different shape.
[The handkerchief was about 3 ft. from M.'s hands.]
- 8.51 R. and P. feel a cool breeze.
- 8.52 R. feels a cool breeze. M. asks for a tambourine.
- 8.53 P. puts it on the table. M. says it must stand on its edge the luminous side facing the observers and the open side facing the cabinet wall. H. says that M. started when tambourine was put on the table. W. confirmed this.
- 8.55 D.'s left leg is touched just above the ankle, evidently by M.'s foot.
- 8.56 R. feels breeze.
- 9.0 Music is put on the gramophone.
- 9.5 M. asks for light to be lowered. H. lowers the rheostat.
[This was before this lamp was controlled from the note-taker's table.]
- 9.7 M. says that the back luminous strip must be put further on the table. P. puts it nearer to the tambourine.
- 9.10 Music is played.
Back strip of cardboard is seen to move by all the observers [except DD. who was not looking].
The end of the strip nearest to M rose up once or twice to a height of about $\frac{3}{4}$ inches [and W. and Sh. say that it moved for about 2 ins. in the direction of its own length away from the medium in 2 or 3 successive jerks]. Observers asked to talk.
- 9.16 M. asks for more music. The same record is repeated.
- 9.17 Observers asked to grasp hands firmly.
- 9.20 Tambourine has moved. D. saw it move up and down and heard it. [Sh. saw its position had changed after D.'s remark. W. was not looking.]

- 9.25 M. asks for 12 mins. rest. Trance begins to break up.
Light slowly turned up.
- 9.26 Trance ends.

Part 2.

The handkerchief has been taken away and a luminous strip is put touching the tambourine.

- p.m.
- 9.40 White light is turned off and small red lamp is on as before.
- 9.41 Trance begins. M. promises to produce something.
- 9.50 M. asks for music. Music is played.
- 9.52 M. says that tambourine must go under the table upside down.
It is half under the front edge of the table, the cloth of which reaches the floor, and is clearly visible to all. P. put it there.
- 9.55 M. asks for music. Music is played.
- 9.57 R. and Sh. feel strong cool breeze.
- 9.58 They feel it again over their hands and faces.
- 10.3 Observers asked to grasp hands tightly.
- 10.4 Music is put on the gramophone.
- 10.5 M. asks observers to talk.
- 10.5 M. asks observers to sit back a little. They push back their chairs. M. says that the light is a little too high. H. lowers it.
- 10.6 Sh. feels a strong wind across his face. M. says, "talk!"
- 10.9 Table tips forward once. M. raps on the floor with his heels.
W. feels his legs.
- 10.10 M. says, "talk!"
- 10.14 M. says, "talk!"
Table moves, the end nearest the medium moving towards the observers and the strips move [*i.e.* the cloth with the strips on it].
- 10.16 Table moves. M. says move the table back again to its place.
P. moves it back.
- 10.18 M. says more music. Music is played. Talk!
- 10.19 Table moves. [As at 10.14.]

- 10.20 M. says he will do something else first and then knock the table over.
- 10.23 Music. Music is played.
- 10.24 M. says put the table straight. P. does so. M. says take off the table cloth. P. takes it off. M. says the strips can go back on the table. P. puts them there.
- 10.25 M. asks for table to be put further away from him and controllers.
- 10.28 R. and Sh. feel cool breeze.
- 10.30 R., Sh. and P. feel cool breeze.
R. feels a cool breeze.
P. feels cool breeze.
Sh. feels a cool breeze very strongly.
- 10.31 D. feels a puff of cold wind against his face.
Sh. and R. feel a cool breeze.
- 10.34 M. says he wants to stop. Red centre light is turned on slowly.
- 10.35 Trance begins to break up.
- 10.37 Trance ends.

At this sitting the movements of the handkerchief and the strip of cardboard were very curious. We cannot consider the movements of the table or the cool breeze to be in any way evidential as the movements could, in our opinion, have been caused by the medium's head, and the existence of currents of air in the séance room, due perhaps to the revolving fan outside the room sucking the air from the grid in the roof, is so probable that no stress can be laid upon these sensations of moving air. They are mentioned because they occurred, and not because we consider them in any sense evidence of supernatural action. Certainly at times it seemed that the currents of air were too strong to be due to normal causes, but at no time did the thermometer readings show any decrease during the sittings which could be considered abnormal.

SITTING III.

November 18, 1924.

At this sitting the gauze was used for the first time. In its earlier form it extended around the medium's end

of the table and in front. The third side was added later. The three strips were on the table at the beginning as before. A fourth strip was pinned to the table cloth just below the top edge of the table facing the observers.

Control.—W. and D.

Present.—W., D., H., MR. SALTER (S.), R., SH., DR. BOWEN (DR. B.), MR. BENNETT (B.), and DD.

p.m.

- 8.26 White light slowly out, red standard light full on. Chain is made. H.'s hand is on D.'s arm. B. has a luminous band on each wrist.
- 8.27 Trance begins.
- 8.30 Red light lowered. W. can see B.'s face. R. feels slight breeze. S. feels it on one hand.
- 8.35 M. asks for music and for a handkerchief to be put on the table. B. puts DD.'s there. M. directs it to be put near the edge opposite the sitters. Music is played. All can see the handkerchief except DD. who can only see a vague greyness on the table. M. says observers must grasp tightly.
- 8.41 Music is played.
- 8.45 M. says light to be turned lower and directed on to the handkerchief. S. does it.
Talk! M. says put handkerchief to the right. B. moves it about 2 inches towards M.
- 8.50 Music is played. Sh. and R. feel cool breeze. M. asks for handkerchief to be put under the table. B. does so. M. says no. Turn it round on the table. B. does so.
- 8.57 Music is played. M. says grasp tightly.
- 9.10 Music is played.
- 9.14 Music is still played.
- 9.30 Less light. B. can see handkerchief. DD. can not see it.
- 9.34 W. asks if M. would like a rest.
- 9.36 M. says 5 mins.
- 9.40 There are a few minutes' indecision and then trance continues.
- 9.42 M. asks for music. Music is played. Talk!

- 9.45 M. asks for tambourine to be put on the table. B. puts it there open side away from the observers. It is placed near the handkerchief.
- 9.46 Tambourine trembles. The cymbals tinkle. No one sees it move but all hear it.
- 9.49 It is heard again.
- 9.51 Music is played. Talk!
- 9.52 W. and D. say they can still hear the tambourine.
- 9.53 Tambourine heard again.
- 9.55 Tambourine is heard frequently. It seems to be getting louder. M. asks for handkerchief to be put on the tambourine. B. does it. M. directs where. B. folds it slightly and puts it on the top of the tambourine.
- Tambourine is heard again. Talk! Tambourine is heard several times. W. says that M. is quite quiet and not moving at all.
- The tambourine goes on tinkling all the time.
- Tambourine is knocked over. S. says the table moved. The corner furthest from DD. moved towards observers.
- M. asks for tambourine to be stood up. B. does it.
- 10.0 It still tinkles. M. says he will try to make the tambourine tinkle in time to the music. A soft needle is put on the gramophone.
- 10.3 Music is played.
- 10.4 W. felt a soft object striking his left arm. It may have been M.'s hair. D. felt a cold sensation localised on the back of the left hand at the same time.
- 10.5 Tambourine is heard again.
- 10.6 B. says the table has moved towards him. No one else sees it.
- 10.7 Tambourine is heard again.
- 10.9 B. says the table has moved. D. sees that the table has moved. Tambourine is heard. W. says that M.'s feet are controlled by him.
- M. asks for another handkerchief. S. puts his on the table, he still holds H.'s right hand with his left. M. objected to the position and it was altered. M. says it must hang over the edge of the table and B. re-

arranges it so that it hangs half over the edge of the table, partly concealing the luminous strip which is pinned horizontally to the cloth in front of the table.

- 10.14 B. says that the table moved towards him.
Tambourine tinkles.
- 10.16 Tambourine tinkles.
- 10.18 M. says grasp tightly.
- 10.20 Tambourine is heard again.
- 10.21 Tambourine is heard again.
Tambourine is heard again, louder than before.
B. and Dr. B. feel breeze. Talk!
- 10.23 Music. Tambourine is heard. Sh. and Dr. B. feel breeze. Talk!
- 10.24 Tambourine tinkles several times. B. feels a breeze.
- 10.25 Talk! B. says table has moved again towards him.
- 10.26 Tambourine is heard. M. says lamp is to be put a little towards the right. H. alters it.
- 10.27 Talk and music!
- 10.29 B. feels the table shaken. His hand is resting on his knee and the cloth just touches it. D. says the handkerchief is just visible.
- 10.30 B. says the table moves again. B. says it has moved again very strongly.
- 10.31 M. says grasp tightly! Music.
- 10.33 Table moved away from B. and has turned. The end nearest the controllers has turned towards the observers. It moves again.
- 10.34 Grasp tightly! Talk!
- 10.35 Sharp movement of the table towards B. Rotated clockwise.
The end of strip nearest M. (*A*) was lifted about an inch. It rose up 3 times at the end facing the controllers.
- 10.36 Tambourine was lifted up and fell down. The strip behind it (*B*) was lifted first. M. says take away tambourine. B. does so.
- 10.37 Strip nearest M. (*A*) rose completely from the table several inches and oscillated up and down in the air several times, while remaining horizontal.
- 10.39 Strip (*A*) moves and is lifted up several times.

M. asks for bell to be put under the table and says take off the cloth and put one of the strips on the table.

B. does it. H. says do it as quickly as possible.

10.41 All is arranged. B. feels a cool breeze. B. says table moves a little towards him.

10.44 Table moved away from M. towards B. Control perfect.

10.45 B. feels cool breeze. Dr. B. and R. feel it.

10.46 B. feels a cool breeze. Talk!

10.50 Table has moved.

10.53 M. asks for 12 mins. rest. He wants everything left as it is.

10.55 Red light full on. White light slowly on.

10.56 Trance ends.

Part 2.

W. says that the touches which he has felt (not hitherto reported) could not have been made by M.'s knee in his present position.

p.m.

11.10 White light turned out and red light lowered.

11.12 Trance begins.

11.15 Music is played. M. asks for handkerchief to be put on the table. B. puts it between the strip and M.

11.20 M. asks for light to be directed towards the table. S. does it.

Talk!

11.21 Handkerchief rises up and comes down nearer the strip.

11.24 Talk!

11.25 B. feels a strong wind.

Edge of handkerchief nearest M. moves and as it moves D. sees a dark object touch it. Sh. feels a strong cool breeze.

11.26 M. says grasp tightly. M. says put handkerchief over the bell. B. does it.

11.29 Grasp tightly.

11.32 R. and H. say that handkerchief has moved. Grasp tightly, Talk!

11.35 M. says he wants everything left as it is now for next time. Red light full on. White light slowly on.

11.39 Trance ends.

The phenomena at this sitting centered mainly around the tambourine, table, strips and handkerchief. The tinkling of the cymbals of the tambourine cannot, we think, be regarded seriously as demanding the hypothesis of the supernormal. The levitation of the strip at 10.35 p.m. was impressive as was also the levitation of the tambourine a minute later. Similarly the second levitations of the strips at 10.37 p.m. and 10.39 p.m. were remarkable. The cardboard hung horizontally in the air slightly shivering as it floated. The hand control was perfect, but it is unfortunate that some method of head control could not have been carried out successfully, although we cannot think that any device could have been employed by the mouth for moving the strip. The strip nearest the medium was about 17 ins. [43 em.] distant from his hands as they lay on his lap under the control of W. and D. It appeared normally impossible for his head to reach to the strip without making a twisting movement which would have been immediately apparent to his controllers.

SITTING VI.

November 28, 1924.

This was the most remarkable sitting of the series. The luminous strips were in use as usual, and in addition the medium asked for a luminous cardboard ring which had been prepared. It was about 12.5 em. in diameter and 1.5 em. wide. A zither, partly painted with luminous paint was also employed, but no phenomena resulted from its use. The gauze fence had been fitted with a third side enclosing the end of the table opposite Mr. Salter.

Present.—W., D., H., DR. T. W. MITCHELL (DR. M.), R., DR. MAURICE WRIGHT (DR. W.), SUSAN COUNTESS OF MALMESBURY (LADY M.), S., and DD.

There is a black cloth on the table and two luminous strips *A* and *C* as before.

p.m.

8.33 Observers form a chain. H. and S. are controlled as before. White light slowly out. Red light lowered.

- 8.36 Tranec begins.
In the light that is used D. can see S.'s hands and collar and Lady M.'s hands. S. can see a glimmer on D.'s faee. R. can see D. and W.
- 8.49 M. asks for tambourine to be put on the table. S. puts it a little back from the eentre, standing open side towards the wall behind M. and luminous side faeing observers.
- 8.51 Musie is played.
- 8.59 Grasp tightly!
- 8.59 Light is lowered. W. can see S.'s hands.
- 9.1 M. asks for bell to be put on the floor. S. puts it about one and a half inehes in front of the table faeing the observers.
- 9.5 Musie is played.
- 9.10 M. says put both luminous strips in front of the tambourine. S. puts them about 4 inehes from the edge of the table in front of the tambourine.
- 9.16 Talk!
- 9.20 M. says to Dr. M. "Move your hands out of the light."
Light is lowered.
Grasp tightly!
- 9.24 H. and D. hear tambourine elink.
- 9.26 W. hears tambourine elink. M. says it will soon be louder.
Lady M. and S. feel eool breeze.
- 9.30 Tambourine moves sideways and oseillates from side to side.
Both strips move a little.
- 9.31 R. feels a slight breeze. Grasp tightly!
- 9.34 Strip A gives a sudden jerk.
M. says strips are to be put on the floor. S. puts them between the bell and the table eloth, in the same position with regard to each other as before. (End to end). S. feels that the table eloth is rucked up between the tambourine and the end of the table faeing D.
- 9.35 S. feels a eool breeze.
- 9.36 R. and Dr. M. feel cool breeze. W. says M.'s head is behind his shoulder. Lady M. feels eool breeze,

- 9.36 Tambourine is knocked over towards the wall behind M.
- 9.38 M. asks for more toys to be put on the table. He says take away the tambourine. S. puts the zither on the table in about the centre with the point towards DD. (When taking away the tambourine S. found that part of it was hanging over the back edge of the table).
- 9.44 M. says watch the things on the floor.
- 9.45 M. says take away the zither and put the luminous ring in its place. S. puts it in about the centre.
- 9.45 The ring rises several times and comes down in a different place. Dr. M. and S. saw it move sideways as well as up.
- While ring was being raised D. and H. saw a black object cover that part of it which was nearest to the table and also nearest to D.
- M. says he is too weak to raise it higher.
- 9.50 Ring is levitated about 3 inches and then rises again. Dr. W. sees that it is moving sideways too. Music! M. says that he will do something better.
- 9.53 Music is played. The ring is levitated twice about 3 inches.
- It rises again.
- As the ring rises it is noticed that M.'s hands rise with it.
- 9.55 Ring rises about 4 times.
- 9.56 Ring rises about 3 times. M. says take away the ring very carefully. S. removes it.
- 9.57 M. says take away the table cloth and put 4 luminous pins one on each corner of the table. S. does so. M. says put one luminous strip on the table. S. puts strip *C* nearer to M. than to the centre of the table. M. says put the table a little further away and turn it slightly clockwise.
- M. says the bell must be put under the table. S. puts it in about the centre of the space under the table. The observers state that when the ring rose its plane changed and appeared to oscillate.
- 10.2 Lady M. and S. feel cool breeze slightly.
- 10.3 Dr. W. feels strong breeze also.

- 10.5 M. says watch the bell.
Lady M. and S. feel strong breeze.
- 10.6 M. says put the tambourine behind the luminous strip.
S. puts it at right angles to the strip and just touching it.
- 10.8 S. feels eool breeze followed by a strong breeze.
- 10.8 H. and D. hear tambourine elink.
- 10.10 W. D. and S. hear tambourine elink. M. says talk but not quite so loudly. W. hears tambourine elink.
- 10.11 Music is played.
- 10.14 All hear tambourine elink. It tinkles several times, continuously.
- 10.14 Dr. W. and R. feel eool breeze. Tambourine tinkles.
- 10.15 M. says put tambourine lying down. S. puts it towards his end of the table, luminous side down and open side up. He puts the strip resting on the tambourine end towards observers.
- 10.25 M. says he would like a rest for 15 minutes. He says everything must be left as it is.
- 10.26 Red light full on. White light slowly on.
- 10.29 Tranee ends.

Part 2.

- p.m.
- 10.44 White light out, ehain made, red light lowered.
- 10.46 Tranee begins.
- 10.56 Light slightly lowered.
- 10.58 Music is played.
- 11.2 Music is played.
- 11.9 Conversation with M. He says that everything is to stay as it is till next Tuesday. He says that Mina [another Control] will come then too and he will do things in the eabinet as well as on the table. He says he will not be able to have the extra sitting on Sunday but he will say on Tuesday when it ean be.
- 11.12 Red light full on.
- 11.13 White light slowly on.
- 11.14 Tranee ends.

The levitation of the ring was very striking, especially at 9.5 p.m. It hovered horizontally in the air for some

seconds before again coming to rest, and, when levitated, no portion of the complete luminous surface appeared to be obscured by any supporting structure such as I had noticed with the same medium in Munich. The distance of the ring from the medium's hands was approximately 3 ft. [90 cm.], and it was normally impossible to reach it with his head under the conditions obtaining at the sitting.

SITTING VII.

December 2, 1924.

This sitting was similar to the previous one. Amongst the sitters was the eminent magician, Mr. Douglas Dexter (Marks) who had been appointed by the Occult Committee of the Magic Circle as its representative upon the invitation of Dr. V. J. Woolley. Mr. Dexter has a special knowledge of subtle devices, and his inability to suggest any normal method for producing the phenomena he observed is to be noted with interest. For those who may wish to know something of the measurements of the various objects connected with the sittings we append the following table.

Distance of tambourine (nearest edge) from medium's hands, about 3 ft. (90 cm.)	
„ „ fence from medium's hands. 1 ft. 2 ins. (35 cm.)	
„ „ strip on the floor (nearest edge) from fence. 10½ ins. (26 cm.)	
„ „ table from fence (nearest point). 10 ins. (25 cm.)	
„ „ bell from fence. 2 ft. 1½ ins. (64 cm.)	
„ „ table from settee. 4¼ ins. (11 cm.)	

Present.—W., D., H., MR. MARKS (MX.), R., MR. SYMINGTON (SY.), S. AND DD.

Control.—As in Sitting VI. W. and D.

p.m.

8.28 White light out.

8.31 Trance begins. Red light lowered slightly.

8.31 The control Otto says he is here. He says that every-

- thing is as he wants it to be [*i.e.* as it was left at the end of the last sitting].
- 8.45 He says he has to go away for 20 mins. and we are to remain sitting.
- 8.46 Light reduced very slightly.
- 8.48 Otto is here again. W. asks him when the levitation [of the medium] is to take place. He says he will give a levitation before the end of the sitting.
- 8.51 Music is played.
- 8.57 Light reduced. D. can see Sy.'s collar.
- 8.59 M. says put tambourine up on its side and the luminous strip in front of it. S. puts tambourine nearer to M. towards the back of the table with the luminous side facing the observers. Luminous strip is put about 8 inches in front of the tambourine.
- 9.1 Music is played.
- 9.10 S. thinks he feels a cool breeze.
- 9.14 Music is played.
- 9.19 M. wants 20 minutes' pause. He promises telekinesis and levitation after the interval.
- 9.20 Red light full on, white light slowly on.

Part 2.

During the interval a black table cloth is put on the table.

- p.m.
- 9.42 White light out.
- 9.45 Trance begins. Red light lowered.
- 9.51 M. says put the table straight. S. does so and moves it about 3 inches toward M.
- 9.55 Red light lowered.
- 10.0 M. says put the bell further forward. S. puts it outside the table cloth slightly nearer his end of the table.
- 10.1 Music is played.
- 10.4 Grasp tightly.
- 10.6 W. hears tambourine clink. Grasp tightly!
- 10.7 W. hears tambourine again.
- 10.8 Talk!
- 10.10 D. and W. hear tambourine tinkle. Grasp tightly!
W., D., H., R., Mx. hear tambourine clink.

- 10.11 All except Sy. hear tambourine clink. They hear it again. Talk! Tambourine tinkles several times, W. and D. hear it.
- 10.12 Tambourine tinkles. S. feels a cool breeze.
- 10.15 W., D. and Mx. hear tambourine clink.
- 10.18 All (except S. and Sy.) hear tambourine tinkle. It continues.
- 10.19 All hear it.
- 10.21 M. says put the table a little back. S. moves it about 2 inches back. M. says put the bell back too. S. puts it so that the table cloth is just clear of it.
- 10.23 Music is played.
- 10.25 Grasp tightly!
- 10.26 Tambourine goes over with a bang and falls on to the ottoman.
Control perfect.
- 10.29 M. says put luminous ring on the table and take away the tambourine. S. in doing so finds the table cloth rucked up on the side nearest M. S. puts the ring towards the back of the table and M.'s side of the table.
- 10.34 Grasp tightly!
- 10.36 End of ring towards M. rises up. S. and DD. do not see it.
- 10.37 M. says take away luminous strip. S. does so.
- 10.41 Grasp tightly!
- 10.46 Music is played.
- 10.48 Talk!
- 10.51 Music is played.
- 10.53 Grasp tightly!
- 10.54 M. says pay attention to the bell.
- 10.55 Talk!
- 10.56 Ring is levitated about 2 inches in the air, in the same plane.
Ring moves very slightly. D., W., Mx. do not see it.
Grasp tightly!
- 10.59 R. sees ring move again slightly.
- 11.00 Ring is levitated again (Mx. sees it). It rises 3 times and oscillates. Ring rises about 3 times, the edge nearer M. tilting most (Mx. sees it).

- 11.6 M. says put the table on the ottoman. S. puts it on the ottoman at the end furthest from M. The curtain is pushed back and is between the back of the table and the wall.
- 11.10 Grasp tightly!
- 11.11 M. says he will let the table float down from the ottoman.
- 11.13 R. feels a slight cool breeze. Music is played.
- 11.16 Grasp tightly!
- 11.19 Talk!
- 11.20 M. says put the table a little further forward. S. moves it forward so that the leg nearest to him is just touching the beading. The other front leg is two fingers' width from the beading.
- 11.23 Grasp tightly!
- 11.26 Grasp tightly!
- 11.31 Music is played.
- 11.35 Music is played.
- 11.40 R. thinks the ring on the table is moving. No one else sees it.
- 11.43 Grasp tightly!
- 11.47 M. says put the table a little further forward still. S. moves it as far forward as it will go without falling over.
- 11.58 M. says he thinks he will be able to bring off the experiment.
- 12.00 Grasp tightly!
- 12.3 Music is played.
- 12.4 M. says that the table is coming off. Grasp tightly!
M. says pull the gauze screen out of the way. S. moves it.
- 12.10 M. says he is going to do a little levitation of himself. He says two minutes' pause and then the levitation.
He says take away the table and the gauze screen.
Red light is turned slowly on. S. moves table and gauze outside the circle of observers.
M. sits nearer the middle of the ottoman with W. on a chair at his right and D. on a chair at his left.
The observers all move back a little. S. hands

luminous pins to M. who puts them into his shoes. He puts 5 into his left shoe and about the same number in his right shoe. The luminous bands for the ankles are nearly up to his knees. There are 2 luminous pins half way up his legs. A luminous ribbon is put round his forehead. Nothing happens.

12.20 Light out including note-taker's light.

The circle is complete.

12.23 M. says the ordinary sitting on Friday and an extra one on Saturday at 9 p.m. 8 people are to be present.

Red light on. Trancee ends.

Little comment is necessary regarding this sitting. The observers are agreed that they are unable to suggest any normal explanation of the levitation of the objects, and in this connexion part of the notes of Mr. Dexter may prove interesting. He writes :

I measured the distance between the objects on the table and the nearest position into which the medium, by leaning over towards the left, could get his head and mouth. It was not less than 23 ins. [57 em.], and to get as near as this would entail a great strain and a very uncomfortable position for the medium. So far as I could see he did not release his hands or feet at all during the séance. Apart from the most efficacious control, I was in a position to detect any movement of the arms or legs. Madame [Holub] never moved from her position throughout the sitting. None of the sitters could, by direct contact, have reached the objects placed on the table without instant detection. So far, I know of no form of reaching-rod or similar implement that could have been used by the medium under the conditions obtaining.

In discussing the facts which tend to support the supernormal hypothesis he mentions "the extremely light, delicate movements of the ring. During its levitation it literally hovered in the air like a snow-flake. There were no jerks or shiftings, and it was not gripped or held rigidly."

SITTING VIII.

December, 5, 1924.

At this sitting the gauze enclosure or cage was employed further to isolate the objects to be moved. This structure has already been described on page 8. In the cage was a plain square deal table, 2 ft. 6½ ins. (76 cm.) high covered by a green cloth. The door was tied with string and sealed with leaden seals. The distance of the wall of the cage from the wall of the room on the medium's side was 2 ft. 4¾ ins. (72 cm.) and from the back wall 2 ft. 2½ ins. (66 cm.). The nearest point of the opening in the back to the medium's hands when controlled in their normal position was 2 ft. 1 in. (62.5 cm.) and the distance from his hands to the centre of the table 2 ft. 4 ins. (70 cm.). (See plate II.) The following is the record of the sitting.

Present.—W., D., H., DR. CHARLES G. LAMB (L.), R., BA.,
MR. F. J. M. STRATTON (ST.), S. and DD.

Control.—As in Sitting VII.

p.m.

Chain is made.

8.23 White light out.

8.30 Trance begins.

8.35 Red light is reduced a little. S. directs the light from the knees of the observers.

8.36 M. asks for tambourine to be put on the table inside the cage.

Luminous side faces the observers.

D. cannot see the faces or collars of any of the observers.

8.38 Music is played.

8.45 M. says turn the tambourine a little clockwise. S. turns it about 12 degrees.

8.48 Music is played.

8.50 Talk! D. and H. hear tambourine clink.

8.54 Music is played.

8.55 Talk!

8.56 W. and D. hear tambourine clink. St., S., D. and W. hear it again.

- 9.0 Tambourine clinks. "Talk, but do not make quite so much noise!"
- 9.1 Tambourine clinks three times. St. feels a cool breeze. Tambourine tinkles.
- 9.3 St. feels his right hand to be much cooler than his left. R. feels her left hand cool.
- 9.4 Tambourine clinks.
- 9.5 Music is played. Tambourine tinkles again continuously.
- 9.6 It continues to tinkle very clearly.
- 9.7 Tinklings continue.
Grasp tightly. R. and Ba. feel a cool breeze.
- 9.9 Tambourine tinkles continuously and clearly.
- 9.10 H. sees tambourine oscillate. It continues to tinkle. DD. thinks it tinkles in time to the music. It rolls about 1 inch away from M. It rolls back again and turns anti-clockwise almost to its old position.
- 9.11 Tambourine tinkles.
- 9.12 D. and H. see tambourine move. Grasp tightly. It tinkles.
W. and R. see it move slightly.
- 9.13 It tinkles again clearly and continuously.
- 9.14 Grasp tightly! It tinkles clearly. DD. thinks that each click occurs on a beat of the music.
- 9.15 Grasp tightly! It tinkles again and again.
- 9.16 It tinkles continuously. Talk! DD. thinks it tinkles in time to music. R. sees it move.
- 9.20 Tambourine oscillates rolling through 20 degrees. It turns a little clockwise and is about in its original position.
- 9.21 Talk! Talk! Tambourine rolls about 5 times and turns again a little anti-clockwise. It appears to roll and then to be held and then allowed to roll again.
- 9.24 M. says put tambourine on the corner of the table near to S. lying down with luminous side up. S. puts it so that it is touching the beading of the edge opposite to S. The two strips are between M. and tambourine about 2 inches apart and $1\frac{1}{2}$ inches from the tambourine, which is on the N.E. corner of the table.
S. notes that the table cloth is not rucked up.
- 9.26 Music is played.

9.28 H. moves the lamp a little to direct the light from Ba.'s eyes.

Grasp tightly.

9.30 After this experiment M. says that he wants a pause. The cage is to be taken away and the table is to be put as usual.

A luminous board is to be put on the table and he will materialize a hand.

9.34 Music is played.

9.35 Ba. feels a cool breeze. St. feels a coolness round his ankle and calves.

9.37 M. says he is too weak. He wants 18 minutes' pause.

9.38 Red light full on.

9.39 White light slowly on.

9.40 Trance ends.

During the interval the large table is put in its usual place. It has a black cloth and is surrounded on three sides by the gauze screen.

A luminous board is put on the table.

Part 2.

p.m.

9.59 White light out. Chain completed.

10.2 H. asks for luminous objects [on table in front of note-taker] to be obscured because they are giving too much light.

10.3 Trance begins.

10.4 Red light lowered. D. cannot see S.'s collar.

10.11 R. feels cool breeze. St. says that his left side is cooler than his right.

10.12 St. feels cool breeze on his legs.

10.15 Music is played.

10.16 S. and St. feel cool breeze.

10.20 R., Ba., and St. (on left) feel a strong cool breeze. Red light lowered.

10.21 St. (on legs) and S. (on hand) feel strong cool breeze.

10.24 Music is played.

10.25 R., Ba., and St. feel cool breeze. St. and S. feel slight cool breeze.

10.26 Music is played.

- 10.27 S. feels strong breeze. St. gets it a second later.
- 10.30 St. feels breeze on face and right hand. S. feels a strong breeze on hands and face a second later.
- 10.34 S. feels a slight breeze.
- 10.35 M. has a coughing fit and comes out of trance.
- 10.46 R., Ba., St., and D. feel breeze.
- 10.48 H. moves the lamp round.
- 10.49 Red and white light on.
During the interval H. asks for curtain at the end of the ottoman to be drawn round a little. S. does so. Chain is made.
- 10.54 White light out.
- 10.55 H. breaks chain with her right hand for a second to readjust the lamp.
- 11.1 White light full on. Sitting ends.

The only phenomena of importance at this sitting were the movements of the tambourine within the cage as described in the report. Dr. C. G. Lamb of the Engineering Laboratory, Cambridge describes the phenomena in detail in a letter to Mr. Stratton, dated December 24, 1924. He divides the phenomena into two classes, of which the second can again be sub-divided. We have (*a*) occasional tinklings of the tambourine, very audible, and on occasions almost continuous, and (*b*) the motion of the same which consisted of (1) a rolling motion about its horizontal axis and (2) a turning motion across its vertical axis. From his position Dr. Lamb could observe the rolling motion better than the turning, which was more visible from the positions occupied by W. and D. From its original position the tambourine rolled about 20° after slight oscillations, the action being as if the roll were stopped by one of the cymbals on the tambourine preventing its completion. It then made a turn of about the same amount and then rolled back a little. In summing up the normal possibilities of this imparting motion to the tambourine, Dr. Lamb observes that "the only *people* who could have moved the object were (1) Mr. W. H. Salter after freeing his right hand of its wristlet and (2) the medium by means of fine threads previously

attached to the tambourine and activated by his mouth." A thread on the *cloth* would not answer the purpose, since it was observed that the luminous strips did not move; that is to say the tambourine moved independently of the cloth.

Mr. F. J. M. Stratton (Fellow and Tutor of Gonville and Caius College, Cambridge) in a letter dated December 31, 1924, discussing the possibility of Mr. Salter producing the phenomena, says that his impression is that during the occurrences "both of Salter's hands were holding my right hand," but he admits that Mr. Salter was the best placed to produce the movements. Unless we assume that the medium has the power of influencing normal persons to act abnormally at séances it is difficult to explain the occurrences normally.

The supposition that Mr. W. H. Salter (Hon. Treasurer of the Society for Psychical Research) was responsible for the movements, we can scarcely be expected to discuss seriously, and the possibility that the medium had attached threads to the tambourine can be completely dismissed.

We have now given an account of representative sittings with Mr. Schneider. On December 6 and 9 attempts were made by the medium to levitate himself completely into the air, a phenomenon reported to have occurred in Vienna. This attempt failed, however, and the account of what occurred need not therefore be printed here. It only remains to sum up our conclusions on the phenomena considered as a whole.

CONCLUSIONS.

In considering the nature of the phenomena described above we shall confine ourselves to the movements of the various objects placed upon the table near the medium. The movements of the table *may* conceivably have been effected by the medium's head, and no doubt it is possible that skilfully directed air currents, after the manner of the production of smoke rings, or even actual blowing, may have caused the tinkling of the cymbals on the tambourine. Certainly at times the loudness of these tinklings and the regularity of the sound did not seem to support this hypothesis and there is no direct evidence

in its favour. Evidence of the supernatural character of these movements is, however, also lacking, and thus the incidents remain unexplained.

The levitation of the ring and the strips belongs to an entirely different class of phenomena. The objections that can be made against these phenomena are that:

- (a) They did not occur at all.
- (b) They did not occur as described.
- (c) They occurred, but through the normal action either of the medium, or Mrs. Holub, or one or both the controllers, or one of the sitters.

Now of these three objections (a) presupposes the occurrence of collective hallucination in the witnesses, and such a collective hallucination of a body of normal persons without their knowledge or consent has itself to be demonstrated. We cannot prove it did not occur, neither can the objector begin his argument that it did, until he has shown that it has ever occurred in similar circumstances. Certainly it is easy to imagine the independent movement of a luminous object in a dark room. But on the occasions when the ring or strip was levitated the observers (a) were able to compare this movement with the immobility of the other luminous objects on the table, and (b) all agreed that the actual movement of the levitated object was wholly different from the apparent waverings of the luminous appearances due to eye-strain and similar causes. Thus the first objection can, we think, be dismissed.

The second objection, namely that they did not occur as described, is impossible to meet unless the objector states precisely in what ways the movements could have taken place other than those described by the observers. Such observations assume a laxity of control which in fact did not exist, and other unwarranted assumptions which are ruled out by the actual conditions obtaining at the sittings.

The third objection concerns itself with possible trickery on the part of the medium. Now in order to discuss this, the only basis upon which we can argue is that the levitation of the luminous objects must have been per-

formed by use of the medium's *mouth*. Use of the hands and feet is definitely excluded by the conditions of control. In order to raise an object 2 to 3 ft. distant from him, the medium must have had concealed in his mouth an extensible apparatus workable by the mouth alone and by this means have supported a flat object lying on the table and raise it into the air from below. This feat must have been accomplished without any obvious interference with his breathing or speech; and when completed the rod must have been in some inexplicable manner withdrawn and again concealed in the mouth.¹ We frankly do not believe such a device exists, and therefore are driven to the conclusion that the only reasonable hypothesis which covers the facts is that some supernormal agency produced the results. We are fully prepared to abandon this hypothesis if contrary evidence is offered. In taking this attitude we have dismissed the other part of the objection which would attribute fraudulent manipulation to Mrs. Holub or to one or more of the sitters. During the phenomena Mrs. Holub's right hand was firmly held by the sitter on her right, and her left, with the wrist surrounded by a luminous band, was on Mr. Dingwall's right arm. The space in front of her was the best lighted in the room and her form could almost always be seen as a silhouette by the note-taker. For producing the results she was in the worst position of any sitter, and under the conditions, we do not believe that her confederacy can be entertained as a reasonable supposition. With regard to the other sitters, the extreme improbability of their collusion with the medium will be obvious. Thus our results with Mr. Schneider agree with those already obtained by Dr. von Schrenk-Notzing and the Psychological Department of the University of Munich. In all three cases phenomena were observed which appeared normally inexplicable, and it must be remembered that in the two former cases the phenomena were far finer in quality and more striking in effect whilst the control conditions were at least as satisfactory as they were in our sittings.

¹ There are other methods available, but we do not propose detailing them here. They all presuppose the use of the mouth.

LUMINOUS AND OTHER PHENOMENA OBSERVED
WITH THE MEDIUM JANUSZ FRONCZEK.

EDITED BY V. J. WOOLLEY AND E. J. DINGWALL.

INTRODUCTION.

THE first point of contact that Mr. Janusz Fronczek had with the Society was on August 31, 1923, when Mr. Dingwall had a sitting with him in Warsaw, Poland. Another sitting was arranged on September 3 and a third the following day. The phenomena presented by Mr. Fronczek are mainly of three kinds: telekinetic, teleplastic, and luminous. In Warsaw only the alleged teleplastic phenomena and lights were observed. Of these two classes the latter were far the more curious, and we believe they are in many respects unique. At any rate Mr. Dingwall deemed them worthy of further attention, and attempts were made to persuade Mr. Fronczek to visit this country as the guest of the Society. This was finally arranged, and he arrived in London on April 17, 1925, leaving it on May 20, we think.

Mr. Fronczek is a young Polish mining engineer, and alleged supernormal phenomena occurring in his presence have been reported for some years by various observers. In 1924 he was accused of producing phenomena by fraud,¹ and from what we have been able to ascertain there were some grounds for this charge. This fact, however, did not deter us from making an independent inquiry, as the luminous appearances observed by Mr. Dingwall on August 31, 1923, warranted careful attention, if only to discover the exact method by which they were produced. These phenomena resembled the appearance a green pea would have if it can be imagined as possessing a minute electric

¹ *Zagadnienia Metapsychiczne*, iii., 1924.

pocket bulb, the size of a wheat grain, concealed within it. At Warsaw the lights always appeared to come from the mouth and to remain apparently unsupported in space two or three inches from the lips. The brilliancy of each appearance varied, not only as compared with others but apparently in itself when still in view. This remarkable phenomenon of a light which increased in brilliance and then grew dim seemed so difficult to account for normally that it was agreed that a vigilant attention might be fruitful in elucidating its nature.

THE PRESENT INVESTIGATION.

The present investigation was conducted on similar lines to that already described with Mr. Schneider. The same room was used, and the chair seen on Plate I (of the Schneider report) was that selected by the medium for the sittings.

Before each sitting the medium entered the séance room with the two controllers, who, as before, were Dr. V. J. Woolley and Mr. E. J. Dingwall. There he disrobed entirely and offered himself unreservedly for examination. He then put on fresh clothes, which, after the first few sittings, consisted of a pyjama suit and other garments, which were left on the premises and examined before and after every sitting. His ears, nose, mouth, hair, and beard were examined, and then led by the two hands he took his place in his chair. The observers then came in from the ante-room, the medium's right hand being retained by Dr. Woolley and the left held by Mr. Dingwall. Dr. Woolley controlled the right foot and Mr. Dingwall placed his stockinged right foot over the toe of the medium's left shoe.¹ The same arrangements as regards note-taking obtained as before, Mrs. Dingwall acting as note-taker and controlling the lights, which consisted of two 20 Watt frosted bulbs in photographic ruby shades within the opaque inverted bowl seen in Plate I (opposite p. 2). These lamps were controlled by one rheostat on the note-

¹ This shoe was tightly laced and there was no possibility for the medium to withdraw his foot leaving the shoe on the ground.

taker's table, and were raised or dimmed as required or thought necessary. Generally speaking the medium soon fell into what is claimed to be tranee, and from then until the end of the sitting remained passive and silent, nor did any attempts to get into touch with the Control greatly succeed. The medium prefers silence or low conversation during the sitting. At times he was subject to loud and prolonged fits of coughing which were often disturbing, and vigorous grinding of the teeth often seemed to precede the production of phenomena.

DETAILED ACCOUNT OF THE SITTINGS.

Nine sittings were held in all, on April 20, 24, 27, May 1, 5, 8, 12, 15, and 19. Of these, those on April 24, May 1 and 12 were positive. The number of negative sittings is noteworthy, and the small proportion of positive sittings greatly increases the difficulty of interpreting the phenomena. We print below the full report of the three positive sittings, and again, as in the case of Mr. Schneider, omit those details of séance management which at present appear to have no bearing upon the phenomena.

SITTING II.

April 24, 1925.

Present (in order from the medium's right hand)—Dr. V. J. WOOLLEY (W.); Mr. E. N. BENNETT (B.); Mr. T. BESTERMAN (Bn.); Mr. E. J. DINGWALL (D.); and Mrs. E. J. DINGWALL (DD.) as note-taker. On the floor, about 10 cm. from the left hand side of the medium's chair, is a luminous aluminium hand-bell 6.5 cm. in diameter and on the right a tambourine, partly painted with luminous paint. A luminous eardboard ring, 11 cm. in diameter, lies on the ground just in front of the medium's feet. The medium (M.) wears luminous bracelets on his wrists. A cushion is at the back of the medium's head, as he had asked for one at the previous séance. The following is the official record :

p.m.

- 9.10 Red light lowered.
- 9.20 Bn. faints and knocks the tambourine: noise: light is raised. He lies on the floor. He recovers after 2 or 3 minutes and gets up, but has to lie down again.
- 9.30 M. asks for interval, red light on, white light on.
Bn. goes into the ante-room.
Bn. leaves. Circle made.
- 9.49 White light out, red light lowered. Tambourine is now put between D. and B.
- 9.56 Light very much lowered.
- 10.10 The bell apparently moves along the floor and is now under M.'s chair. D. says he has M.'s left foot under control and W. says that he has his right foot under control.
- 10.14 M. whines and grinds his teeth.
- 10.16 M. asks for light. Red light slowly on, white light slowly on. M. asks for water. Distance of movement of bell is found to be 28 cm. [backwards]. It is found to be not quite under M.'s chair.
- 10.27 Chain made. White light out, red lowered. M. talks about the light. W. thinks his manner is different, and it is possible that the Control is talking.
- 10.34 M. asks for light and asks for a powder for his cough. The powder is in the pocket of his other coat. W. gets it. M. takes it and drinks water [brought by DD].
- 10.37 Chain made, white light out, red light lowered.
- 10.45 M. grinds his teeth.
- 10.52 M. pushes back his chair a little and is bending forward.
- 10.56 He moves his chair again.
- 10.59 W. says that a dark object obscures the luminous band on M.'s right arm. He thinks it may have been his head.
- 11.00 Bell knocked over, according to D.'s impression.
- 11.1 M. asks for light. Red light is put on. Bell is found not to have been knocked over.
- 11.4 M. says that he wants to go on. Chain made, red light lowered.
- 11.5 M asks for still less light.

- 11.6 D.'s right leg was touched about 20 cm. below the knee, apparently by a soft object. W. says ring has moved. W. and D. say that the feet were controlled.
- 11.9 M. asks for light. Red light raised. He asks for water. When it is given he will not have it but finally accepts it. White light raised. Ring is found to have moved 40 cm. across M. to the right. Bell has moved about 7 cm. away from him.

NOTE BY MR. DINGWALL.

"The phenomena at this sitting were very curious. The luminous objects on the floor had been approved by the medium, who said that telekinetic phenomena occasionally occurred in his presence. Now, when the bell moved both hands and both feet were fully under control. It was immediately clear that if fraudulent the movement *must* have been executed through the agency of the medium's mouth. It was manifestly impossible that he could have actually reached the bell with his mouth, and therefore the movement (if not supernormal) would seem to have been performed by something in the medium's mouth which could extend a considerable distance from it. The control excluded the introduction of any such large object, and therefore the problem resolved itself into the use of the cushion for this purpose.

Now, practice will eventually teach the observer how to interpret slight movements in the dark. If he knows what possible avenues to trickery are open, he will be able to appreciate movements in connection with such trickery which would be meaningless without precise knowledge as to the possibilities. In the present instance I knew the moment that the bell moved that it was either the cushion or something entirely new and possibly supernormal. Therefore I awaited the movements in the left hand and body which would presumably occur when the cushion was again replaced behind the medium's head. The preparations for the second attempt were clear and highly instructive, for the cushion had this time to be employed for moving objects in front of the medium.

Therefore I was not surprised that at 10.52 p.m. the medium pushed back his chair and did so again at 10.56. Movements then took place similar to those before the production of the first phenomenon, and at 11 p.m. I thought that the bell had been knocked over. At 11.5 p.m. I was conscious of further preparations, and at 11.6 p.m. the soft object (*i.e.* cushion) touched my knee. Then the ring moved, and then the medium raised his head rapidly as I could feel by the pull of his hand as the cushion was brought up and replaced. At the conclusion of the sitting the fringe of the cushion on the left hand side was wet with saliva and much crumpled, thus providing additional evidence of the probability of the hypothesis outlined above."

The importance of the above incident is greater than would be supposed at first sight. Apart altogether from the brilliance of the trick viewed from the standpoint of the artist in legerdemain, the episode provides a useful lesson to observers.

Mr. Dingwall was the only sitter who remembered the existence of the cushion as a possible piece of apparatus. To the rest of us it was present as a part of the chair, and was in effect outside our observational field, and though the movements of objects did not seem to us to be of a supernormal character we were completely unable to account for them.

SITTING IV.

May 1, 1925.

Present—Dr. WOOLLEY (W.); Mr. DINGWALL (D.); Mrs. J. G. ROBERTSON (R.); Rev. W. S. IRVING (I.); Mr. E. N. BENNETT (B.); Mr. C. GUTTWOCH (G); Mrs. DINGWALL (DD.).

p.m.

8.27 Chain made. White light out.

8.30 Red light lowered.

8.35 Red light lowered.

8.49 M. asks for light. Red light slowly on. White light slowly on.

- 8.56 Chain made, white light slowly out, red light lowered.
- 9.1 M. coughs and asks for light, water, and his cough powder. White light full on. W. fetches the powder and water.
- 9.5 Chain made, white light out, red light lowered.
- 9.10 R. sees a little flash of light from M.'s mouth while he coughs.
- 9.11 Red light lowered.
- 9.12 M. grinds his teeth. R., I. and D. see small light, bluish, from M.'s mouth. D., W., B. and R. see light sweep apparently from level of M.'s head downwards.
- 9.15 D., B., I., R. and G. see light apparently on M.'s hand: it is probably on his head bent forward. M.'s right hand is cold.
- 9.16 D. sees towards M.'s left hand a light either on M.'s head or forehead as he bends it down. D. sees it again.
- R. sees something like a little bit of smoke in front of M.
- 9.17 D. sees a strip about 3.2 cm. long and 3 mm. thick on M.'s head. It looks round to R. [*i.e.* foreshortened].
- 9.19 D. and R. see a faint light like a bluish spark in about the same position.
- 9.24 D. sees another light. M.'s head bends down, about on the level with his hands; the light appears. M. reaches out to touch B.'s and R.'s hands.
- D. sees a light. R. sees one.
- 9.26 R. and D. see a light on a level with M.'s hands, rising and then disappearing; a vague shape like a halfpenny.
- 9.29 M. raises his right hand to his forehead, which he rests on W.'s hand.
- 9.30 W., R., B. and D. see a vague patch on M.'s left side just over the heart.
- 9.32 W., B. and D. see a greenish spark between M.'s hands. His head was bent down. D. sees another twice on the left shoulder. D. sees it again on a level with the left shoulder seemingly on the head. M.'s head rests on W.'s shoulder.
- 9.35 All except G. see light climb up left side of M.'s body towards the shoulder. M. grips tightly.

All except G. and R. see light between the hands.

A bright spherical spark appears to drop from M.'s mouth and to go back again.

R. and W. see light which seems to move up the right arm.

9.36 B. and D. see another light, twice.

B. and D. see it again [apparently] on the forehead. M. grips with left hand. M. takes everyone's hands. [*i.e.* asks the sitters to place their hands in contact with his held by the controllers].

I., R. and W. see light. Another seems to move round.

9.40 M.'s head is right down. Coughs.

I. sees a light half way up M.'s left arm. D. sees it.

W. and R. see stationary light on the right shoulder.

D. sees a flash. D., B. and I. see a flash.

W. and R. see a light on the right arm, it jerks up towards the mouth.

9.41 They see it again.

9.44 D. sees a pale luminous spot apparently on the left arm.

D. sees a round small pea of light.

All see another.

9.45 M.'s head rests on D.'s arm.

W., R., I. and D. see a bright light on the left arm.

W. sees one on right shoulder.

D. sees one on left shoulder and again. It stays there. G. also sees it.

9.46 M. grips hands again. R. and I. see a light. Another small flash is seen.

9.48 A light appears on M.'s face. A brilliant one.

9.50 Light floats from left to right twice. All saw it except W. A light appears to be on the end of the nose, or in the mouth. Another seems to come from the mouth.

M.'s hands are on his chest again.

9.51 M. bends forward again and another light is seen.

9.55 Another light is seen, and again it moves towards the right. A light is seen on the right shoulder. Another is seen on the body, it moves forward. Now one on the face. Another one just by the lips.

- 9.56 A small light is seen on the left shoulder very faint.
M. holds his chest again.
A very good light is seen on the left side; now another, again on the left side. It comes and goes. Another good one is seen.
- 10.00 M. takes all hands. A distinct greenish light is seen on the left side of the face. D. and W. do not see it. A very dim one is seen, rather disc-like. There is a flash on the face.
- 10.4 M. asks for light. Red light on, white light slowly on.
- 10.5 M. asks to go on. White light out, red light lowered.
- 10.6 Light slightly lowered.
D. sees a light in the neighbourhood of the mouth, a little spot between the bottom of the beard and nose.
D. sees it again in the same place, only brighter.
- 10.9 M. asks for light. Red light on, white light slowly on.

OBSERVERS' NOTES TO SITTING IV.

G. states that between 9.55 and 10.5 p.m. M. took his hands and drew him towards him. G. stood and saw that M.'s head was bent forward and he saw a bright bluish light, the size of a pea, in the nape of M.'s neck.

W. is of the opinion that the lights he saw were of two distinct types:

1. A small bright type which was itself a source of light.

2. Illuminated patches on the surface of the pyjamas due to the incidence of light from another source. These were bigger and less defined than (1).

R. agrees with this and thinks that (1) were bluish in colour.

Control of head, hair, and mouth before M. left his chair.

May 7, 1925.

As indicated in Dr. Woolley's note the lights seen at this sitting were apparently of two kinds, and certainly they seemed to vary in brilliancy. The flashes which were seen at intervals were merely the sudden appearance and

disappearance of moving lights which seemed to originate from the medium's mouth. It appeared to us that the movements of the lights always corresponded to movements of the medium's head, and Mr. Dingwall had the same impression as he received at Warsaw, namely, that the lights were about 1 to 2 inches in distance from the lips, their apparent changes in position being due to head movements both up and down and from side to side. Mr. Guttwoch's observation as to the light seen on the nape of the neck is not in the original notes and was not confirmed by any of the other observers. The second class of lights, namely, the illuminated patches seen on the surface of the pyjamas, appear to be accounted for by assuming that the light from the small points illuminated a part of the clothing, and in this case the source of light was apparently turned away from the observers as might be the case if we imagine a sphere from only half of which light was projected. The powder taken by the medium at 9.1 p.m. was a preparation brought by himself from Warsaw which he called Thiocol (*Potassium Guaiacol Sulphonate*). This is a recognised remedy, although not often employed in this country. The control both before and after the sitting was negative. The powder showed no luminosity when moistened, warmed, or rubbed, and the same phenomena were produced later, when the medium was supplied with the drug bought in London.

SITTING VII.

May 12, 1925.

Present—W.; R.; Mr. G. W. LAMBERT (L.); G.; Dr. O. H. BOWEN (Bo.); D.; and DD. At this sitting the medium was examined before and after the sitting by W., D., and Dr. Bowen. The medium wore luminous bands on wrists and ankles, together with a luminous disc secured by tape on his forehead. The following is the official record:

p.m.

8.11 Chain made. White light out.

8.14 Red light lowered.

- 8.15 Radiator by the window turned off. [By DD.]
- 8.16 Light lowered.
- 8.24 M. groans.
- “ 8.23 ”¹ DD. notices that luminous watch on the table has stopped. It is re-started.
- 9.8 Light lowered.
- 9.23 M. asks for light. Red, then white light slowly on.
M. says that his heart is beating quickly and it is a good sign. The observers drink lemonade, brought by DD. from ante-room. The medium refuses.
- 9.24 Chain made, white light out, red light lowered.
- 9.31 Light lowered.
- 9.43 R. says that she sees a small light apparently on a level with M.'s mouth.
- 9.44 D. sees a small light about 11.4 to 12.7 cm. below the luminous disc. Bo. sees it also. It lasts about 5 seconds, and is about the size of a small pea.
- 9.53 All see a brilliant light the size of a small pea. It appears near M.'s abdomen and rose in a zigzag towards his right shoulder. It lit up the surrounding clothing [*i.e.* reflected on the clothing]. The light is seen a second time.
D. sees another near the beard.
- 9.54 All see a light about on the level of the belt on the left side.
It rises with swinging movement towards M.'s mouth.
R. sees another little one.
- 9.56 All see another. It is smaller and fainter and disappears in the neighbourhood of M.'s mouth.
- 10.00 All see a brilliant light near M.'s hands, which are rubbing his chest. It moves up in a zigzag path and disappears.
- 10.10 W. and Bo. see a very small light on M.'s chest where his right hand is. The light appears above it.
All see another, a somewhat fainter one, apparently on the beard.
- 10.15 M.'s hands are on his chest again. He rests his head on W.'s hand and his own.
- 10.18 All see another apparently in the beard. Again and again. L. says it probably comes from the hand.

¹ So in record, evidently by mistake.

- Bo. sees another very faint one below the mouth.
 M. rests his head on the back of the chair.
- 10.20 D., Bo., G. and L. see a light apparently hanging and swinging from M.'s mouth.
- 10.22 M. leans forwards and touches the hands of all the observers.
- 10.23 A light appears apparently in the beard. D. and Bo. see it.
 M. grinds his teeth.
- 10.29 All see a light which stays for several seconds. It appears on M.'s left breast and moves upwards.
- 10.31 All see another on his chest. It is seen again. It appears again apparently on the beard. And again.
 M. coughs.
- 10.33 M. joins his hands with those of all the observers.
- 10.34 He grinds his teeth and groans. All see a light apparently hanging in the beard. It disappears twice and reappears. A very faint one is seen swinging with his head and apparently in the beard.
- 10.42 M. groans.
- 10.44 All see a light apparently on the beard. D. and Bo. see it again.
 M.'s head is turned towards his left shoulder.
 M. takes all hands again.
- 10.46 All see a bright light again on the beard. And again. Another brighter one is seen in the same place. Again and again. It comes and goes. W. sees a patch of illuminated light on the right shoulder. A flash is seen.
- 10.48 Another is seen apparently in the mouth. A small flash is seen at the bottom of the beard and another on the beard.
- 10.50 A very bright one is seen. A small one is seen. A tiny one is seen, and again.
- 10.53 Another light is seen on the beard, and again.
- 10.54 A very bright one is seen on the beard.
- 10.55 All except D. see another, and again in the same place. It is seen again and again. D. sees it in the same position, and again.
- 10.58 A bright one is seen: as the light moves D. notes that

the tongue makes a noise inside the mouth. It appears again and again. It comes and goes. It is seen again in the same position.

11.00 It is seen again.

W., L. and R. see what is described as a streak of light on the left shoulder.

D. describes the same phenomenon as the mouth being illuminated.

A small light is seen again. Another light is seen.

G. thinks he sees light in mouth.

11.4 Another light is seen. All except R. see a patch of light on the pyjamas. It is seen again very faintly.

11.8 A flash is seen about on the level of the beard. M.'s head rests on D.'s wrists.

11.11 A patch of light is seen. A beam of light is seen on the left breast, about 8.9 cm. long. Reflected light is seen, which is apparently switched off and on.

M. speaks Polish to himself. [Calls for his Control.]

11.17 Bo. goes to catch his train. D. feels a cool wind blowing out of the cabinet. D. and G. feel it. A light is shown. D. and G. feel the wind again. It may be M.'s breath.

11.18 M. grinds his teeth and grips with his hands very tightly. A light is seen. He grinds his teeth again. A strong light is seen, clearly from the mouth. It is reflected on the shoulder. It is seen again.

A small light is seen, and another. A light is seen again in the mouth. D. says the cold wind was undoubtedly M.'s breath.

L. says he saw two small lights side by side.

Small lights are seen.

11.23 Similar lights are seen again and again; very faint.

A light is seen again and again.

R. and L. see two together at the same time.

A light is seen again in the same position. Again and again.

11.27 It flashes several times.

11.28 M. grinds his teeth. W. sees two distinct points of light at the same time.

- 11.30 M. says in Polish "Nella does not want to come here"
[translated by G.]
M. coughs a little.
- 11.33 A small bright light is seen. M. grinds his teeth.
- 11.36 M. rests his forehead on the back of D.'s hand which
he raises.
- 11.44 M. asks for light. Red and then white light slowly on.
Note.—When it is said that the light appears in the
mouth or on the beard it is meant that the light appears
in the place where it is judged the mouth and beard
should be in relation to the luminous disc on the forehead.

This sitting was important, both for the variety of luminous phenomena observed and for their movements in relation to the medium. The first intimation that lights were to be expected was at 9.43 p.m., when Mrs. Robertson saw a small light apparently near the medium's mouth. This was followed for nearly two hours by similar appearances. Throughout the sitting it had been noticed that the medium constantly rubbed his chest with his hands (still controlled) and that soon afterwards a light appeared. Indeed at 10.18 p.m. Mr. Lambert hazarded the guess that the light came from the hand, a proposition which we consider later. At 11 p.m. Dr. Woolley, Mr. Lambert, and Mrs. Robertson saw a streak of light upon the left shoulder, whilst Mr. Dingwall saw a point of luminosity within the mouth. It is probable that what W., L., and R. saw was the light proceeding from the point which D. localised as being in the medium's mouth, and reflected from the shoulder, and not that there were two separate luminous phenomena occurring together. At 11.18 p.m. Mr. Lambert reported two small lights, and the other observers confirmed his observation a moment later.

At the conclusion of the sitting and when the medium signified that the trance was over, he was examined before leaving his chair. The light was put out and W. examined the interior of the mouth. A light was seen by D. similar to those seen during the sitting. G. also saw it, but W. reported that he had observed *two* small luminous specks the size of pins' heads which he thought

were adherent to the teeth or gums and were much fainter than the bright light seen during the sittings. We failed to secure these specks, as they were invisible when the light in the room was turned on. The remaining sittings with the medium were uniformly negative.

CONCLUSIONS.

In discussing the evidence secured with the medium Fronczek we shall confine ourselves to a consideration of the luminous phenomena. We do not believe that we are wrong in suggesting that the alleged telekinetic movements reported in Sitting II. were normally produced by use of the cushion as described in the notes following the record of that sitting. Although we do not consider that it is justifiable or logically sound to condemn all the phenomena of a medium as fraudulent because one particular phenomenon is found to be so, we cannot help thinking that, in these circumstances, other phenomena require a great deal of evidence in their support before their supernatural character can be seriously considered. It must be admitted, however, that the luminous phenomena produced by the medium occurred in spite of the examination both before and after each sitting. If these lights are normal objects brought into the séance room, we failed to discover in what way they were introduced. Before discussing this difficulty, however, it may be of some interest if we sketch very roughly the sort of method which, if employed, might give the results observed at the sittings. Firstly then, it seems to us certain that in every case¹ the lights were closely connected to the medium's mouth. In the fourth sitting Mr. Dingwall had the same impression as that which he had received in Poland, namely, that the light was in the form of a small sphere the size of an ordinary pea and attached to the end of a small stick about 5 cm. in length. In the seventh sitting this appearance changed, and the observers agreed that it seemed as if the small luminous sphere were

¹ We omit the instance when Mr. Guttwoch said that he observed a light on the nape of the neck, as no one else observed it, and he may have been mistaken as to its position.

attached to a thread which was held by the medium's lips. At 10.20 p.m. on May 12 the light was seen "apparently hanging and swinging from the medium's mouth" (p. 45), and the same observation was repeated at 10.34 p.m. The sudden appearance away from the mouth was curious and could be explained by an ingenious use of the hands. As has already been said, it was noticed that before the appearance of a light the medium was often accustomed to rub his chest. Now, this rubbing might have served another purpose. For the hands in rubbing the upper part of the chest would have formed a convenient screen behind which the luminous body could have been concealed as it dropped from the mouth as far as the suspending thread permitted. The sudden removal of the hands would reveal it in such a way that it would first become visible in the neighbourhood of the chest; this position for it being secured by the medium lowering his head so that the object hung against the surface of his garments. Now, supposing that the little sphere were luminous on only half its surface then a number of phenomena would result from its sudden disclosure. For as it rotated the observers would see what would appear to be different degrees of light, whereas what would in reality be observed would be different aspects of the same luminous body. Similarly when the painted half hung close to the pyjamas the light from its surface would cause a faint illumination of the surface of the material, and thus the single use of one suspended luminous object would present a number of different phenomena. Now, if this supposition is, at least to a certain extent, accurate, what form would the apparatus used to produce the phenomena most conveniently take? It would appear that all that would be required would be one or two small sphere-like bodies, part of the surfaces of which had been covered with one of the higher grades of luminous compounds such as are used on the ordinary commercial luminous watch dials. This preparation emits just that greenish or bluish light we observed, and being for all practical purposes permanent, would be found more convenient than ordinary luminous paint which requires to

be exposed to light before use. The little sphere might either be plain or enclosed in a transparent sheath, and the whole either fastened to the top of a small piece of wood or wire, or on the other hand attached to the end of a short piece of thread. The main difficulty in these suggestions is that the medium must in some way have smuggled in his apparatus and that we failed to detect it. We do not, however, believe that the difficulty is as great as it may appear. We do not claim to be able infallibly to prevent mediums from bringing in such tiny objects as the apparatus mentioned above, and in this particular case failure to detect them would be the more readily understandable as the lights were produced only twice during the entire series. It is certainly difficult to imagine what method would have been employed, but probably it was as simple and as subtle as that of moving the bell and ring in Sitting II.¹ Had these luminous phenomena occurred at every sitting we should have been able to make a far more detailed study of them, and also of the methods which might have been employed to smuggle them in despite our control. At this point an objection will most certainly arise. It will be asked what right have we to cast doubt upon the authenticity of the phenomena when it is admitted that we failed to prevent our hypothetical apparatus from being introduced? The answer is that the lights occurring with this medium exhibited no quality whatever incompatible with a supposititious normal origin. Both in their appearance and their behaviour nothing was observed which could not be reasonably attributed to normal objects manipulated in a manner which was easily possible under the existing conditions. The methods of concealment and sudden exhibition; the movements of the head corresponding to the movements of the lights: and especially

¹It might be suggested that a throat pouch such as used by certain natives in India (*Med. Press and Circular*, 1889, ii, 189) was employed by the medium and that this contributed to his cough. It was noteworthy that the luminous objects only appeared after the medium had had an opportunity of raising his hands to his mouth whilst taking his cough powder and drinking water (cf. Sitting IV., 9.1 p.m. and 9.10 p.m., and Sitting VII, 9.23 p.m. and 9.43 p.m.).

the luminous particles in the mouth after the sitting, all these observations tally with a normal explanation but are difficult of any reasonable explanation if the lights were supernatural. On the supernatural hypothesis it would almost appear, as Dr. Walter Prinee has pointed out in reference to certain alleged psychic photographs, that the controlling agencies, with a malign indifference, had purposely selected just those touches in the composition of their work which were most likely to inspire suspicion in the minds of the critical inquirer.

We feel compelled, therefore, to regard the phenomena of Mr. Fronzek as probably normal, although we fully admit our inability to explain in precise terms his *modus operandi*. We had but two opportunities of observing the luminous phenomena of his mediumship, and it appears to us more probable that our examination of his person was ineffective in preventing the introduction of his apparatus than that the phenomena we observed were supernatural.

SUMMARY.

1. At three sittings out of a total of nine given by Mr. Fronzek at the Society's rooms, phenomena occurred which purported to be produced supernormally.

2. At one of these three the phenomena consisted of the movements of small luminous objects provided by us for the purpose, and we suppose these movements to have been brought about by the employment of a cushion held in the medium's mouth.

3. At the other two sittings the phenomena consisted of the appearance of small luminous objects, which appeared to come from the medium's mouth and to be attached to it, but we were unable to discover their nature or the method of their introduction into the séance room.

AN ACCOUNT OF A SERIES OF SITTINGS WITH
MR. GEORGE VALIANTINE.

BY V. J. WOOLLEY.

DURING the spring of 1925 Mr. Valiantine paid a visit to this country as the guest of Mr. H. Dennis Bradley, and we were able, by the generosity of one of our members, to arrange through Mr. Bradley that he should give a series of sittings to some representatives of the Society.

Some months previously Mr. Bradley had offered to procure for the Society a definite number of sittings of which we should have exclusive control and at which all the sitters should naturally be chosen by us. At a later date, however, he became unable or unwilling to fulfil this offer, and on the other hand made it an essential condition of any sittings at all that his friend Mr. Hannen Swaffer should be present at all of them. I mention these facts solely because some criticism has been expressed by various members of our permitting the attendance at our sittings of a journalist who does not even belong to the Society.

The mediumship of Mr. Valiantine is mainly of the "direct voice" type, though there also occur at his sittings numerous movements of material objects (especially of the trumpets), and touches felt by the sitters, which are claimed to be produced by supernormal means.

Our aim in these sittings was exclusively to secure evidential material in the utterances of the voices, and we made no attempt to test the method of production of the voices or of any other of the accompanying physical phenomena lest such an investigation should hinder this aim.

For the first sitting we were informed by Mr. Bradley that there should be not more than eight sitters, of whom half should be men and half women. The four men's places were thus occupied by Mr. Bradley, Mr. Swaffer, Mr. Dingwall, and myself, while in addition to Mrs. Bradley I was able to invite three of our lady members, who came anonymously in the hope of securing evidential material. As Mr. Bradley has since expressed some criticism of the choice of sitters for this sitting, it may be worth mentioning that to the best of my belief all three are convinced of the possibility of communication with the surviving departed and had proved to be successful sitters with other mediums. For one of them I had myself taken notes at a Leonard sitting a few days previously when very good results were obtained. Further, the Society possessed written records of many of the supposed communications which they had received, but these had not been published and were not widely known, so that any relevant material produced at the Valiantine sitting might have been of great value. Unfortunately no communications of any sort were made either to them or any other sitters, and nothing occurred beyond some of the usual physical phenomena with which we were not concerned for the reason I have mentioned, and the voices of two of Valiantine's habitual "guides" who said "good evening" and "good night" respectively.

At the second sitting no voices were heard at all, and before the date arranged for the third sitting Mr. Bradley strongly expressed the view that the sittings should be transferred to his house from our séance room, which he considered for some reason unsuitable. He further asked that for the next sitting there should be a complete change of sitters as far as the Society's representatives were concerned.

In accordance with this view the third sitting took place as recorded below, the Society being represented by Una, Lady Troubridge, and Miss Radclyffe Hall only. The following is their account of this and the succeeding sittings from Records made by them within twenty-four hours of the Sittings.

I. LADY TROUBRIDGE'S RECORDS OF THE SITTINGS OF 13TH, 16TH, AND 21ST MARCH, 1925.

On Friday, March 13, 1925, Miss Radelyffe-Hall and I had our first sitting with the medium George Valiantine at Mr. H. Dennis Bradley's house, Dorineourt, Kingston Vale. The sitting began at about 8.30 p.m. and lasted for about two and a half hours. The circle consisted of the medium, Mr. H. D. Bradley, Mrs. Bradley, Mr. Hannen Swaffer, myself, and Miss Radelyffe-Hall; the two latter sitting on behalf of the S.P.R.

Valiantine was well acquainted with all the sitters except our two selves, and he had been told before the sitting, by Mr. Bradley, that the two new sitters were Una, Lady Troubridge, and Miss Radelyffe-Hall. In any case, we have long since assumed that our appearance must, evidentially, be taken as familiar to anyone associated with Psychical Research, and that any medium might be expected to recognise us at sight from description.

We sat in total darkness in the morning room. We did not meet Valiantine until we entered the séance room, when we were introduced to him by name. I entered the room a few moments before Miss Radelyffe-Hall, who joined us just as the medium enquired whether we preferred sitting next to each other. I replied that it was a matter of indifference to us, and that in a circle we always sat in whatever order the medium considered best. As a matter of fact, since we were both aware of the impossibility of controlling the medium in any way in a completely dark séance and with no conditions imposed, the position in which we sat appeared to us unimportant compared to the establishment of a sympathetic atmosphere that would be favourable to the display of his powers, if genuine. We took it that he had probably been told that we were reputed to be careful investigators, and that such knowledge might in any case introduce an element of self-consciousness unfavourable to results.

I sat on the medium's right, about four feet from him; on my right Mrs. Bradley, then Mr. Swaffer, next to him Miss Radelyffe-Hall, and next to her again Mr. Bradley with the gramophone on his right between him and the medium. Just before the lights were extinguished Valiantine placed two

trumpets upright in the centre of the circle. These were of aluminium, in three sections, collapsible. Round the wide end of one was a band of luminous paint and one luminous star, while round the other was an identical band with a row of luminous dots running up one side towards the narrow end. In the darkness these luminous marks became clearly visible. The sitters did not hold hands either with each other or with the medium. We were, however, told that it was preferable not to cross the legs or to clasp the hands together. Quiet conversation between the sitters or with the medium was said to be advisable as reducing the tension of expectation and reassuring the sitters as to the medium's whereabouts.

I may say at once that throughout this and all subsequent sittings, the medium, who remained to all appearance in a normal state of consciousness, conversed from time to time quietly with the sitters and asked no questions that could be interpreted as fishing for information—nor did he do so at other times when we met him before and after sittings.

During the present sitting, while we are not prepared to state that he spoke actually simultaneously with any "direct" or trumpet voice, he did on several occasions speak from his chair so immediately after a voice had spoken through the trumpet or at the other side of the circle or high up in the far corner of the room, as in our opinion to preclude the possibility of his having spoken in those positions and regained his chair. Miss Radclyffe-Hall and I are also satisfied that on several occasions the voices came from inside the trumpet in such a way as could only be produced by speaking actually into the narrow end or into a tube connected with it. This was corroborated by the fact that when, immediately after the sitting, Valiantine and Mr. Bradley asked me to examine the trumpets, one of them, from which the voice terminating the sitting had appeared to issue, was beaded inside its narrow end and to some extent down its length with moisture, as it would have been after use for normal conversation.

Of course Miss Radclyffe-Hall and I both realised from the first that under the conditions of this dark, uncontrolled séance, it would be impossible to form any definite opinion of the *modus operandi*, but we think it only fair to Valiantine to say that, apart from any evidential value lying in the utterances

of the voices, we feel that the total phenomena produced at this sitting were beyond what could have been obtained by the fraudulent efforts of the medium unaided by any accomplice, although, had any accomplice been present, the entire physical phenomena could have been produced without detection being possible. These, apart from the various voices, consisted of touches upon the heads and hands of the sitters, and a rapid whirling of the trumpet above my head. My head was patted once, I received three little taps on my left shoulder, and Miss Radclyffe-Hall was touched on the hand by something which is described as feeling like a bunch of bananas. Gramophone records were played at intervals throughout the sitting, the sitters joining in from time to time, and early in the proceedings Valiantine led the circle in the Lord's Prayer.

The "voices" came in the following order, after two or three records and the prayer:

1. Voice of "Dr. Barnett," deep and quite loud, appearing to issue from the floor inside one of the trumpets—non-evidential remarks.

2. Voice of "Bert" (the medium's brother-in-law), falsetto, from near the ceiling—facetious, non-evidential remarks, possibly designed to reduce tension by causing "light relief."

3. Voice of Kokum, a native of some sort—very loud, non-evidential remarks.

4. Voice of "Pat," an Irishman of humorous type—non-evidential remarks.

5. Voice of a Sioux Chief, producing shouts of megaphonic potency—non-evidential remarks.

6. Voice of someone who claimed to be "Feda," Mrs. Osborne Leonard's control. It must be noted, however, that neither Miss Radclyffe-Hall nor I thought that the voice or accents bore any resemblance to the "Feda" voice familiar to us at Mrs. Leonard's. It spoke at Valiantine's with an American accent and idioms, pronounced consonants which offer an almost insuperable difficulty to "Feda Leonard," and addressed me as "Lady Troubridge," a thing "Feda Leonard" has never done in over eight years, and a name she would either mispronounce or achieve with obvious difficulty, since the letter

R is her greatest stumbling-block. However, the other sitters—whose experience of “Feda Leonard” is brief compared with ours—exclaimed that the “Feda Valiantine” voice was exactly like its prototype. Beyond such evidence against authenticity as was furnished by the peculiarities mentioned above this voice was non-evidential.

7. Mr. Swaffer recognized a voice and some non-evidential remarks as emanating from the late Lord Northcliffe.

8. Mr. and Mrs. Bradley exchanged some non-evidential remarks with a female voice which they addressed as “Annie.”

None of these voices, except the first, used the trumpets, which remained upon the floor until they had all spoken.

Shortly afterwards a trumpet rose in the dark to a level with Miss Radelyffe-Hall’s face, and the name *Alfred* was whispered in it several times; it was acknowledged by Miss Radelyffe-Hall, and was audible and intelligible to all the circle; it was followed by a word that began with the syllable *Her*. Once it appeared to say *Herge* and upon that name not being recognized some abortive answers were given to a question by Mr. Swaffer as to how long the speaker had passed over. Answers varied from one to fourteen years, and the trumpet fell down. In a moment or two it was up again—still directed at Miss Radelyffe-Hall—and gave the names *Alfred Herwood* (pseudonym) in a loud whisper quite audible to me at the opposite side of the circle, and was at once recognized by me. The trumpet having fallen, I asked *Alfred Herwood* to give me the name of the person better known to him than I was and better known to me than himself and who was a link between us. Almost at once the trumpet came to me and the name *Francis* (pseudonym) was given twice in a loud whisper audible to the entire circle.

This was perfectly correct, as I then informed the circle. *Alfred Herwood* was an acquaintance of mine and a friend of my family who lost his life under unusual circumstances nearly eighteen years ago, and the other name he gave was that of a close friend of his and a relation of my own. This person we both addressed always by the Christian name given through the trumpet. *Alfred Herwood* and his friend, *Francis*, died within

a week of each other, and that friend's name was the last thing I ever heard him mention. *Alfred Herwood* has never been spoken of or purported to communicate with us at any other medium, which makes the present occurrence of greater value. On the other hand, both he and his friend were government officials who died under unusual circumstances which were much discussed in London at the time, and my connexion with them is actually known, if seldom remembered or discussed nowadays, to a number of people.

The next incident of interest was when the trumpet again went to Miss Radclyffe-Hall and murmured a word in two syllables which she could not catch. Mrs. Bradley said, "Is it your Mother?" But the voice said "No" to this. The trumpet then came to me, and after several abortive efforts I was able to distinguish without doubt the surname *Eastman* (pseudonym). This name I acknowledged as known to me, whereupon the sound of three kisses were heard in the trumpet, and it rose to my head and tapped it three times. I then said: "I recognize your name, but there are two, or even three people living whom you would like to send a message to. Will you give me the name of one of them?" Several apparent efforts were made—unintelligible whispers—and the trumpet fell three times to the ground; then the whole circle heard a whisper: "Give my love to *Eastman*." I replied: "Correct so far as it goes, but I think you can do better." Presently another effort was made. "Give my love to her—give my love to my daughter," and, finally, in response to my pressing for the name, the voice whispered quite clearly: "Give my love to 'X,'" giving a most unusual Christian name.

The giving of the surname *Eastman* was quite good, provided the medium is held not to have made any enquiries regarding our intimate friends, in which event he could naturally have learnt that "X" *Eastman*, who has recently lost her mother, is one of our intimates. Evidence purporting to come from *Mrs. Eastman* has been received by us elsewhere, but although some incidents have been published the names involved were all disguised, and such publications would have afforded no clue to Valiantine regarding the *Eastman* connexion.

An interesting feature of this particular incident is that the

Valiantine *Mrs. Eastman* made a mistake which the Leonard *Mrs. Eastman* has never fallen into. In her lifetime *Mrs. Eastman* was a reserved and far from sentimental lady, who was only slightly known to Miss Radelyffe-Hall and myself during the last year of her life. At Mrs. Leonard's, *Mrs. Eastman* expresses no particular affection for or interest in us; her attitude is that we are her only means of sending evidence to her daughter. At Valiantine's, *Mrs. Eastman* kisses me—a thing that she never dreamed of doing in life, and at a later sitting addresses me as "dear," tells me she is "coming home with me," and, in fact, evinces a strong personal interest and affection which she never felt either for Miss Radelyffe-Hall or myself in her lifetime.

The third and last attempt to give evidence at this first sitting referred to Miss Radelyffe-Hall's father. The trumpet went to her and she was only able to distinguish the words "Your father," followed by an unintelligible name. She suggested that the voice might be intended for me, but this was vigorously denied, the voice saying quite loudly: "No, no, I want *you*," and the trumpet falling to the ground. It rose up again however and said, in tones quite audible to the other sitters, "Your father, Radelyffe," adding a message of approval that the sitter was "investigating and trying to prove immortality," after which the trumpet fell and rolled on the ground, Mr. Swaffer replacing it upright. Miss Radelyffe-Hall's father has purported to communicate through Mrs. Leonard, and on this occasion the giving of his name as "Radelyffe" was rather a good point. The medium remarked at the time that the voice had probably lacked the power to add the "Hall" and thus give his entire name, but, as a matter of fact, Miss Radelyffe-Hall's father was christened "Radelyffe," his full name being "Radelyffe Radelyffe-Hall," and therefore he might be supposed to have wished to give his Christian name, which was probably unknown to the medium. On the other hand, in this case as before, the mental tone was somewhat out of key, since on no former occasion has Radelyffe Radelyffe-Hall shown any particular interest in his daughter "working to prove immortality," and at a subsequent Valiantine sitting he purported to be anxious about and to send messages to a person who passed out of his life quite seventeen years

before he died, to whom he would be most unlikely to send any message, and who would have no wish to receive any.

After the above incidents some remarks from the "controls" closed the sitting.

Our second Valiantine sitting took place at 8.30 p.m. on Monday, March 16, 1925, at Dorincourt.

The circle was the same as before, with the addition of Dr. V. J. Woolley, Hon. Research Officer of the S.P.R., who sat between me and Mrs. Bradley. Owing to the extra sitter the circle was more crowded, and I sat only about two feet distant from the medium.

There was a longer delay than on the former occasion before the voices began. The Lord's Prayer was recited and four or five records played before the first voice was heard.

"Dr. Barnett," "Pat," "Kokum," and "Bert" spoke briefly and non-evidentially, and once again there was a voice that claimed to be that of "Feda," which spoke as before, using American accent and idioms, and speaking always in the first person singular, a thing "Feda" at Mrs. Leonard's does only occasionally, and again pronouncing all her R's with ease and addressing me as "Lady Troubridge." Just before this voice spoke a female voice had twice whispered just above my head my name "Una," but seemed unable to say more. Just after that I was tapped three times on the head, and twice, separately, single taps on the arm nearest to the medium. When I announced the taps Valiantine enquired which arm had received them. Dr. Woolley was then tapped on the head, then Mr. Swaffer and Mrs. Bradley. Miss Radelyffe-Hall was not touched.

There followed various attempts to use the trumpets. Voices purporting to be those of Miss Radelyffe-Hall's father, of *Alfred Herwood*, of my relation—*Francis*—his friend, of *Mrs. Eastman*, of Dr. Woolley's father, and of Mr. Swaffer's brother, spoke at intervals, but added nothing to the evidence given at the former sitting beyond the fact that my relation mentioned, correctly, his relationship to myself. No test questions were replied to, and there were certain further disturbing factors:

1. *Alfred Herwood* persisting in speaking to Miss Radelyffe-Hall, whom he never knew in life, and calling her "dear."

2. My relation calling me "dear," a term he never used when addressing me, except when displeased; in fact, rarely, if ever, even then.

On the other hand, we considered a certain impatience and excitement displayed by the "Radelyffe-Hall" voice as characteristic of him and of his manner when communicating through Mrs. Leonard.

Also we considered that, in spite of the darkness, we had some opportunity of ascertaining that the medium at any rate remained seated in his chair when voices were wandering round the circle. He spoke frequently, yawned, moved and breathed audibly immediately before or after the voices spoke, much too promptly, we thought, to admit of his having spoken and left or regained his seat. On one occasion, I am prepared to assert that he uttered two or three syllables of comment from his chair before "Dr. Barnett's" voice had ceased inside the trumpet on the floor, so that I heard both voices simultaneously. I was waiting and watching for this phenomenon and am certain I was not mistaken, although Dr. Woolley and Miss Radelyffe-Hall, whose attention I drew to it, had not remarked it. Other members of the circle said it had occurred earlier in the sitting, but, if so, I did not remark it. In my opinion this occurrence does definitely go to prove that the voices *cannot* in every case be produced by fraudulent efforts of the medium unaided by any accomplice.

The latter part of the sitting was taken up by a three-cornered discussion between "Dr. Barnett," H. Dennis Bradley and Dr. V. J. Woolley, in which the other sitters joined occasionally, as to whether the test sittings at the Society's séance room in Tavistock Square should be resumed, Mr. Bradley pronouncing himself as strongly against their resumption. The medium took no active part in the discussion, during which Dr. Woolley invited "Dr. Barnett" to state his reasons for considering the S.P.R. séance room as unsuited to the sittings. Dr. Barnett appeared very antagonistic to any scientific investigation and to any attitude save that of unqualified belief in the spirit origin of all the phenomena. He said that "test conditions" and any feeling of doubt on the part of the sitters created an atmosphere that absolutely blocked phenomena, and that the objections to the S.P.R.

séance room lay, not only in certain "contraptions" which he alleged, in spite of Dr. Woolley's denial, were there, and which he implied, with some derisive laughter, were known by Dr. Woolley to be there, but still more in the "blank mentality" of Dr. Woolley himself and other investigators. Dr. Barnett volunteered the remark that he wondered why Dr. Woolley had ever been selected as Research Officer, but he had no remedy to suggest beyond unqualified belief, and he refused to accept Dr. Woolley's repeated assurances that the séance room at Tavistock Square is devoid of traps or contrivances for the torture and undoing of mediums, or the explanation offered that such simple paraphernalia as exist, connected with lighting, etc., are placed there for the medium's convenience as much as for that of the investigators.

George Valiantine looked ill and seemed exhausted after this sitting, the result, in Miss Radelyffe-Hall's, Dr. Woolley's and my opinion, of the over-heated discussion initiated by Dr. Barnett, which had gone on during the sitting—in which incidentally he had taken no part beyond remarking that he was quite willing to continue the sittings at Tavistock Square.

The sitting ended at about 11 p.m., and I ascertained afterwards that *one* of the trumpets was damp inside as on the first occasion.

After the sitting, as on the former occasion, Valiantine made no effort to elicit any information from us and impressed us favourably. He expressed himself as quite willing to try and sit for Miss Radelyffe-Hall and myself in daylight, with the assistance of Mrs. Bradley and her small son aged, I think, eight years.

Our third sitting with Valiantine took place at 6.30 p.m. at Dorincourt on Friday, March 21, 1925. Present, the former circle with the addition of Mrs. V. J. Woolley. The latter had arranged, at very short notice, to take the place of Sir Oliver Lodge's secretary, Miss Nea Walker, who had been expected. We, Miss Radelyffe-Hall and I, had been advised of the alteration by Dr. Woolley some thirty-six hours before the sitting, and Mr. Bradley had lunched with Dr. Woolley on the day of the sitting and had been informed of it then. I do not think, however, that Mrs. Bradley had been told, or

that she knew that Miss Walker was not coming and was to be replaced by another lady.

Dr. and Mrs. Woolley drove to Dorincourt with us and, on arrival, Mr. and Mrs. Bradley being from home, we three women went upstairs to leave our wraps. On coming downstairs we found Valiantine at the foot of the stairs, and while I was shaking hands with him Miss Radclyffe-Hall introduced Mrs. Woolley by name to Mrs. Bradley, who was advancing towards us from the front door. There is no doubt that had Valiantine been attentive and alert to catch names he could then have heard his new sitter introduced as "Mrs. Woolley," since the name was spoken a few feet away from him. Miss Radclyffe-Hall made no attempt to conceal the name, as we had been given to understand that no reliance was being placed upon anonymity of sitters in these sittings.

It must, however, be noted that Mrs. Bradley, as will be seen by the sequel, did *not catch* Mrs. Woolley's name at their first introduction, so that Valiantine may not have done so either at that time. It is, however, in my opinion, impossible to believe that he did not hear it later, just prior to the sitting.

When we were all assembled in the drawing-room, with the exception of Valiantine, who was preparing the séance room, Mr. Bradley suggested that Mrs. Woolley should remain anonymous to the medium, but upon its being pointed out to him that Valiantine must be taken to have heard her name in the hall, he abandoned the idea of anonymity. Mrs. Bradley and I then entered the séance room and found Valiantine there alone, placing the trumpets by the electric chandelier in order that the luminous paint should acquire luminosity. I at once asked him how we should sit, and whether, if I sat next to him as on the former occasions, Mrs. Bradley might sit between me and Dr. Woolley. The medium agreed at once, and Mrs. Bradley added that her husband would sit as usual by the gramophone on Valiantine's left, Miss Radclyffe-Hall next to Mr. Bradley, then Mr. Swaffer, and I added, "Dr. Woolley next to you, Mrs. Bradley, and then Mrs. Woolley." Mrs. Bradley looked surprised and said: "Is that Mrs. Woolley?" I thought she was conveying reproof at my mentioning the new sitter's name, so I reminded her: "Yes, Mrs. Woolley, you know we agreed that Mr. Valiantine must be held to know

that it is Mrs. Woolley." Mrs. Bradley still looked surprised and queried: "Is she Dr. Woolley's secretary?" And I replied: "Not that I know of—she's his wife—they both came with us in the car." And I repeated: "She's Mrs. Woolley, Dr. Woolley's wife." During this entire conversation, Valiantine was standing idle, apparently listening, at my elbow, facing towards us. Under these circumstances I do not think there can be any doubt that he heard and understood the entire conversation. I now believe that Mrs. Bradley asked the questions about the secretary, having it in her mind that a new sitter was expected who was someone's secretary, and not having grasped the alteration of plans.

As this conversation ended Valiantine reached down the trumpets from the chandelier and, while discussing with him the possibility of designing a trumpet of a better type, I was able to ascertain that both trumpets were warm from the electric light and quite dry inside and out. I particularly examined the mouthpieces, putting my little finger into the narrow ends. I gave Valiantine every opportunity of objecting to this inspection by asking him whether it was deleterious to phenomena that a stranger should handle the trumpets just prior to a sitting. He replied that it did no harm.

We sat in the same order as before, save that Mrs. Bradley had changed places with Dr. Woolley and Mrs. Woolley sat on his other side. About eight gramophone records were played and the Lord's Prayer recited before anything happened at all. Then "Dr. Barnett's" voice was heard from one of the trumpets on the floor, weaker than usual, greeting the circle. A short while after "Bert" from near the ceiling announced that the conditions were "exquisite." Another longish interval of gramophone and then "Feda's" voice—still quite unlike "Feda Leonard"—was heard very weakly calling me "Lady Troubridge" and speaking with American accent and idioms—a peculiarity not shared by "Dr. Barnett."

"Feda Valiantine" announced that: "Raymond is here and wants to speak with Miss Walker." This remark was clearly audible to the entire circle. After a moment's silence Mr. Bradley repeated: "Raymond is here and wants to speak to Miss Walker?" Adding: "Does he think Miss Walker is here? Can you see her?" And "Feda" replied: "Ray-

mond can, and he wants to speak to her." Someone in the circle, I think Miss Radclyffe-Hall, said: "Who does Raymond want to speak to?" And the "Feda" voice answered: "Miss Walters." Mr. Hannen Swaffer repeated: "Walters? Is it Walters or Walker?" And Miss Radclyffe-Hall said: "It sounded like Walters that time"—a statement which I corroborate. There was no immediate answer, and Mr. Bradley urged "Feda" not to go away without further elucidation, as she had "placed us all in a very embarrassing position." He repeatedly urged that she must continue the subject, and presently the "Feda" voice announced once more that "Raymond has come to give a message to Miss Walker." Mr. Bradley then said: "If Raymond can see Miss Walker here, let him take the trumpet to her." And Miss Radclyffe-Hall added: "Yes, take the trumpet over to her." Almost as she spoke, one of the trumpets seemed to leap from the ground and with a violence such as we had not yet observed hurled itself at Mrs. Woolley, striking her in the darkness so that she cried out; it then crashed to the ground simultaneously with a loud cry from Mr. Bradley: "That's the stuff, 'Feda,' that's the stuff to give them! Now we've got the real evidence at last! Now they can't say we haven't given evidence," etc., etc., and more to the same effect. Mr. Bradley was so much excited and spoke so loudly that no one else could make themselves heard for some moments, and he gave us the impression of a man wrought up with excitement at the verification of his own expectations. So much so that when at last Mrs. Woolley could make herself heard, saying: "But I *am* Mrs. Woolley," Mr. Bradley answered incredulously "What?" And she seemed to feel it necessary to repeat her statement: "Mr. Bradley, I *am* Mrs. Woolley, I'm not Miss Walker." Adding: "Oh, I'm so sorry, I'm so sorry!" Mr. Bradley's obvious bewilderment and disappointment were very evidently genuine, and very distressing to witness. He immediately began to display obvious distrust of the entire phenomena, and I thought it only fair to Valiantine to interpose a statement, which was endorsed by Mrs. Bradley, as to Valiantine's having heard us mention Mrs. Woolley's name several times just before the sitting. Valiantine added quite quietly: "Yes, I knew it was Mrs. Woolley."

There followed an upbraiding of the purporting "Feda" and of the controls by Mr. Bradley, who demanded an explanation of the mistake. Then came a perfectly obvious attempt to explain away the error by "Dr. Barnett" and the supposed "Feda." We were told that the mistake was ours, that the circle had misunderstood; that Raymond had never thought that Miss Walker was there, and "Feda" affirmed that she had said: "Raymond is here and he *wanted* to speak to Miss Walker," meaning that he was disappointed at Miss Walker's absence from the sitting. Mr. Bradley pointed out that the trumpet had gone to Mrs. Woolley in immediate reply to the request that Raymond should use it to indicate Miss Walker, and the controls immediately asserted that this had been mere coincidence and had had nothing to do with Raymond, but that a strange spirit who desired to speak to Mrs. Woolley, "a lady friend" of hers, had seized that moment to raise the trumpet to her and attempt communication.

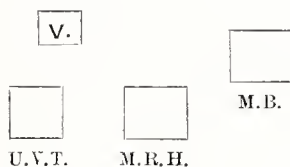
In order to calm the circle and close what was becoming an impossible and very painful situation, I suggested that argument should cease and that the circle should again recite the Lord's Prayer. Valiantine seemed deeply depressed, but he acquiesced and led the prayer, almost immediately after which "Dr. Barnett," speaking as usual from one trumpet on the ground, closed the sitting. As soon as the lights were turned on Miss Radclyffe-Hall and I examined the trumpets. One was perfectly dry; the other, from which "Dr. Barnett's" voice had seemed to come, was moist inside its narrow end, but not, as on the former occasions, right down its length.

Valiantine made no effort after the sitting to explain the mistake—either to exculpate himself or to resent criticism, which he received freely at supper both from Mr. Bradley and Mr. Swaffer. He still impressed Miss Radclyffe-Hall and myself favourably, although we cannot minimise the importance and extraordinary nature of the occurrence. Valiantine sat next to me at supper, drank lemonade and ate heartily, appearing far less perturbed than I was myself. Later that evening he agreed quite willingly to try for the voices in daylight on the following Monday with myself and Miss Radclyffe-Hall and Mrs. Bradley and her little boy.

II. LADY TROUBRIDGE'S RECORD OF DAYLIGHT SITTING
MARCH 23, 1925.

As previously arranged Miss Radclyffe-Hall and I arrived at Dorincourt soon after 3 p.m. and were received by Mr. Bradley's eldest son. After he had entertained us a few minutes in the drawing-room Mrs. Bradley joined us and told us that Valiantine had not yet woken from his afternoon nap. Shortly afterwards young Bradley went to see if the medium was awake, and presently Valiantine joined us in the drawing-room. We all repaired to the morning room and started sitting in the bright light of a sunny afternoon. A large window extends right across one end of the room, and one curtain was partially drawn across one-half of it, leaving an opening of about five feet by seven feet through which the light streamed into the room. Young Bradley left the room, and Valiantine, going to a glass-fronted bookcase in which were his two trumpets, selected one of them (to the best of my belief one that I have seen used at former sittings), the one with a luminous star at its wide end near the band of luminous paint. He sat down in an armchair with his back to the light, having directed us to sit in front of him thus :

Window.



He rested his head and shoulders on the low back of the easy-chair, Miss Radclyffe-Hall sat in front of him with the small end of the trumpet to her right ear, while Valiantine placed the palms of both his hands flat against the wide end of the trumpet, supporting it on his crossed thumbs. In this position Miss Radclyffe-Hall could not see his face, though Mrs. Bradley and I were both able to do so. For some minutes nothing occurred except that Miss Radclyffe-Hall said she could hear dull little taps inside the trumpet, but these were inaudible to me where I was sitting. However, both Mrs. Bradley and I were satisfied that the medium's hands made no movement. Presently the medium suggested that Mrs. Bradley and I should

leave the room, and that Miss Radclyffe-Hall should see whether things went better if she tried sitting alone with him.

Mrs. Bradley and I went and sat in the drawing-room and waited. Miss Radclyffe-Hall's record tells what occurred during our absence.

When she called me to come in again I took her place at the narrow end of the trumpet, with its orifice to my right ear, but Miss Radclyffe-Hall remarked that she had been sitting latterly with her left ear to the trumpet and that I had better adopt the same position. This I hastened to do, being thus able to watch the medium's face while I listened. Almost immediately some metallic taps occurred in the trumpet. Valiantine enquired whether I did not suffer from facing the glare from the window, but beyond that offered no objection. He placed his hands against the wide end of the trumpet as before, and I noticed that the position was a tiring one for his arms. At my suggestion Miss Radclyffe-Hall fetched a cushion and placed it between the chair-arm and his right elbow, affording him better support, and having done so she remained for some minutes kneeling beside him on his right and closely watching his hands. Almost immediately small metallic taps were heard in the trumpet close to my ear, and rapidly became louder till they were audible to Miss Radclyffe-Hall and to the medium as well as to myself; they became quite loud and then varied in strength and were given singly or in groups of two or three as requested by us, and this in spite of the fact that both of us were closely watching the medium's hands, she on his right side and I somewhat to the left. He held his fingers extended so that the tips of all eight fingers were visible to us both, and although Valiantine habitually wears a heavy ring upon one finger, we have been quite unable, experimenting with a trumpet, to produce the raps without showing movement of one or more fingers. Miss Radclyffe-Hall moved round the medium, watching his hands, and on one occasion she remarked to the supposed operator that he or she had better do their best since it was very important for the medium, and that she had her eyes riveted upon his hands. While she was kneeling beside him she also asked that the taps, which seemed to be located in the end of the trumpet nearest my ear, should move to the medium's end

of the trumpet, and her request was at once complied with. When she made the remark about watching the medium's hands, Valiantine laughed and wagged his two thumbs to draw attention to their position, and almost simultaneously the taps recommenced. Except for one sound more like a sigh than a whisper I heard no voices so long as Miss Radclyffe-Hall was in the room. At one moment the telephone rang and Valiantine seemed quite unperturbed and merely asked her to answer it. Two or three moments later it rang again and she had to answer once more and take a message to Mrs. Bradley. When she returned Valiantine suggested that since she had obtained voices when alone with him I might do likewise if she left us, and she did so. After a few minutes a voice whispered *Alfred Alfred* (the Christian name given at previous sittings) quite audibly and intelligibly, but at a moment when, owing to slightly shifting a cramped position, my eyes were not actually on Valiantine's mouth. He was lying back in the chair with his chin raised, and the trumpet orifice covered by the palms of his hands was about two feet from his face, and to one side—not, in my opinion, a favourable position for projecting a whisper down it. Having readjusted my position we tried again, but beyond more taps nothing occurred. Valiantine yawned frequently and seemed drowsy, I thought. He then proposed that we should draw the curtains and try in the dark. While he drew them he left the trumpet in my hands, and I was at full liberty to handle or examine it had I thought any purpose could be served by doing so. We sat for some minutes in the dark, but nothing happened, not even raps, till Mrs. Bradley summoned us to tea.

Immediately after tea Valiantine proposed that we should try again, and Miss Radclyffe-Hall suggested that we should sit in red electric light—there being such a light in the séance room. It was placed on a shelf in the corner of the room farthest from Valiantine but facing him, so that, after a moment or so, my eyes becoming used to it, I could easily discern every feature and movement of his face. As he wore an ordinary stiff collar I could not observe whether his throat moved or not, but as he kept his head back I could see under his chin. I could also see with absolute certainty whether or not his mouth was closed. The taps in the trumpet began again almost

immediately—Valiantine was now holding only his right hand over the trumpet, using the other to shade his eyes from the red glow, but the shadow stopped just below his eyes and did not affect the rest of his face. In any case I could see that his eyes were often closed and that he seemed drowsy as I had observed earlier; he still yawned a good deal. As soon as the taps began again he enquired whether the controls liked the red light. Not only were there three brisk taps in the trumpet, but as in answer a sharp tap came on the shelf at the far end of the room, just where the red light was standing. Valiantine laughed and exclaimed: "Listen to that, they seem to like the red light!" And almost as he ceased speaking another tap came from the same position. Then, with my eyes fixed on the medium's mouth, which was quietly closed, I heard a fairly loud whisper in the trumpet: "*Alfred Herwood.*" I answered: "Are you there, I'm so glad." And the whisper resumed: "I am so glad to speak to you here." During these two sentences I am quite certain that Valiantine's mouth was quietly and firmly closed, that his lips did not move, and that his face conveyed no impression of strain or effort. I could not, of course, as stated earlier, actually see his throat, but I think any movement of it would have been visible between his chin and collar. Owing to my sitting lower than the medium (I had earlier discarded the stool used before and was sitting on the floor) the trumpet was even farther from his face than before, and unless he could articulate those words with closed mouth and motionless lips I am of opinion that he did not speak them. I have tried repeatedly before a mirror to enunciate the same words and at certain consonants—*b, m, p*—I am forced to move the lips quite visibly, while they must remain apart slightly if *any* words are to be pronounced. After that beginning several sentences were whispered in the trumpet, some quite unintelligible, then my name "Una" several times in a female voice. After this I shifted the trumpet to the right ear so that I could no longer observe the medium's face, feeling that Valiantine had endured long enough the tension of being stared at. I merely listened to a voice which claimed to be that of *Mrs. Eastman*, who had been a purporting communicator at the earlier sittings. The voice said: "I wish 'X——' (her daughter) would come here," and

sent love to her. It added that the speaker was coming home with me and had often been with me in Sterling Street. At first I could not catch the name of the street, and Valiantine asked the speaker to spell it: the reply was S.T.E.R.L.I.N.G. The voice called me "Dear," and said she was very happy. I then closed the sitting, as I thought Valiantine had sat long enough, though he expressed his willingness to continue. As regards these "communications," on this occasion *Alfred Herwood* did not make any mistakes. *Mrs. Eastman*, on the other hand, was *not* true to her prototype. In life she would never have called me "dear" or offered to come home with me, since I hardly knew her and there was literally *no* affection between us. She was an extremely stately and reserved old lady, whom I met only a few times in her capacity as mother of an old friend. Through *Mrs. Leonard's* mediumship and that of a relation of her own she has given rather remarkable evidence, but far from asserting her happiness has expressed a firm discontent and displeasure at having passed over and at the conditions she is expected to enjoy.

Then, again, *Miss Radclyffe-Hall* and I do not now live at Sterling Street, and left that house a year ago—although, and this must be clearly understood, at the time of the above sitting we still appeared in the Telephone Directory as resident at that address, as witness the fact that a day or two before the sitting under discussion *Mr. Hannen Swaffer* had addressed a letter to *Miss Radclyffe-Hall* to Sterling Street, having presumably looked up her address in the Telephone Directory. *Mr. and Mrs. Bradley*, on the other hand, with whom the medium is living, are well aware of our correct home address, and had they casually mentioned it would not have spoken of Sterling Street. I do not think that *Mrs. Eastman* can be taken to have alluded to *past* days in Sterling Street, since she died not very long before we left it, and would certainly never have troubled to visit us there, except in the event of her daughter visiting us, which, as it happens, she very rarely did after her mother's death.

III. MISS RADCLYFFE-HALL'S RECORD OF DAYLIGHT SITTING MARCH 23, 1925.

As arranged at the last sitting, in *Dr. Woolley's* presence, *Lady Troubridge* and I drove down to *Dorincourt* this after-

noon, arriving at about 3.15 p.m. We talked for about twenty minutes with Mrs. Bradley and her elder son, while Valiantine remained asleep upstairs—or so Mrs. Bradley thought. Presently young Bradley went up to tell him of our arrival, and in a short time Valiantine joined us in the drawing-room, and Mrs. Bradley, Lady Troubridge, young Bradley and I proceeded with him to the séance room. Mr. Valiantine went to the bookcase and took out first one trumpet, which he replaced, and then the other, which he extended. The trumpets had all the appearance of being the same as those I have seen used on three previous occasions at dark séances; that is to say, that each trumpet had at its wide end a band of luminous paint (not luminous in the daylight of course), and one had a line of luminous paint dots up one side, the other, the one selected by Valiantine, a single star above the band on one side. Young Bradley then left the room.

Mr. Valiantine sat in an arm-chair with his back to the window, I sat on a stool in front of him, close to his left knee, holding the narrow end of the trumpet pressed to my right ear. Mr. Valiantine covered the wide end with his hands, supporting the trumpet with his thumbs. For a little time nothing much occurred, and Mr. Valiantine suggested that we might get on better if Mrs. Bradley and Lady Troubridge left us. This they accordingly did. Almost immediately I began to hear small indescribable movements inside the trumpet, then dull taps that might have been made by the fleshy tip of a finger (they sounded soft and muffled), then one metallic tap. Mr. Valiantine heard them too and remarked on them, but only *after* I had acknowledged them. I asked for more metallic taps and got them. I then heard a voice whispering in my ear, I thought it said “Una” and told it so, asking if it wanted Lady Troubridge, the voice said: “No, no, Johnnie,” and then “It’s your Father.”

During the whole of this I could not get a good view of the medium’s face or hands, which was most unsatisfactory; moreover, I fancy that I hear better with my left ear. I told Mr. Valiantine that I wished to place the trumpet to my left ear as I could hear better, and begged him to cover up his end and keep the light well out of it while I moved round; I kept a thumb over my end. I turned on my stool so that

I faced Mr. Valiantine completely, and then put the trumpet to my left ear. Metallic taps began again immediately. I fixed my eyes on Mr. Valiantine's fingers and thumbs. I could see half-way down his eight fingers, and could see nearly the whole of his two thumbs which supported the trumpet. I could not detect the least suspicious movement, yet the taps continued. Some of the taps were given singly, some in little rhythmical groups. Next came the voice whispering again, calling me "Johnnie" and saying that it was my father. I could see Mr. Valiantine's face, which was a little to one side of the trumpet, and during the whole time that the voice was going on his mouth remained closed, there was no look of strain on his face or around his lips, his colour did not change, neither could I see any signs of perspiration. Once or twice he closed his eyes for a moment, appearing a little drowsy, I thought. I spoke to him occasionally, asking if he could hear the words. He heard some and repeated them, but some neither he nor I could catch, and some that he thought he had heard he repeated wrongly. For part of the time he was leaning back with his head against the chair. The voice asked me: "Are you hard of hearing, my dear?" Then said something I could not catch. It then said, "Tell your mother I'm all right." And then more inarticulate whispering. I then said: "Father, give me mother's Christian name." And after several attempts the name "Marie" was given, which was correct. The medium said: "I think he said 'Annie.'" I said: "No, that's not it," but did not tell Mr. Valiantine what name had been given. After this there was an unsuccessful attempt to give my grandfather's Christian name, the words being very blurred. Then more taps! During the whole time that a voice was coming from the trumpet I stared at Mr. Valiantine's lips and they remained without movement. Only after the voice stopped speaking on one or two occasions did Mr. Valiantine's lips open to address a remark to me or to answer a question of mine or to urge a "Communicator" to try and speak.

Once during the phenomena Mrs. Bradley's younger child, a small boy, burst into the room and was told by Mr. Valiantine to go away, which he did. The whole time we could hear people laughing and talking and opening and shutting doors—

enough, I should have thought, to upset any medium, but through it all the voice went on speaking, or taps recurred, and Mr. Valiantine remained quite placid.

After the voice seemed to have departed Mr. Valiantine asked if I would like to call in Lady Troubridge. I did so, and she sat down immediately on the stool, but placed the trumpet to her right ear as she had seen me do before leaving the room. I told her that I had sat the other way, and she immediately changed round and faced the medium, placing the trumpet to her left ear. I stood at one side watching Mr. Valiantine. Presently taps began in the trumpet, some of which Lady Troubridge or Mr. Valiantine declared, and some of which were quite audible to me. I fixed my eyes on Mr. Valiantine's hands, which I could now see practically in their entirety, but the taps continued—I saw no movement of any kind in the medium's hands, at least of a suspicious nature, sometimes he shifted his hands on the trumpet, but not at the moment of the taps occurring. Once I said: "Whoever is there, tap loud, please, as this is most important for your medium, I have my eyes riveted on his hands." Or words to that effect. Mr. Valiantine kept his fingers extended, and then waggled his thumbs and laughed. Then his hands remained quite still, and some low taps occurred in the trumpet and were quite audible to me. At about this stage Lady Troubridge suggested that if I placed a cushion under the medium's right arm it would be more restful for him, and I did so, remaining for a few moments kneeling beside him, and while there more taps occurring in the trumpet and seeming to come from the end close to Lady Troubridge's ear, I asked that the taps should move to the other or broad end of the trumpet; my request was at once complied with, and she heard the taps clearly coming from the broad end of the trumpet. Presently Lady Troubridge discarded the stool and sat on the floor, by which means the trumpet was lowered and the medium's arms in a less strained position. No voice spoke in the trumpet, but early in her sitting Lady Troubridge had mentioned that she heard a sound like breathing coming from the trumpet for a moment. Twice during the time I was present at her sitting the telephone rang in the séance room. On the first occasion the medium asked me to answer it and tell the caller

to ring up in half an hour's time. This I did. The second time it rang a message was given me regarding Mr. Bradley's car, and Mr. Valiantine asked me to convey it to Mrs. Bradley; this I also did. In the end Mr. Valiantine asked me to remain out of the room, as perhaps they would get on better without me, and I complied.

A little later Mrs. Bradley went into the séance room to announce tea, and I followed her. I found the room in darkness, the curtains having been drawn in order to try and get the voices. After tea Mr. Valiantine asked Lady Troubridge to sit again, and I suggested that they should sit with a red electric light (one electric globe at end of room facing Valiantine). My suggestion was agreed to.

A record of what then occurred has been made by Lady Troubridge, who sat alone with Mr. Valiantine.

Mr. Valiantine wears a deep gold band on one finger (I think the third finger of the right hand). We have tried to produce raps on a metal trumpet like that employed by him, and with a heavy ring worn, but have failed to do so without movement of the whole finger, such movement as must have been clearly visible during the sitting at which the raps occurred.

We have tried to produce intelligible whispers with the mouth closed and motionless—Lady Troubridge is better at this than I am, but her lips have to remain slightly open and look puffy and her throat moves. Also, her face looks forced and strained.

After the sittings young Bradley asked me to explain the system of Cross-Correspondences to him, which I did in Mr. Valiantine's presence. He seemed anxious to know what Dr. Woolley thought of his mediumship, and I replied that we had not yet discussed the sittings. The S.P.R. was mentioned, and I told him that Mrs. Piper was their pensioner—Mr. Valiantine seemed favourably impressed and showed no antagonism towards the Society. He said that he thought Mrs. Salter [who had been present at one of the earlier sittings] a most sympathetic sitter, and again repeated that he personally had been quite willing to continue the S.P.R. test sittings. Mrs. Bradley suggested that he might try again with them later on, and Valiantine replied that he might do so on his return from America in three months' time. Lady Troubridge and I did

our best to convince him in every way of the friendly and fair attitude and intentions of the Society, we think with some success.

Mr. Valiantine has a large gold front tooth—a most useful beacon in observing whether or no his lips are closed.

IV. NOTE BY LADY TROUBRIDGE.

Two points struck us some time after the above sittings regarding which we should have liked to question Mr. Valiantine, but we have not since had the opportunity of seeing him.

The first point is why, in view of the fact that at the dark séances the trumpets are used with the wide end towards the sitter's ear and the narrow or mouthpiece end towards the supposed communicators, the reverse should be the case at the daylight sittings, when the mouthpiece of the trumpet is placed to the sitter's ear and the broad end is apparently the "receiver" of voices and raps.

The second point is: In view of the fact that we were told it was important to concentrate darkness within the trumpet, why does Mr. Valiantine sit so that the wide end of the trumpet—the least easy to cover—should be towards the strong light of the window. If the medium would sit sideways to, or facing the light—or, alternatively, if the trumpet were used as at the dark séances with its wide end towards the sitter, keeping the interior dark would be a comparatively easy matter—also, the wide end of the trumpet being towards the medium tends to collect extraneous sounds such as the movements of the medium, rustling of his clothes, and while the fact remains that unless the medium *utters* the words heard in the trumpet, their existence remains unexplained, the wide end of the trumpet being towards the medium might give rise to suspicion in the event of inadequate light, or of the sitter being doubtful of his powers of observation. In future experiments we would therefore suggest to Mr. Valiantine that he should try and sit with the trumpet in the normal position, *i.e.* mouthpiece towards himself and the window and wide end towards the darkness and the sitter's ear.

UNA V. TROUBRIDGE.

The last sitting of our series was a daylight sitting given to Mr. Dingwall and myself on April 7, and the conditions were the same as those of the one last described by Lady Troubridge.

Both of us heard raps which seemed similar to those she has described, but as I wish only to deal in this account with evidential utterances I do not propose to consider them in further detail. Both of us also heard whispering sounds, apparently in the trumpet, at times when we are convinced that Mr. Valiantine's lips were entirely closed, and I was able also to distinguish the words "Father Woolley," but nothing further.

In considering the series as a whole there is very little that can be added to the account given by Lady Troubridge and Miss Radclyffe-Hall, who, indeed, received the only evidential communications, and who have included in their account the necessary commentary. The remarkable incident that closed the last dark sitting is very difficult to account for on any theory, and it is much to be regretted that Mr. Bradley's impetuous misinterpretation of the facts brought the sitting to an end before the error could be properly elucidated.

It is, however, certain that the speaking intelligence which called itself Fedá did actually mistake another sitter for the Miss Walker who had been expected, and it is possible to suppose that it may have been influenced to do so by a belief in the mind of the medium or of some sitter that Miss Walker had actually been introduced under a pseudonym. The powerful effect which such beliefs have upon mediumistic communications is well established in the recent paper by Mr. S. G. Soal¹ on a series of sittings with another direct voice medium.

¹*Proceedings*, Part XCVI.

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A REPORT ON A SERIES OF SITTINGS WITH THE MEDIUM MARGERY.

BY E. J. DINGWALL.

FOREWORD.

BEFORE dealing with my experiences of the Margery mediumship, I wish publicly to express my thanks to certain persons who rendered those experiences possible. Firstly then, I wish to thank Margery herself for so kindly permitting me to attend the sittings as a privileged guest, and also to F. H., the husband of the medium, I wish likewise to express my appreciation of his kindly hospitality. To Mrs. Augustus Hemenway also I must tender my sincerest thanks for her royal hospitality and kindness, without which this inquiry could never have been attempted. I also wish to acknowledge gratefully the encouragement, advice, and other help so freely given me by Dr. Elwood Worcester, Dr. Gardner Murphy, Dr. Mark Richardson, and others too numerous to mention.

It will be understood that the sittings to be described were placed by Dr. Crandon under my supervision, subject to certain agreed conditions which I will in due course describe.

INTRODUCTION.

PRELIMINARY.

The following report concerns a case of alleged physical mediumship, which is perhaps the most important of its kind hitherto presented for the consideration of psychical researchers. It first attracted my immediate attention on December 16, 1923, when the medium, Mrs. L. R. G. Crandon (hereafter called Margery) and her husband (hereafter called F. H.) visited London and held a sitting in my room at the Society for Psychical Research. At this sitting occurred a table levitation in full white light which was capable of but two interpretations. The first hypothesis was that the movement was due to some supernormal action, and the second was that it was caused normally by the medium, by her husband, by both in combination, or by one or more of the sitters. Now this levitation was very striking, and, if fraudulent, involved some skill in its performance. If supernormal, on the other hand, the phenomenon was important as an indication of remarkable incipient mediumship, and from that date I followed the case as far as I was able to do so from published accounts and from letters received at intervals from the United States. My interest in the case grew rapidly when I learnt that Margery had entered for the \$2500 prize offered by the *Scientific American* magazine. Throughout the summer of 1924 I had been trying to see whether arrangements could be made for me to visit the United States in order to call upon the medium and make a first hand acquaintance with the phenomena occurring in her presence. This was finally made possible through the great kindness and generosity of one of our Boston members, well known for her sustained and impartial interest in the scientific aspect of psychical research.

Before dealing with the sittings I attended, short biographical sketches of the parties concerned may be of interest, and for this purpose I have received permission

from F. H. to insert those supplied by him to the *Journal* of the A.S.P.R., March 1925.

Mina Stinson Crandon was born near Toronto and received her early training and education there. Her health and psychology have always been normal. She graduated with good standing in all her classes. She had one year of Latin and one year of French, but outside of that has studied no languages.

At about the age of seventeen she came to Boston and became secretary to one of the larger churches. She is married and has one child, and is in perfect health physically and mentally.

She was five years younger than her brother Walter, who passed over in 1911 at the age of twenty-eight years. He was injured by a locomotive and survived the injury only three hours.

In his youth Walter Stinson had tables tilt and levitate, in his presence, in daylight. This was looked on as a diversion and never taken seriously. His mother, who is still living, over seventy-five years of age, has been able for years to do automatic writing.

Since this mediumship began, Margery has continued to be in apparently perfect health and suffers some, but not great, reaction after sittings which involve deep trance and the so-called higher physical phenomena.

Dr. L. R. G. Crandon was born in Boston. His mother came from a healthy, energetic family from Maine; her brother was Rear-Admiral J. E. Pillsbury, U.S. Navy. Her father's family came from Plymouth, Mass., a direct descendant from twenty-three of the original *Mayflower* passengers. His great-grandfather was Collector of the Port of Plymouth for thirty years, appointed by Washington. His father is President of the Boston Ethical Society.

Dr. Crandon graduated from Harvard College in 1894, received his M.D. degree in 1898, and an A.M. from Harvard in Philosophy in 1909. He has been, and still is, in the practice of surgery in Boston. He is in no way psychic, but is deeply interested in the matter from the points of view of the physician, the psychologist, and the philosopher.

The early history of the Margery mediumship is described by Dr. Crandon in the same number of the *Journal* as follows :

Margery's husband first became interested in psychical research in 1923 when he read *On the Threshold of the Unseen*, by Sir William Barrett, and Crawford's four books on the reality of psychic phenomena.

About June 1, 1923, a rough wooden table without nails, after the specifications of Crawford, was made for the "Margery" household, and six people sat round it in red light as an experiment. Successful tilting was obtained almost at once, and by the simple process of elimination it was found to occur only in the presence of Margery, though she need not be in contact with the table. A code of communication with the possible operators was at once established, and apparent identity of several disincarnate relatives of the people about the table was made out.

The mediumship developed rapidly, involving complete levitation of table in red light, and then appeared in rapid succession all the varieties of phenomena which occurred in the presence of the Reverend Stainton Moses, and others peculiar to this mediumship alone. This list includes the following categories, there being several varieties under each heading :

1. A great variety of raps, varying in force from the tap of a finger-nail to the kick of a heavy boot ;

2. Raps which answer questions coherently through a code of about eight words ;

3. Lights two to five inches in diameter shown to some or all sitters, pale, non-radiant, non-illuminating, extremely mobile ;

4. Scents of many odours, like perfumes, and one an apparent combination unlike any known to the sitters ;

5. Musical sounds—chimes, bugles, clock-bells, and other instruments, though none was in the room ;

6. Trance-writing in nine languages.

7. Movement of furniture, smashing of the cabinet, lifting the table with a sitter on it, balancing of unequally loaded scales with a celluloid cover ;

8. Passage of matter through matter ; the apport of roses and of a live pigeon ;

9. The direct independent voice of Walter, the control; proved to be independent by simple and fraud-proof methods;

10. The production of teleplasm in the red light, and flash-light photographs of it in the midst of red light; handling of these masses in red light by the sitters;

11. (Telekinesis) movements of luminous objects by the teleplastic terminals, visible to all sitters.

In July and August, 1923, trance appeared with trance-speaking and trance-writing, but stopped December 1, 1923, and was not seen again until January, 1925. December 1, 1923, and for the thirteen months following, all occurrences were without trance, the psychic talking freely and enjoying the sitting as well as the others. In September, 1923, the first efforts at independent voice were heard. This quickly became standardised into an easily heard loud whisper, coming mostly from the cabinet but repeatedly, for special guests, being heard in other parts of the room as far away as eight feet from the psychic: in other words, a truly independent voice, never automatic, in the opinion of constant observers. This direct independent voice made communication with Walter, the control, so easy that systematic development of the phenomena followed rapidly. Each sitting now presents, as it were, a cross section of the whole story of psychic research. The voice prophesies or promises the physical phenomenon, then, under test conditions, the thing occurs as promised. New physical experiments and tests are proposed to Walter, he discusses them with the sitters, he agrees with them as to what conditions should surround the tests and is, himself, apparently intrigued by new apparatus and pleased to get a hard problem.

The investigation of the *Scientific American* Committee¹ had begun in the spring of 1924, and owing principally to the action of one of its members much acrimonious discussion had arisen and the sittings had been suspended. This discussion was at its height when I arrived, and the medium and her husband appeared to be in a highly nervous condition.

Before detailing my experiences, I wish to give my impression of the principal characters. The medium,

¹See *Scientific American*, July, August, November, 1924, and Mr. J. M. Bird's book *Margery* (Boston, 1925).

Margery, is a highly intelligent and charming young woman, exceedingly good natured and possessed of a fund of humour and courage which make her an ideal subject for investigation. Her husband is a hard-working and skilful surgeon, of wide reading, and possessing extensive knowledge of many social questions and problems. If Margery's mediumship is in fact fraudulent (and there is little, if any, direct evidence in support of such a supposition) it is, I think, practically certain that F. H. fully acquiesces, if he does not actively assist in the fraud. The deception (if such there be) could not possibly succeed without both his manual dexterity and his tenacity of purpose. The question of motive, in view of F. H.'s professional and social standing, is a difficult one. It would perhaps seem incredible that he should take part in a hoax, for any purpose inconsistent with what he considered the interests of scientific truth. It is, I think, however, just possible that a hoax designed to test the gullibility of observers, and to discredit what he might consider "Spiritualistic superstition" would appeal to his fervent rationalism.

To say that the Margery mediumship is one of the most important of its kind would be an understatement: it is, I think, *the* most remarkable hitherto recorded. For we have here not only alleged telkinetic and teleplastic phenomena, but also the occurrence of what is claimed to be a truly independent voice, which is heard throughout the sitting and which controls the phenomena, foretelling or promising a phenomenon, which in many cases is produced as promised.

But the difficulties of investigating it are correspondingly great: they can only be appreciated in full by those who have had practical experience of them. I did not succeed in achieving my primary purpose, of coming to a definite conclusion as to the genuineness or otherwise of the phenomena. During the course of the sittings the evidence seemed to me at one time for, and at another time against their supernormal nature, but never to incline decisively either way. It was always necessary to hold both hypotheses in view and to modify the procedure from

time to time according as one or other hypothesis appeared the more probable. In the Report that follows I have endeavoured to set out fairly and fully the facts as I saw them and to give the reasons which led me to waver in my views as to the nature of the phenomena, in the hope that this may be of assistance to future investigators.

These two hypotheses will in the rest of this Report be referred to as the "first" and the "second" hypothesis respectively, and at the risk of repetition I wish to emphasise the fact that whenever the results of any sitting are discussed on the basis or from the angle of either hypothesis, it must not be assumed that I, or any other sitters, in fact, accept that hypothesis as covering such results in the sense that the hypothesis is considered fully satisfactory in all essential particulars.

THE PRESENT INVESTIGATION.

Before detailing the general conditions obtaining at the sittings it may be found convenient to sketch briefly the position of the case when I arrived in Boston.

The investigation of the *Scientific American* magazine had reached a dead-lock. F. H. was strongly opposed to the members of the Committee, and although Professor McDougall had been a member of that Committee, the request that he should collaborate with Dr. Worcester and myself was readily granted by both F. H. and Margery, although I could see that their feelings had in no wise changed. It was also agreed that Dr. and Mrs. Mark Richardson should be occasional sitters, as they were friendly with Margery and her husband, and Dr. Richardson's position in Boston entitled him to respect.

Having arranged the personnel of the inquiry, the other conditions had to be discussed. Since the absence of any suitably equipped laboratory compelled me to accept the sittings in the house in Lime Street, where Margery lives, it was at once apparent that minor phenomena had to be discounted to a large extent. Although the room was open at all times to a search, it was so encumbered with furnishings that any feeling of certainty regarding its innocence had to be abandoned. The next great difficulty

arose regarding the control of the medium during the sittings. F. H. and Margery vehemently opposed a control of one of the medium's hands by one or other of my collaborators, and as it appeared useless to insist upon conditions disliked by the psychic at the very starting point of what might prove an excellent investigation, I examined their objections carefully and, after having what I considered confirmatory evidence from independent sources, I decided that the best plan was to sit quietly under the conditions approved of by the medium and await results. It was thus agreed that during many of the sittings I was to control the left hand of the medium and F. H. the right, but obviously for the purposes of flawless evidence this hand control of F. H. must be regarded as non-existent.

If it be asked for what purpose this laxity of control was permitted I should answer that it is of no use trying to investigate phenomena except under conditions which make their occurrence possible, and whether supernormal or not they are unlikely to occur under conditions displeasing to the medium. It may, therefore, be wise to begin with imperfect control which, when phenomena occur, it may be possible to improve. It may, moreover, happen that the phenomena that occur are of such a nature that demonstration of their genuineness or falsity does not depend on the weak point in the control. And it was in fact my primary aim to secure phenomena, the supernormality of which would be self-evident from their very nature.

GENERAL ACCOUNT OF THE SITTINGS.

THE SÉANCE ROOM.

The room used by Margery for the experiments was formerly a sort of lounge and book den at the top of the house. It measures approximately 18 feet 1 inch \times 17 feet and is 9 feet high (5.48 m. \times 5.18 m. \times 2.74 m.). The accompanying diagram (Fig. 1) shows a rough plan of the room and general arrangements. D is a pair of doors

leading into the upper landing secured by a lock and turning upon hinges which permit the doors to swing clear of the floor by a wide margin. F is the fireplace, and on the mantelpiece is the lamp L, controlled by a rheostat R. This lamp consisted of a ruby bulb enclosed in a black tapering wooden box arrangement and over the front of the box were a few sheets of white tissue paper to diffuse

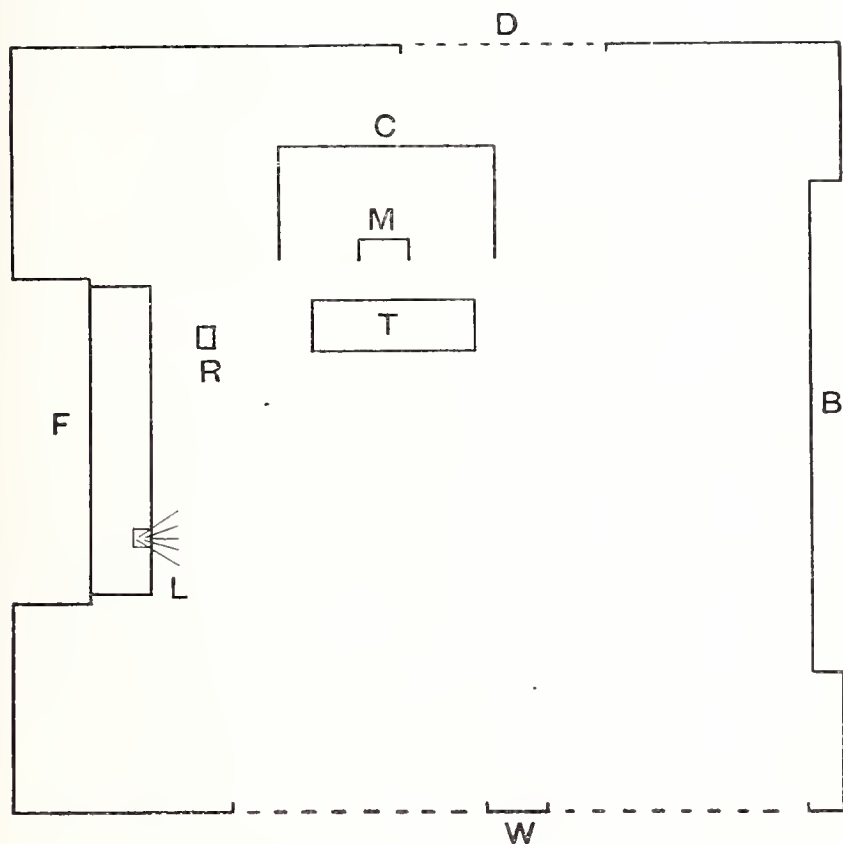


FIG. 1.

the light. C is the cabinet measuring 4 feet \times 3 feet \times 6 feet high (1.21 m. \times 91 cm. \times 1.82 m.), and M the medium's mahogany chair of Windsor pattern with arms. The legs were 19 inches square (48 cm.) on the floor, the side rungs being $4\frac{3}{4}$ inches (12 cm.) clear of the floor, and the front and back 8 inches (20 cm.). The thickness of the seat was $1\frac{1}{4}$ inches (3 cm.), its widest part $21\frac{1}{4}$ inches (53 cm.), and deepest 17 inches (43 cm.). The back was just 22 inches high measured from the seat, and the weight over

13 lbs. (5.8 kg). "Domes of Silence" were fitted to each leg, and the chair was usually just within the cabinet, the back of which was about 3 feet 8 ins. (1.11 m.) from the doors. W indicates a row of windows looking on to Lime Street, and shaded with blinds and curtains, whilst B is a long book case filled with books occupying almost the entire length of the room. T is the séance table made of soft pine and measuring roughly 2 feet 6 inches \times 1 foot 8 inches \times 2 feet 3 inches high (76 cm. \times 50 cm. \times 68 cm.), before which Margery is usually seated, F. H.'s place being between her and the rheostat, R.

The cameras which were employed at the sittings were managed entirely by Mr. R. W. Conant, of the Massachusetts Institute of Technology, and I wish here to record my thanks to him for so skilfully succeeding in a difficult task, and also to Mrs. Dennett through whose generosity materials were purchased and the use of a stereoscopic camera made possible.

CONDUCT OF THE SÉANCES.

Before dealing with the general method of conducting the séances, it will be here convenient to print as it stands and to analyse as far as is possible the conditions drawn up by F. H., which were demanded as a preliminary to my having any sittings at all. These conditions, which are exceedingly important when viewed in the light of our two hypotheses, were as follows:

(1) It is understood that the name "Walter" is applied to the personality which manifests in the séance room, purports to be the deceased brother of the medium, and operates as the "spirit control," without in any way binding any signer hereof to any particular interpretation of the true character of this personality.

It is agreed between the investigator and the doctor that:

(2) Neither the investigator nor any of his agents shall turn on any light in the séance room except with the prior knowledge and expressed consent of Walter.

(3) The investigator shall supply the doctor with a signed copy of his notes of each séance, before he attends the next séance.

(4) These notes shall, within the investigator's best memory, include every fact with relation to the phenomena and the accompanying circumstances which he regards as in any way important. This is not intended to imply that the investigator need say anything about causes in these notes; but it is understood nevertheless that if at the end of any séance he is convinced that he has discovered fraud, he must say so in his notes. The doctor understands that if there is in the investigator's mind merely the possibility of fraud, he is under no obligation to record this in his notes.

(5) Subject to Walter's approval, the investigator shall be in charge of the personnel and procedure at all séances; except that the doctor shall not be excluded without his consent, and that the investigator shall introduce no sitters without the doctor's approval.

Now, regarded superficially, these conditions appear to be reasonable, just, and carefully edited. Nos. 1 and 2 can at once be granted, but upon studying the others it is seen that they may facilitate simulated phenomena.

Thus if the phenomena are not supernormal, (3) gives the other parties full information as to the discoveries made by the investigator. For example, if a touch is experienced in the third séance, and the investigator remarks certain facts which lead him to suppose that a reaching rod is being employed, then these facts must become the property of one of the persons concerned in the manipulation of that rod *before the next sitting*. These persons can in this way keep themselves *au fait* with all the investigator's discoveries, and since they are virtually in entire charge of the sittings (notwithstanding clause 5) discovery of the methods employed is rendered absolutely impossible unless the phenomena are produced so crudely as to invite instant detection. Thus in my sittings I never detected anything that could positively be called fraud, and I think the majority of Margery's investigators are in the same position. It does not in the least follow, however, that because fraud is not detected it does not exist. It may well be that the conditions insisted on by the medium and her husband render that detection a virtual impossibility. On the other hand, it has been urged that F. H. has been

driven to make these conditions in order to safeguard the honour and safety of his wife and of himself, and in particular to prevent second thoughts being substituted for original impressions in the records of the sittings when signed by the observers.

In accepting these conditions I was fully cognisant of their shortcomings and of the criticisms which could so easily be levelled against them. But it seemed better to accept what was offered than to commence the series by objections and refusals. The fact that the séances were to be held in the medium's house, and that the medium's husband was often to be allowed to control her on one side, robbed them of so much evidential value that it did not seem worth while to insist upon what were, after all, less important details.

THE SITTINGS.

The sittings themselves I divide into two groups (*a*) what I shall call the official series at which were generally present as observers Professor McDougall, Dr. Elwood Worcester, and myself, and (*b*) the ordinary séances, which I shall call private sittings, where I was a friend assisting with others, but at which the control was slightly more rigid than that to which Margery had usually been accustomed.

The sittings are usually held in darkness. That this constitutes a grave weakness is obvious. Red light is permitted only at the dictation of the controlling voice,¹ which claims that periods of darkness are necessary for the purposes of incubation.

Sitting I. (Private).

December 30, 1924. 10 Lime Street, Boston. 8.55 p.m.

Present (in order of place commencing from Margery's right hand as she sits in the cabinet):² F. H.; Mrs. J. De Wyckoff; Dr. Mark Richardson; Mr. Fred Adler; Mr. J. De Wyckoff; Mrs. Richardson; E. J. D.; Mr. J. M. Bird sits just behind F. H. and Margery.

¹This voice claims to be independent in the sense that it is not the medium who speaks.

²This order is kept throughout the following series of sittings.

This was a friendly group arranged for the occasion, so that I might have the opportunity of observing the general conditions of the sittings. The medium sat in the cabinet, and before her was placed the séance table already described on p. 88, whilst on the table was placed the bell box which had been introduced as a test apparatus by the *Scientific American* Committee.¹ This box was placed upon the table, its longer side parallel with the same side of the table and the opening of the flap facing F. H. Two small megaphones, one with a luminous band, stood at the right side of the medium's chair. These were $10\frac{1}{2}$ inches (27 cm.) high, the circumference of the larger ends being about 23 inches (57.5 cm.), and the smaller $7\frac{1}{4}$ inches (18 cm.) respectively.

We commenced with darkness, and the voice and light whistling soon began. The control varied throughout the sitting; sometimes I had Margery's left hand and both feet, sometimes both hands and both feet, or again both hands and one foot. After about a quarter of an hour the bell rang, and this was done repeatedly both in darkness and red light. It also rang when I raised it from the table in red light, and continued ringing as I held it and moved it almost beyond the left hand wing of the cabinet. When the red light was on I remarked that the flap was lowered beyond its normal level, and when the bell rang the flap did not seem to be depressed but merely shivered.

¹ See J. M. Bird, *op. cit.*, pp. 287-292; 392-404; 469-484. This device, the details of which had already undergone many changes, was of the simplest possible construction. It consisted essentially of a padlocked box containing a battery and electric bell, which could only be rung normally by pressure upon a hinged flap upon the top, which was furnished with the necessary contacts, and was normally held apart by a long steel spring screwed to the top of the box. The box was made of stained pine and measured 14 inches (35 cm.) \times $8\frac{1}{4}$ inches (21 cm.) \times $5\frac{1}{4}$ inches (13 cm.) high; the flap was of unpolished soft pine and measured 8 inches (20 cm.) square. The contacts were of copper and the steel spring measured $7\frac{3}{4}$ inches (20 cm.) long. This spring had been substituted for another spiral spring, which had apparently been formerly used and which had been loosely placed under the board. The flap had previously been fastened to the base on the top of the box by a velvet strip, which had been detached several times as fresh experiments had been made. The whole apparatus weighed about 8 lbs. (36 kg.), and a brass lock and Yale padlock completed the outfit.

A voice was also heard from apparently inside one of the megaphones which was raised and touched my nose, and soon afterwards Mrs. Richardson experienced a touch upon her right arm and shoulder, whilst almost immediately I did the same. It seemed like the gentle pressure of two fingers, the distance from the medium being about two feet.

The phenomena at this sitting were typical of the ordinary occurrences with Margery's mediumship. We have (1) the voice, (2) telekinetic movements both connected with the voice and independent of it, (3) action at a distance in darkness and red light, and (4) touches. Disregarding the voice for the moment, we have mainly telekinetic movements of the megaphone and the ringing of the bell box which can be considered together. A great weakness in the conduct of the Margery sittings is the insistence of periods of darkness by the control. Assuming genuineness, this may be explicable on the assumption that since the mediumship was developed along these lines it was difficult to change it. But on the second hypothesis of trickery such periods of darkness provide intervals not of incubation but of preparation, so that the observers can finally see the presentation of a finished phenomenon. It was apparent to me at this first sitting that this difficulty would be almost insurmountable for two reasons. Firstly, if the phenomena were genuine, the training involved before the darkness could be dispensed with would probably take up the whole available time at my disposal, and secondly, if they were produced by trickery, the suggestion would be resisted and further difficulties would arise. The methods of dealing with such suggestions by F. H. and Margery are of some interest. The medium will, as a general rule, accept any control or any suggestion within reason, but at the same time she reserves to herself the right of disclaiming responsibility for any negative results that may ensue, asserting that it is the control Walter and not herself who produces the phenomena, and that he must be consulted and not she. This is reasonable if the phenomena are in fact genuine, but if they are fraudulent the device constitutes a convenient method of escape, as when pressed by suggestions which are distasteful to him, Walter either makes promises which are never fulfilled, or turns the thing into a joke with a series of droll witticisms, at which

he is both skilled and highly amusing. During the course of the sittings I tried a number of these experiments, and the results may prove instructive when viewed from the angle either of belief or scepticism. In the present sitting the period of darkness prevailed before the ringing of the bell and at intervals after it. The most impressive phenomenon was the touch on my shoulder. Although I constantly asked the control for further examples of touching, this was the one occasion only upon which such phenomena occurred. The ringing of the bell box in red light was good, and had I intended to continue its use, I should have made a complete study of it. But the apparatus was too clumsy to be of any particular service and little information could have been obtained from its use.

Sitting II. (Official).

January 1, 1925. 10 Lime Street. 8.25 p.m.

Present (in order from medium's right hand): F. H.; Dr. E. Worcester (W.); Professor McDougall (M.); E. J. D.

This was the first of the official series. A small family group had sat the night before, but with negative results. For the purpose of control over the medium's head, hands, and ankles, she wore a luminous disc on her forehead attached to a tape tied round her head, and luminous wristlets made out of broad elastic around her wrists, similar rings being placed around her ankles.

The phenomena at this sitting consisted mainly of table movements. Some of these were striking and difficult to account for normally, assuming the existence of control of both hands and feet of the medium. Nothing, however, occurred which deserves comment at any length. Both before, during, and after this séance, Margery appeared unwell and depressed.

Sitting III. (Official).

January 2, 1925. 10 Lime Street. 8.42 p.m.

Present: As in Sitting II. and same order.

It had been arranged that at the conclusion of every sitting the notes should be compiled by the observers, F. H. acting as amanuensis for the group. In the following sitting these notes

will be printed as they were written except that here and there some minor alterations have been made for the sake of clarity.

The general conditions were the same as before, except that the medium had discarded a portion of her garments and was clothed in a thick woollen bath-robe and stockings. Luminous letters pinned on the cuffs of F. H. and E. J. D. were for the purpose of allowing M. and W. to see the approximate positions of their hands. Hands were joined round the circle.

On the table were placed a twelve-cymbaled tambourine with a luminous T painted upon the membrane; a ukulele with a luminous U painted upon it on one side; a small luminous ring about $1\frac{1}{2}$ inches in diameter, and a black handkerchief upon which was painted a crude representation of a grinning face in luminous paint, which had been named by the previous circle the "Houdini Handkerchief."

The following is the record of the sitting made by F. H. by dictation from the group:

Phenomena began with vague noises apparently caused by some of the objects on the table. The luminous T and ring were occluded several times by what seemed to be an opaque object passing above them. Dr. W.'s hand was touched by a hard object, which appeared to be the handle of the ukulele. Tambourine was raised a few inches into the air, fell on Dr. W.'s hand, and rested there for some five minutes. Houdini handkerchief moved slightly, and part of it apparently rested over the ukulele. Ukulele was raised some eight inches above the table; it appeared first to lie flat in air, then to stand upright, so that the U was clearly visible. Houdini handkerchief was moved so that the features showed motion; mouth appeared to open three times (Dr. W.). Ukulele raised into air, vertically, handle downwards, facing McD. and D. at west judged that handle was clear of table. Then slightly turned round, and twanged in the air, Psyche (F. H.'s name for the medium) complained of pain in right arm and side, described in terms of biting sensation. Followed by pain in side; then trance. Three phases of trance, with revivals of consciousness between. During trance;

ukulele twanged certainly, and probably moved somewhat. Short trance period with no action; pause in séance at 10.30.

Pause lasted about five minutes. Slight rustlings on table and movements of Houdini handkerchief. Followed by tippings of table away from Psyche towards Dr. W. Followed by complete levitation of table. During movements of table in some cases it was noticed that luminous bands about Psyche's ankles and wrists were motionless; and Dr. W. reports that he controlled the right leg of F. H., which was not in contact with the table. Levitation of table involved apparent lifting, horizontally, into air to a minimum height of six inches, all legs off floor. West end then rose higher, four feet from floor; red light turned on and table found resting on the psychic's knee and shoulder, top at angle of some 45 degrees with horizontal, lower legs at least 14 inches off floor. Uncertain whether resting naturally or not. Light off almost at once. Table descended, at first slowly, then with bang on floor. Table tilted towards Dr. W., came down heavily on its side; then slowly and intermittently raised back into normal position. Light turned on and table found nearly horizontal, resting on arms of D.'s chair. Light off at once. Table tilted towards east, falling upon F. H.'s foot heavily.

Conversation with Walter about future arrangements. Closed at 11.5.

Control: Luminous bands sewn on wrists of Psyche's bath robe and on stockings, about ankles. White tape about forehead, in centre of which sewn a luminous disc. Luminous D on lower right sleeve of D., luminous C on lower left sleeve of F. H. Psyche's right foot, shoeless, resting on F. H.'s left foot, according to his report; and her left foot according to D.'s, under his shoeless foot, except for a few seconds when coming out of trance. A cushion was placed in front of the psychic on the floor upon which her feet were placed. Hands held on either side.

(Signed) E. J. DINGWALL.
ELWOOD WORCESTER.
W. McDOUGALL.

The phenomena occurring at this sitting were mainly of the telekinetic variety, and the opaque object which was seen to pass over the luminous T upon the tambourine and over the ring indicated that some material structure was at work. During the first part of the sitting the medium fell into what may be called trance, assuming that this was not simulated. The head fell back and the body became limp, these states alternating between different periods of apparent consciousness. The movements of the table were very curious, and are difficult to account for on normal grounds. Had F. H. not been present, and had the medium's feet and hands been adequately controlled on either side, it would have been difficult to escape from regarding these movements as supernormal. It is clear from the record that the only hands and feet that we can reasonably consider partially available were F. H.'s left hand and left foot and Margery's right hand and right foot. The luminous anklet rendered any extensive use of her right foot difficult, and similarly the luminous C on F. H.'s left cuff prevented too free use of his left hand unless the hand had been altogether withdrawn from the sleeve.

Sitting IV. (Private).

January 4, 1925. 273 Clarendon Street, Boston. 9.5 p.m.

Present (in order from medium's right): F. H.; Mrs. Augustus Hemenway; Dr. Mark Richardson; Mr. Augustus Hemenway; Mrs. Mark Richardson; E. J. D.

This was a sitting held away from the medium's house in the Boston residence of Mr. and Mrs. Augustus Hemenway. A room had been chosen which was partially empty, and a rude cabinet made out of a three-winged screen erected with its back to the window. Over the screen a black silk gown had been flung; the room darkened; a thick red paper shade placed over the electric lamp, and the victrola put outside the door and connected to an electric motor. A plain painted table similar in size to that at Lime Street stood in front of the cabinet. The medium wore wristlets, anklets, and head disc as usual. F. H. and E. J. D. also wore wristlets. The other sitters wore no bands. On the table were the luminous ring, tambourine, and ukulele. F. H.'s record reads thus;

Walter came through in a few minutes and had a more or less lengthy conversation with Mr. Dingwall as to the details of the next few sittings. He promised something so unprecedented and amazing that we were quite overwhelmed by it. He gave us instructions, however, not to put this promise on paper, or to tell anyone. He then gave minute details as to what to do and what not to do on this great occasion, and then went on to the work of the evening.

The control was by means of the illuminated bands on wrists of everyone [this is incorrect, see above] and on ankles of Psyche and her head also (as before). Under these conditions, with all hands obviously inert, Walter lifted the tambourine and ukulele from six to fourteen inches many times. He did a lot of work with the table, in the way of tilting and levitation, and best of all, allowed Mr. Dingwall to hold up his thumb on edge of table, whereupon Walter put the centre of the tambourine, balancing it thus on the thumb perfectly on request of Mr. Dingwall. Mr. Dingwall was then allowed to hold the tambourine in one hand, and Walter then pulled on it and twisted it in any directions asked by Mr. Dingwall. Mr. Dingwall said this he had tried for in many places all over the world, but never before had it. The pull he estimated at two and one half to five pounds.

Sitting closed at 11.55 p.m.

As before the sitting represents a fair specimen of Margery's mediumship. Moreover, the séance shows good progress when regarded from the point of view of the first hypothesis. Certain manipulations of a ring and of the tambourine showed no dexterity, although the levitation of the former was quite impressive. At one time the tambourine rose near the corner of the table nearest to the medium's left hand, which I was controlling. It rose some inches above the surface of the table; then it moved towards the edge, sank beneath the projecting end and remained apparently suspended, having passed over the medium's hand and mine during its movement. This incident remains the most interesting of all the examples of

alleged telekinetic phenomena that I witnessed with Margery, although the attempts to balance the ring on the end of my finger were also curious, and only succeeded after repeated attempts. The tambourine appeared to be held fairly rigidly, and although I have many times tried to experiment on levitated objects alleged to be supported by supernormal structures, I never succeeded to the extent that seemed possible at the sitting. I tried on the tambourine, pull, push and torsion, it seemed as if it were held by some elastic structure, and my sensation was similar to the one I experienced with another medium under better conditions of control. The experiments with the ring also were highly instructive, supplemented as they were by the more advanced series with the tambourine. It would appear that, upon the first hypothesis, the supporting structures were being manipulated with but slight skill, and upon the second that the appearances were being cunningly simulated to give the observers the impression of clumsy manipulation.

The conversation with Walter at the commencement of the sitting was obviously inspired by my own plans which I had partially discussed with F. H. These plans centred around the observation of the actual mechanism of telekinesis. Walter promised assistance in this respect, and his promise was connected with an attempt to show us the complete emergence and subsequent disappearance of the teleplastic substance. I of course supported him in this and discussed it in some detail; a point which it may prove useful to remember in dealing with the succeeding sittings. It must be remembered that, as I said before, it was my primary aim to secure phenomena, the supernormality of which would be self-evident from their very nature. The appearance of living, mobile substance emerging from the body of the medium, followed by the subsequent formations of definite shapes out of an amorphous mass would fulfil these expectations to a very considerable extent.

The chief question which now occupied my immediate attention was the best attitude with which to approach such phenomena. It appeared to me that some sort of

hypothesis would have to be adopted. The attitude of suspended judgment is one which, viewed in its proper aspect, seems the reasonable one to adopt in nearly all of the debatable questions with which science is called upon to deal. But as working hypothesis it is often ill-adapted to the purposes of psychical research. For example, such an attitude is often irritating to the sensitive subject, who fails to understand the reasons for which it has been adopted. Hence it appeared to me that it might be as well to take either the first or the second hypothesis as the working hypothesis, and then see how the facts supported the theory as development proceeded. After taking full account of the previous history of the mediumship, the personalities of the medium and her husband, and any other facts that seemed to me relevant, I decided to adopt the first hypothesis to work on.

In the succeeding sittings I hope to show how far the result of the séances fulfilled my expectations. It will be indicated how the phenomena developed along orderly and progressive lines; how at times the probability of the first hypothesis became so strong that it seemed likely that it would prove a "true" interpretation of the facts; how the development ceased just when a continuation would have led to decisive results, and how finally every crucial test failed.

Sitting V. (Private).

January 5, 1925. 10 Lime Street. 9.10 p.m. 10-30 p.m.

Present: W.; Dr. M. Richardson; Mrs. Richardson; D.

This was a sitting at which F. H. was not present, and at which the victrola was not played. I had hoped to obtain silhouettes of the telekinetic structures, and for this purpose had prepared a sheet of cardboard with luminous paint, which I secured with a couple of stout thumb tacks to the end of the table facing myself and at right angles to the medium. There was also a luminous strip upon the top of the table along the edge nearest the medium and also along the edge of the two ends. The medium wore luminous wristlets, anklets, and head disc as before. Dr. Worcester controlled the right hand and right foot, whilst I controlled the left hand and left

foot. The phenomena obtained at this sitting were exceedingly interesting. The absence of F. H. was, from the evidential point of view, an improvement, and consequently phenomena, which with his presence would have to be discounted, were impressive and important.

The first occurrence which attracted my attention was the bending of the cardboard apparently from its medial line and along its entire length towards myself. I noticed this once, and upon its repetition asked W. not to bend over the table as he was bending the board. He replied that he was a foot away from the edge of the table and had not touched the cardboard. The movements of the cardboard occurred at intervals throughout the sitting and there were also a series of extremely puzzling table movements. The sitting closed at 10.30 p.m.

This séance was one of the most important of the entire series, and suggested the authenticity of the phenomena. Under the conditions obtaining at this sitting I found it difficult to imagine any normal method for moving the cardboard, and wished that further opportunities might have been presented to study it. The board bent along its entire length, and its thickness was such that pressure at one corner would scarcely have been sufficient thus to affect it. We must assume a uniform pressure along the surface near its upper edge, but how this could have been successfully applied I am at a loss to imagine. Similarly the movements of the table were difficult to explain even assuming that one foot was free, which W. stated was not the case upon his side, and I feel fairly certain was not the case on mine. Confederacy on the part of W. and Mr. and Mrs. Richardson I can scarcely entertain, and the phenomena appeared to be evidential, although obviously too slight to be conclusive. At any rate the results would have to be seriously considered before the validity of the second hypothesis could be accepted. In this case one must assume that some adroit manipulation of a rod or some such piece of apparatus held between the medium's teeth was responsible for the movements of the cardboard, and that the medium's use of one foot for two sufficed to free one foot in order to manipulate the table. Even then I am not sure that one foot was capable of moving the table to the extent which

we observed. Although the opportunities afforded at a single sitting were not sufficient to justify any positive statements on the matter, I should have been inclined to the supposition that these phenomena were indeed supernormal had not subsequent events compelled me provisionally to substitute the hypothesis of trickery for that of genuineness. Whatever their explanation (and if trickery were employed it was 'probably very simple), the events of this sitting were certainly startling, and if not supernormal indicated great subtlety and shrewdness.

Sitting VI. (Official).

January 6, 1925. 10 Lime Street. 8.40 p.m. 10.20 p.m.

Present: F. H. ; M. ; W. ; D.

The control was as before, but F. H. wore another coat with a luminous band sewn on the left cuff. On the table was a mechanical press bell, upon the knob of which was fastened a cork and on the top of this a luminous disc. There were also two luminous rings, one larger (A) than the other (B), and a small basket with handle and white tissue paper inside. There were four luminous pins at the top corners of the basket. The sitting was in darkness except when indicated in the account.

I had introduced the bell and basket for special reasons. The use of the bell was to provide a convenient method of observing whether an alleged psychic structure was capable of ringing it, and if so, additional evidence might be obtained by the occlusion of the luminous disc, since the only means of ringing the bell normally was by striking the press button or striking the bell itself. In the latter case the sound differed materially from that made in the former. The basket had been introduced to discover how far such light objects could be successfully manipulated, and later to try various experiments also with weights inside the basket, but these were never attempted.

The following is the official record as dictated after the sitting.

Variation in control this evening, F. H. wearing another coat and a broad luminous band on his left wrist. On the table: mechanical bell, to knob of which fastened a

ork, on top of this a luminous disc. Two round luminous rings, one larger (A) than other (B). Little basket with handle and inside some white tissue paper. Four luminous pins on top corners of basket.

Phenomena began by (A) being slightly tipped up, it being uncertain whether caused by current of air or some other cause. Then Walter asked D. and W. to move nearer the table. Soon after this he asked D. to place his hand, palm upwards, Psyche's hand holding his wrist, on the surface of the table towards the centre of edge facing medium. After a few moments D. felt a cold, viscous, clammy material just touch the nail of his middle finger, which was slightly raised above the table. This touch was almost immediately followed by another on the ball of the same finger. Then by similar touches over a larger surface of fingers and hand. The substance resembled a cold damp tongue, which sometimes appeared to thicken at the end and exert pressure. This pressure was not as if the whole material were exercising it, but as if a harder object were covered with a clammy shell, and the pressure were being exerted by it through the shell (D.). M. put hand across table with Walter's permission; felt something like a cold hand flapped on back of his hand, three or four times. W. would say that it rested on his hand toward end of his fingers, was drawn across his fingers; would compare it to feeling of piece of cold raw beef or possibly piece of soft, wet rubber. He should also add that the impact was distinctly audible as well as tangible. M. verifies this.

All drew hands away and relaxed; Walter asked D. to put hand on table as previously. Same tongue-like structure was then repeatedly drawn over surface of hand, and by permission he closed his hand twice over it. It curled up easily within his hand and withdrew itself with sinuous slithering movement. It appeared to D. to be a little drier than formerly. D. then asked Walter whether the substance could touch his knuckle; on affirmative answer, he turned his hand over and what seemed to be a larger piece of the substance covered first of all his fingers and then the back of his hand. Withdrawing itself, it almost

immediately again covered his hand with sharp slap; and its end appeared to extend beyond his hand on to ring (A), the latter being flipped across the table on to the floor. Sound of slap mentioned was distinctly audible. Visible as it fell across ring. As heard to fall, M. saw what might have been long flabby finger fall rapidly across ring, rapidly withdraw, dragging ring off table.

W. now put his hand over toward that corner of the table. Back of hand struck smartly twice. This time he received impression that substance was more massive, covering a larger portion of his hand and appearing to be heavier. He would make it plain that this phenomenon occurred to him twice; first time, on side of table toward D.; second time, when M. and W. retained their contact, their hands being toward opposite side of table.

Walter then asked for luminous plaque [*i.e.* cardboard]. This was placed standing upright on the bent edge. D. then observed after few moments a movement of the edge of plaque near Psyche. Followed by a mass of black substance resembling about two inches of the end of a mittened hand. This projected and withdrew several times; finally the mitten-like hand appeared to be sliding across the surface of the table and then rose up against the luminous plaque, showing itself as a curved shape with slight crook at end. Almost exactly resembling the hand structure photographed with Stanislaw P.

W. could only describe (didn't see so much because of position) an object with a stealthy gliding motion, apparently along surface of table, at right lower corner of plaque. This advanced and receded several times; he could only describe colour as dark grey or greyish black.

M. while plaque was vertical, saw merely vague opaque object of rounded form covering lower and distant edge of plaque.

While basket was standing on front of plaque, mass of substance crept toward it with a clearly audible sound flicked basket out of way. It went into Psyche's lap. The plaque was brought or fell into horizontal position. M. saw very distinctly black object creeping over its far edge. D. had asked that it divide itself; M. now saw

rounded blunt edge of the opaque object projecting and withdrawing over edge of plaque; then became distinctly divided, really looked like very large, clumsy fingers close together, one a little apart from the others. Then he saw it again; complicated shape, but saw it briefly and cannot describe in detail. Like eccentric finger shadows.

Short rest period; plaque itself upon which basket had been placed then began to move. Then rose into air $2\frac{1}{2}$ - $3\frac{1}{2}$ inches. Remained floating for a few seconds, followed by oscillations, undulations, movement to and fro. In spite of these movements little basket remained on the plaque, though one might have supposed it would be dislodged (W.). While this agitation was going on Walter asked why it had not been made firmer. It then descended slowly on the table. While floating it had moved nearer to F. H.'s hand, holding Psyche's left.

M. now suggested change in control. Plaque had been making few movements up and down, projecting over Psyche's edge of table. Therefore, he short-circuited F. H., taking their two hands under his left. Worcester at the same time short-circuited M. to control F. H.'s hands on M.'s side. Further plaque movements now occurred. Lifting of Psyche's end, and certain amount of to and fro movement. Rustling noise; plaque gave further movements, finally towards M.'s arm, not far. After a conversation with control sitting closed at 10.20.

(Signed) E. J. DINGWALL.

W. McDOUGALL.

ELWOOD WORCESTER.

This sitting was an important one when considered from the point of view of what had preceded it. Assuming the validity of the first hypothesis it is what might have been expected. We saw in the previous sitting in Clarendon Street how objects were seized and held as if by elastic structures intelligently directed. Here the structures became themselves visible and tangible. Teleplastic telekinetics were exemplified in a manner hitherto unrecorded in the history of psychical research. The reasons given by the control for this progress was that until then it was

not safe to exhibit these higher phenomena in the unsatisfactory conditions of the previous investigations. The substance itself can obviously be compared with that observed with other mediums, as, for example, Miss Kathleen Goligher and Mlle. Eva Carrière. The slithering tongue-like fins were similar to the rude claw-like terminals occasionally seen with Willy Schneider, and in this respect Margery's mediumship resembles his rather than that of Eva, whose alleged teleplastic faculties were directed rather towards artistic formations than towards mechanical work.

The second hypothesis (*i.e.* of trickery) must now be considered in the light of the official record printed above. For the present it must suffice to call the alleged teleplastic material the "substance," postponing for the present all discussion as to whether it was a normal or supernormal product and as to its nature.

Now we must remember that, as there was no searching of either the medium or her husband, it was possible for either the one or the other or both to bring certain articles into the séance room. Since also the right hand of the medium and the left hand of F. H. must be considered free, actions could be performed by them just as far as the luminous bands sewn on their cuffs permitted when the sleeves were pulled up the arm out of the way, or F. H.'s arm, and even Margery's, withdrawn altogether. That is to say that, assuming F. H.'s sleeve were pulled up, or his arm entirely freed from it, then Margery, by holding her wrist near his arm just above the elbow would give him plenty of opportunity to manipulate any object either directly or by means of a device such as forceps or similar instrument.

Now, when my hand was lying on the table palm upwards, all that had to be done was for F. H. or Margery to touch my middle finger with some object covered with a layer of the substance. We have no right to assume that all these appearances *were the same object*. There may have been half-a-dozen different objects, the only point of similarity being that they were all covered with or encased in the substance. Assuming that a strip of

the substance was held in the jaws of a long forceps all the flickings and slaps are easily explained, and when the "long flabby finger" dragged the ring off the table its weight and clammy surface would have easily been capable of doing it. The clumsy hand which lay across the luminous cardboard sheet and resembled eccentric finger shadows is more difficult to account for normally, although it seems to me possible that it might be said that the appearance was due to F. H.'s hand encased in some rough glove-like sheath. The levitation of the basket on the cardboard was most impressive, and it is difficult to assign any normal cause which could be considered reasonable. It is perhaps possible that it was supported by a flat surface attached to the end of a forceps and controlled by F. H. or conceivably by F. H.'s own hand, and the change in the control, when the hands of both F. H. and Margery were controlled by M. suggests that the more feeble movements of the cardboard which projected over the edge of the table facing the medium were produced by a rod device manipulated by the medium's mouth. The rustling noise might well have been the rod as it scraped over the surface of the plaque, but all such explanations must obviously be only tentative. Whatever may be thought of the results of applying the second hypothesis to the sitting, it is clear that some such theories *must* be held if the occurrences are to be described on normal grounds. Moreover, the progress in the phenomena would have to be ascribed to a cunning plan by F. H. and Margery, by which it was hoped to ensnare the observers by simulating just such an advance as they might be expected to anticipate. As I was still working on the first hypothesis I naturally did not suggest to F. H. any of these unpleasant reflections. If the phenomena were supernormal they would, I thought, prove themselves, or otherwise they would break down under the moderate tests I determined to apply.

Sitting VII. (Official).

January 7, 1925. 10 Lime Street. 8.55 p.m.

Present: F. H.; Dr. M. Richardson; W.; Mrs. Richardson; D.

At this sitting the development proceeded as before. The substance was now visible for some seconds in the red light, and it was repeatedly handled by all present. The number of observations were many, and the notes dictated at the end of the sitting somewhat incomplete.

On the table there were placed the two luminous rings, the little basket and the bell. Darkness was the general rule except when the Control asked for red light to display the substance. The following is the record of the sitting:

In ten minutes rustling in Psyche's lap. *Mr. D.*: Thought a mass of substance was in Psyche's lap. Walter then directed my palm to be put up on middle of table, near the edge. Then for five minutes—palm struck by cool, clammy apparently disc-like object; on repeated flicks being given to my hand, I noticed that the shape of the object was constantly changing. It appeared to lengthen and to widen, and occasionally parts appeared to be thickened, as if some internal mechanism was causing a swelling in parts of the mass. At times two distinct pressures at least were felt, the sensation being as if crude, clammy, unformed fingers were pressing both the lower portions of my fingers, and also the upper at the same time. This pressure was sometimes increased to $2\frac{1}{2}$ -3 pounds, and when the substance was drawn from the hand it always appeared to be slightly viscous, a phenomenon which was later clearly demonstrated with relation to the smaller luminous ring. W. then asked me to put my hand beneath the table behind the mass, which was lying on the surface as far as two inches from the top. I felt a loose, clammy, skin-like appendage which, proceeding from the mass on the table, appeared to curl away towards Psyche's right side.

Dr. Worcester: My observations begin from permission to advance my hand under Mr. D.'s. I felt the end of my fingers smartly struck by a substance already described, and it seemed to me not so cold as last night. The

substance rested across the back of my hand for a perceptible length of time. It gently withdrew and returned—apparently in somewhat greater volume.

Mrs. Richardson: My wrist held by Mr. D. I put my fingers on table near Psyche. Mass rested on back of my four fingers. It felt like ice-cold, uncooked liver. It was withdrawn and replaced twice. It left a lasting sensation on my fingers.

Dr. Richardson: My hand was palm down on table. Ends of fingers were flicked by this material. My experience was that of Dr. W., but perhaps less in degree.

The Psyche now went into trance. The mass was now visible on the table on account of the large ring near F. H. Walter then asked red light (low) for five seconds (arranged beforehand for the purpose).

Mr. D. saw lying on the table near the edge near Psyche near east end, a mass of greyish white substance, which seemed like back of an armadillo. It seemed to be perhaps two inches thick and curved down in all directions towards the surface of the table.

Dr. Worester: I saw the same mass, grayish, somewhat rounded—less clearly than Mr. D. saw it.

F. H. saw the same—like half a human brain—not smooth on surface.

Mr. D.: After a few minutes darkness Walter asked me to feel the substance and note a hole like a gullet at the base of the cord leading to Psyche. From this he said he drew power to move objects—a statement I asked him to explain later. I first put my hand on the top of the substance. It was soft, clammy, and cold. I then lowered my hand, and noted that where the cord joined the mass there appeared to be a sort of skinny frill about half-inch high. Beneath this was the neck from which the cord hung, and in this neck I felt the depression into which, at Walter's request, I pushed my forefinger. It was soft and cool like the rest of the substance, but it did not extend so far as quarter inch. While this was being done, Psyche groaned each time.

Relaxation. Then ten seconds of brighter red light.

Mr. D.: I saw extended on the table from the edge near

Psyche from one inch from middle line of table a long, knobby, greyish white shape like a crudely formed right hand—the thumb being merely a mass of substance joining the main mass. All agree.

After another relaxation, the mass struck top of table violently. The basket was flicked over and the small ring (B) raised in the air—and then seen apparently sticking to end of structure—with great speed. The blow was like a seal's flipper. At D.'s request, plaque was put on table at east end, luminous side towards D.

Mr. D.: Against it I saw a mitten-like structure creeping forward at side near Psyche, and plaque was turned on its back. Its surface was now flicked several times and its end was curled. The structure had changed its shape; a long tongue-like projection, five inches long and one inch broad, now extended from main mass, which also had no longer a clear outline, but was broken up irregularly like amputated fingers. As structure was thrown about there were convulsive movements of both forearms of Psyche. All agreed to this description.

Mr. D.: I now remember that earlier in the sitting I was allowed to hold the mass and press it. It was cool and clammy as before, readily yielding, but with a tendency to withdraw slightly towards Psyche—who groaned slightly.

The bell was put on plaque, the mass was thrown over it. The bell rang. The top with luminous cork attached itself to the substance and was lifted. Walter laughed.

While these experiments were on Dr. W. and D. held two corners of plaque—at Walter's request.

Control as before described. During first five minutes of sitting slight forearm twitching.

During trance Walter continued to speak and spoke a great deal. Closed 10.20. Walter told us to expose Psyche to no white light, but let her rest in dark for fifteen minutes.

(Signed) E. J. DINGWALL.

ELWOOD WORCESTER.

MARK W. RICHARDSON.

JOSEPHINE L. RICHARDSON.

L. R. G. CRANDON.

This sitting was very similar to that on the previous day, and the same considerations can be applied to it when viewed in the light of the second hypothesis. Now, as before, we must assume the same possibility of freedom of action on the part of F. H. and Margery, and also the existence of several masses of substance or objects covered by it. The temptation of supposing that these objects were all one and that the change of shape was due to some process of growth must be steadily resisted. Such processes can be simulated, and indeed must be assumed to have been simulated in instances to be discussed later. Certainly no mere mass of substance can exert pressure as described above. This pressure may just have been an illusion on my part, but if real, such pressure can easily be obtained if the jaws of a forceps are covered in a layer of substance, and the impression of palpable fingers becomes highly realistic. Moreover, the flicks described could have been given by different objects, thus causing the recipient to assume change of shape in the same object. In order to illustrate my meaning somewhat more fully, I will show in parallel columns how the second hypothesis can receive support from the official record. Let us assume that F. H. and Margery bring in (1) a good forceps with jaws covered with a thick layer of the substance, which being of animal membrane will be cool and can easily be made slippery and moist by the use of saliva; (2) a piece of the substance cut round into a disc-like shape; (3) several pieces cut like sheep's tongues; (4) a round mass of substance, either solid or possibly inflated; (5) a rudely formed "hand" made out of the substance.

In ten minutes rustling in Psyche's lap.

F. H. puts substance in her lap and it is moved about.

Then for five minutes left palm struck by cool, clammy, apparently disc-like object. The shape of the object was constantly changing.

No. 2 used for flicking and substituted for 3 occasionally.

Crude, clammy, unformed fingers were pressing both the lower portions of my fingers.

A mass of greyish white substance which seemed like the back of an armadillo.

The eord, long knobby greyish white shape, like a rudely formed hand.

After another relaxation . . . description (see page 109).

No. 1 is now used with good effect.

Nos. 1-3 are withdrawn. No. 4 now put on the table.

A tube joined to the medium and probably held between her legs. No. 5 is now displayed.

This phenomenon can be understood if it is assumed that No. 5 is now manipulated by Margery. The violent movements of the forearm suggest that this was possible. The viscous nature of the membrane (due perhaps to saliva) would be sufficient to raise the ring, and the cork of the bell.

From the above it will be seen that stripped of its glamour the sitting can be regarded in the light of the second hypothesis without too many unfounded assumptions. To the question whether such things are *possible* the only answer that can truthfully be given is that they are, and anyone with some practice can reproduce these phenomena. On the other hand, there is nothing in the account which does violence to the first hypothesis beyond the extreme improbability of the whole affair. Moreover, since similar phenomena, although far less fine in quality, have been observed with other mediums under conditions of control which seem to me to exclude trickery, there was no question that the occurrence might be in very truth what the medium and her husband claimed that they were.

It appeared to me folly to interrupt the series and possibly obtain no further phenomena. The first hypothesis was giving results hitherto unrecorded. If progress were maintained, then the phenomena would soon be self-evident apart altogether from the presence of F. H. and his relation to the medium.

Sitting VIII. (Official).

January 8, 1925. 10 Lime Street. 8.47 p.m.

Present: F. H.; M.; W.; D.

This sitting continued the orderly progress of those on January 6 and January 7. The situation had been discussed with F. H. and Margery, as I was feeling my way towards ascertaining their views upon the whole question. Walter had already promised us the phenomena of visible extrusion, and reabsorption, and as such occurrences would be better observed with the medium in black tights or similar garb I had raised this question. Unfortunately these tights were objected to on the ground that the materialised substance would fail to pass through them, a theory in flat contradiction with results observed with other mediums. Instead of tights F. H. and Margery suggested a loose bath-robe and stockings as appropriate garments for the sittings. This would give free play to the extruding substance, which could emerge from between the folds of the robe and thence proceed on to the surface of the table. This was one of the most remarkable sittings that I have ever attended. I was gradually working up to the crucial experiments, and already there were signs of the possibility that the first hypothesis might have to be discarded. I propose dividing the official report in paragraphs lettered consecutively A. to J. In discussing the sitting it will then be convenient to indicate the paragraph by their letters rather than resorting to recapitulation. The official report reads thus :

- A. 8.57 : Rustling in Psyche's lap, and soon after sound on table—a flick. Trance then came on. Then D. was told by Walter to feel substance as it lay on Psyche's left thigh above the knee. This done, and D. felt clammy substance lying between skin and robe. It moved slightly when D. touched it. It seemed to jerk, and was withdrawn somewhat up the thigh.
- B. D. was told by Walter to extend his hand, and cold stuff was felt and pressed by D. A round mass with knobby prominences on top. Dim led light 3 secs., D. saw 24" long greyish mass at edge of table near middle. It

had a number of knobby projections upon it. M. describes mass as size of two fists resting on edge of table, with five or six rounded knobs on upper surface. Seemed to be pale reddish colour. Dr. Worcester describes it as somewhat smaller, greyish to brown, otherwise the same. D. and M. then, on request, followed a cord from mass downwards which entered folds of dress. *Mr. D.*: This cord seemed soft and clammy like rest of substance but not so solid—diameter $\frac{1}{4}$ "—like a ribbon with things protruding—a cord-band. *Dr. Worcester*: I passed my hand over mass and along cord till I touched the dress. Diameter, 1" to $1\frac{1}{4}$ ". Seemed to be composed of strands. *Dr. McDougall*: I did the same and got feeling like placental cord—texture with a membrane—clammy.

- C. Relaxation: red light stronger 2 secs., showed same position and bulk—a mass appearing more closely a crude human hand—crooked at "finger ends." *Mr. D.*: I thought I saw beginning of knuckle and rude attempt at skin markings and apparently veins. *Dr. M.*: I saw rough formation, approximately a right hand with first two joints visible.
- D. D. then asked for visible telekinesis. Then structure covered larger of two rings—nearer border. Then red light 3 secs., then 2 secs., then again 2 secs. On each occasion just as light went out the hand drawing the luminous ring with it made slight movement towards Psyche about 1".
- E. Then the larger ring was seized and waved about some 6" above the table and twisted about. Then, following instructions, D. raised forefinger and large ring was put on it; then smaller ring was pushed up (D.), and after several attempts it was placed on same finger tip. Then rings were moved about and one ring was slapped down on palms of M.'s fingers. The mass on M.'s finger made shaking hand movements.
- F. Then both rings were dashed about over table with laughter from Walter.
- G. Bell was flapped violently and rung violently twice. Cork top came off and was replaced once. Walter was advised not to touch metal top. He replied, "No danger, I'm the sanest man outside of the scientists." Luminous disc-top of bell was eclipsed by the mass when bell was struck.

- H. When larger ring was wanted, it was at centre of table. To get it Walter pulled the table towards Psyche.
- J. Psyche began to come out and sitting ended at 10.20. Instructions from Walter not to move about much to-night in the room. Psyche had nausea and vomiting afterwards. Told to stay in dark a few minutes. Much throat irritation last thirty minutes of sitting. During trance Walter talked continually—intermixed with snores of Psyche in her trance.

(Signed) W. McDOUGALL.

ELWOOD WORCESTER.

E. J. DINGWALL.

In this sitting the first indication of the appearance of the substance was that felt on the left thigh somewhat above the knee. When I touched it it jerked slightly and seemed as if it were pulled upwards. The first experiment towards strengthening the validity of the first hypothesis is described in D. It failed. The "hand" lying on the table, which was covering the nearer border of the larger luminous ring, when asked to move the ring did so, but the movement was *not* independent but was caused by the *whole structure being pulled by the cord towards the medium*. It must be remembered that the violent movements which occurred afterwards and which are described in E, F, and G were in darkness. Not the slightest sign of independent movement could be obtained in red light. From the point of view of the second hypothesis this is exceedingly important. Viewed from this angle the situation might be somewhat as follows: the pieces of substance visible at this sitting might be the same as those seen the night before, and the brownish, reddish tint might be due to the material becoming older. The cord, made perhaps of some animal gut, might be fastened to the substance at one end, and to the other could be attached a bulb securely held between the medium's legs. A pull upon this cord would naturally move the substance, and a similar independent movement was achieved. It is conceivable also that a piece of the substance had been made into a sort of bag-like structure which, when connected

with the tube and bulb, might be inflated with air ejected from the bulb by pressure of the medium's legs.

Sitting IX. (Official).

January 9, 1925. 10 Lime Street. 9.20 p.m.

Present: F. H.; M.; W.; D.

This sitting can be considered a development of the last. A substance apparently the same was felt upon the medium's thigh, and its coldness struck me as being marked in comparison with the warm skin upon which it rested. The cord also was examined in greater detail, and the periods of red light were longer. The searching of the medium by W. was really without value as also were the searches conducted by M. They were carried out in order to prepare the medium and F. H. for what I hoped would be stricter conditions later.

As before, I divide the paragraphs of the official report into sections. It reads thus:

- A. Psyche was dressed in a woollen bath-robe and stockings. She was searched by Dr. Worcester. Mr. Dingwall and F. H. were searched by Dr. McDougall.
- B. A rustling sound was heard almost at once in Psyche's lap, and at about that time she passed into trance. Walter instructed Dingwall to follow up left stocking until he reached the thigh. D. then reports on top of the warm skin of the left thigh a mass like a pan-cake, ice-cold, similar to that which was described yesterday, but less heaped up. D. was slow in orienting himself; whereupon Walter said, "Your hand is caught in the lining of the bath-robe, follow the stocking." D. said this was true. Just after the rustling in the lap, a mass was apparently laid on the table. It appeared as if the mass on the table and the mass on the thigh were present at the same time.
- C. Part of the large luminous ring was obscured by a finger-like process.
- D. Under instructions of Walter, D., W., and M. were each allowed to feel down along the cord leading from the table mass towards Psyche's abdomen. All felt a ribbon cord,

and described it as being $\frac{1}{2}$ " to $1\frac{1}{2}$ " long and $1\frac{1}{8}$ " thick, somewhat rough.

- E. The finger-like processes of the mass lifted the luminous ring and waved it about with great freedom, the fingers going as much as 3 inches above the table.
- F. We were then given three periods of red light, each brighter than the last, and five seconds each. There was seen a mass like a hand (similar to Kluski's) as if it were a sculptor's model of a hand with the deep skin markings across the knuckles showing, and some marks like veins.
- G. Between the light periods a new experiment was devised by Walter: Dingwall encircled the cord with his right thumb and forefinger, the cord resting where the tips met, and when the cord was thus held the mass, by finger-like process, picked up the big luminous ring and flapped mass and ring with a loud noise back on D.'s hand which held the cord. This was done seven times. Walter said, "Do you feel the stiffening in the cord?" D. said it felt elastic rather than stiff.
- H. A knobby mass was then shown in red light, then a fairly good hand, and then a mass with five sharply pointed pseudopods like a star-fish, all in red light. McDougall had asked to be allowed to reach across with his left hand and grasp the link between F. H. and Psyche, F. H.'s right hand being grasped by Worcester and McDougall at the same time. Walter now allowed this and three phenomena followed, clearly seen by all observers: (1) the big ring was thrown by a black finger process from the centre of the table to Psyche's edge; (2) the large ring was lifted 4" high, and then carried over to Psyche's abdomen; (3) McDougall says the third phenomenon happening during his control of Psyche was further movement of the big ring. Dingwall and F. H. state that the basket was moved during this last experiment.
- J. The illuminated plaque was then introduced. The mass threw itself at once on it and followed in each case Walter's promise. One, two, three, four or five fingers of all shapes were made to suddenly grow out from the mass, some slowly, some quickly. Then a short, coarse

thumb, and finally one long projection with a hook on it, in all twelve inches long. All during the plaque phenomena Walter kept up almost continual conversation, mixed with his characteristic laugh, all heard in between Psyche's obvious snores.

- K. The bandeau on her hair apparently became loose.¹ Walter said, "It's in her eyes; it troubles her in her trance." Dingwall was told to pull it tight and string it over her ears. Thus he did with no success. Whereupon Walter said, "I'll fix it. I'll put it down on her neck," and it was done promptly by Walter.
- L. Further phenomena were now observed on the plaque. All little fingers grew out, rather than protruded. Then a hand appeared as if all the fingers had been amputated, about $\frac{1}{4}$ " long; then the mass became shapeless, like a club; the movements were sometimes violent, sometimes stealthy. Sometimes three fingers, sometimes five.
- M. Before the illuminated ring was thrown on the floor by Walter, it was folded up and buried under the tissue paper in the little basket. The basket then went up in the air, fell on its side, and was pushed into F. H.'s lap.
- N. The trance was very deep all through this sitting, and Psyche was restless as to arms and legs. At one time her head fell forward on the table with deep snoring.
- O. At one time Walter, speaking of the great night which is approaching, said that on that night D. was to have one leg, F. H. the other, and "Dr. McDougall may have a wing." Then he said, "Dr. W. may hold her nose if he feels neglected." Both Dingwall and McDougall reported during the sitting that the mass grasped their hands, and made motions as if "shaking hands."
- P. We were told to let Psyche wake up in successive exposures to red light. Sitting closed at 11.10 p.m.

Viewed in the light of the second hypothesis the phenomena of this sitting are more difficult to describe than those in the last. We will consider the occurrences mentioned in G, H and J. In G is described the phenomenon of the flapping hand. On this hypothesis I would incline to the view that the mass of substance upon

¹ See note by Dr. McDougall, p. 155.

the table representing the "hand" was connected as before with the tube and bulb. Pressure upon the bulb would force air up the tube and cause just such an elastic tension as I felt. Now since one hand was engaged with the cord and the other controlling Margery, the forceps might then have been employed to seize one end of the mass furthest from the medium and then flap it backwards and forwards over my hand. With the jaws covered with similar substance accidental touching would be concealed and the effect rendered highly curious and intriguing.

In H with change of control the phenomena are difficult to account for, although it seems possible that a rod in the medium's mouth might have caused them, although I did not think so at the time, and am still very doubtful on that point.

In J are described the movements of the mass on the plaque, which are very impressive. It is not easy to hazard even a guess how these effects might be produced normally. It might be urged that inflation by air could produce the effects, although their appearance did not suggest it during the sitting. It is one of those phenomena (and by no means the only one) which are seen with Margery, and appear impossible of explanation when seen but once. At anyrate the occurrence of such a phenomenon led me to persevere with the first hypothesis.

It was, however, clear that before the second hypothesis could be used as a working theory, it would be necessary to improve the test conditions, and as a preliminary I thought it desirable to try to ascertain how far F. H. and Margery were likely to consent to this.

Accordingly, after complimenting them both on the success already attained, I suggested to them that I should make an effort to revive the interest of the *Scientific American* in the case. My proposal was on these terms: a gauze cage was to be employed (of the kind used with the medium Willy Schneider), closed on all sides except for a slit at the level of a person's knees. The table was to be placed in the cage, and the cage itself placed in front of Margery with the slit towards her. F. H. would control one of her hands and I the other. Professor

McDougall would clasp F. H.'s left hand and Margery's right, and Dr. Walter Prince (then Chairman of the *Scientific American* Committee) would clasp my right hand and Margery's left. The medium and controllers would all wear luminous wrist bands as before. The conditions were, in fact, such as would prevent any normal contact with the substance for the purpose of effecting changes of shape and movement when it was lying on the table within the gauze enclosure.

Neither the Chairman of the *Scientific American* Committee nor F. H. would agree, the latter giving as his reasons personal objections on the medium's part to control by members of the Committee. These reasons seemed to me inadequate, and in view of the obvious insufficiency of the conditions hitherto prevailing as a test of the genuineness of the phenomena, seemed to me to lend considerable weight to the second hypothesis.

Sitting X. (Private).

January 13, 1925. 10 Lime Street. 9.45 p.m.

Present: F. H.; Mr. F. Adler (an old friend of F. H.); D.

At this sitting I had a long discussion with Walter. Assuming the first hypothesis to be true, it seemed that Margery wanted a rest when her recent illness in New York was considered and her nervous tension recognised.

During the sitting I discussed the plans for the next experiments. It appeared a good opportunity to make some inquiry into the mechanism of the independent voice, in order that rest might be secured for the medium's organism as a whole. I tried to persuade Walter to say something about his methods of producing the voice. Pointing out how some material apparatus would seem to be necessary to produce the air waves, I suggested that, as he said the materialised apparatus was usually about three inches from the medium's mouth, it might be possible to obtain a silhouette of the moving structure by means of a luminous plaque behind the medium. All my suggestions were, however, rejected, and Walter, in accordance with conduct which is common with him, namely, that of promising something more wonderful than

that asked by the investigator, assured us that he would show a marvellous materialised head upon the medium's shoulder. We then discussed the plans which I was making for photographic work, and finally Walter tried a few experiments with the gauze cage, which was in readiness should F. H. and the *Scientific American* Committee consent to the tests to which I have alluded above. The following is from F. H.'s notes of the sitting:

Walter came through very shortly, seemed cheerful and willing to co-operate in every way with Mr. Dingwall's ideas. Mr. Dingwall had thought that the strain of last week's sittings was so great on Psyche that it would be well to wait perhaps four days longer, but Walter said "No," that we must sit every night in order that he could practise; that nothing he did would injure Psyche.

Mr. Dingwall then talked of methods to demonstrate the mechanics of the independent voice. Mr. D.'s idea was to place a faintly illuminated plaque behind Psyche's head so that the mechanism of speech would show up in profile. Walter said this could be done if the light was sufficiently dim, but his idea was better and more convincing, namely, to materialise his head on Psyche's shoulder, and let us see him talk.

Sitting XI. (Official).

January 14, 1925. 10 Lime Street. 9.35 p.m.

Present: F. H.; M.; W.; D.

At this sitting appeared what was alleged by the control to be the beginning of the talking head. I had tried to persuade Walter to allow me to devise some experiment for demonstrating the independent voice, but all my suggestions were, as already said, refused, and we were promised the materialised head of Walter himself instead of the relatively simple phenomena asked for. The official record reads as follows:

Trance came on more gently than usual, and was followed, after considerable interval, by an appearance

apparently on table top of a vague patch, or sphere, of light three inches or more in diameter, lasting 30 sees. or more and then fading. Then an interval. *Mr. D.*: Then Psyche bent down her head and touched table with it, adjusting her left hand and my right hand in various positions, then rising to sitting position as before.

Then again same light sphere appeared as before, slightly larger in diameter—then a hissing sound was heard—apparently to D. and F. H. from the sphere on the table. McDougall localised the sounds in later events as from the table top or thereabouts. Dr. Worester says his perceptions did not tally with those of the other observers. *Dr. W.*: I saw a faint nebulous diffused light in same position as described. I should not be able to say I heard any sound as from the table. I heard a scraping noise distinctly when Mr. Dingwall put out his hand.

I heard four or five sounds which I should describe as snorts when I extended my own hand, and I felt corresponding puffs of air on my hand, but my feeling would be to refer the direction of the snorts to the head of Psyche.

Walter said he was going to show something funny. *Mr. D.*: I put my hand out with palm towards W. and M., and then the disc shape of light appeared (2-3 sees.) and then came the hiss, and at every hiss the current of air was distinctly perceptible on my palm.

Dr. M.: During these phenomena F. H.'s mouth and nose were four times on my left shoulder and four times on the palm of my left hand.

Dr. M.: At Walter's directions I laid right side of my head on the table, at first close to Psyche's edge and later drawing it back at Walter's request. F. H.'s mouth was on back of my left hand throughout and I felt no respiration from him. Then I was aware of a hand or hands resting about the vertex of my head. My face was towards Psyche. I then felt seven or eight puffs of cool air on middle of my face from direction of Psyche, and same time heard the hiss about 8" from my nose, coinciding with each puff. *Mr. D.*: Psyche's left hand, according to Walter's instructions, was on M.'s head during

the above tests. I held Dr. W.'s right hand with my left, and with my right (according to Walter's instructions) covered Psyche's mouth with a folded clean handkerchief, my hand covering the clean handkerchief which extended apparently over her mouth as I used my right hypothenar eminence as a guide which rested immediately under her nose; then the hand was entirely over the mouth; the head of Psyche was slightly inclined backwards and I detected no sign of respiration or expiration. She was sitting upright in her chair. There were eight sets of the hissing phenomena—each time five to eight times repeated.

Walter told us to meet at eight to-morrow and to have the cameras here. Then in breaking up the sitting he told us to flash white light on Psyche twice to accustom her to it.

(Signed) WM. McDOUGALL.

ELWOOD WORCESTER

(for my own observations).

E. J. DINGWALL.

The phenomena discussed in this sitting were, in my judgment at least, exceedingly remarkable. The luminous appearances especially seemed to me interesting, and I do not find it easy to devise a scheme whereby the same effects might be simulated. The light appeared to me to grow in size, increase in brilliancy, and then to undergo a series of changes both in size and luminosity. The hissing noise which proceeded from the patch appeared to me to resemble the expulsion of air from a nozzle, and, if fraudulent, suggests a new use for the rubber bulb. The theory might be presented as follows: Assume a tube provided at one end with a bulb held between the medium's legs and at the other a nozzle; laying her head upon the table would be merely an excuse for the medium to place her apparatus thereon; pressure upon the bulb would expel air from the nozzle, and so the resulting hisses would be easy of explanation. An adherent of the first hypothesis could, how-

ever, agree with Walter that one must breathe before one can talk, and would await developments. After all, the appearance of a living talking head independent of Margery, should it occur, would be difficult to simulate.

Sitting XII. (Official).

January 15, 1925. 10 Lime Street. 8.45 p.m.

Present; F. H.; M.; W.; D.; Mr. Conant outside the circle.

For this sitting I had invited Mrs. Augustus Hemenway to come beforehand to search the medium. I had hoped that a similar search might have been made with F. H., but he was unwilling to sit except in his usual clothes, partly perhaps that he might be ready for any emergency call which might come through by telephone. It had also been arranged that Mr. Conant should come to the sitting and take photographs if the opportunity arose. Just as the medium was ready for the sitting Mrs. Hemenway came to me and told me that the right ear of the medium was bleeding. I went in and found that blood and matter were running out of the ear down the side of her face. Upon seeing this I cancelled the sitting immediately, against the will of my colleagues.

Since Mr. Conant had come with the photographic apparatus, it seemed a favourable opportunity to try a flash in order to find the correct focus and furnish us with a photograph giving an idea of the general conditions. Hardly had Margery sat down before I noticed certain indications which, upon the first hypothesis, would lead one to suppose that the trance was imminent. Apprehending the state of affairs, which was of interest from whichever angle one would choose to regard it, I incidentally resolved to make an experiment on the basis of the first hypothesis.

Now, anyone at all acquainted with the psychology of mediumship will be aware of the dangers of gradually permitting the primary personality to be unduly influenced by the secondary or trance personalities. In order to live in the practical world a dominant primary personality is desirable, nay, even necessary. It is convenient, therefore, to regard with

disfavour the slightest signs of the subject passing into dissociated states except upon those occasions when this is deliberately sought. In the present instance it appeared that the trance was commencing against the will of the subject, consequent upon the suggestions both of environment and customary conditions. I therefore did everything I could to prevent this occurring, and much exaggerated the concern that I felt in order to note the reaction in F. H. To my surprise he opposed my wishes and called for the red light to be put out in order to favour the appearance of the trance. This I forbade until after the flash for the trial photographs. Just after the flash I heard Walter's laugh, and at the same time saw the left corner of Margery's mouth fall, as if pulled by a string. There was no longer any doubt that the laugh proceeded directly from her mouth, although the action by which it was produced was suggestive and exceedingly interesting. Since the medium was apparently in deep trance a short sitting was held in which I elaborated my scheme of testing F. H.'s attitude towards this important incident. The conversation with Walter turned upon the point of joint responsibility, he for his side and me for mine. I informed him that the trances must only be permitted at the pre-arranged times, and that if they came on at other times they would interfere with the medium's daily life, and the result would be that the sittings would be stopped. My colleagues both apparently disapproved of this course, and Professor McDougall asked whether I realised that I might have an independent personality on the other side with whom to deal. Moreover, F. H. seemed greatly delighted at Walter's success in forcing himself upon us, a point upon which I had expressly exaggerated my concern in order to stimulate discussion.

After the sitting I discussed the whole affair with F. H. from his professed point of view. Assuming that Walter is a spirit and the brother of the medium, what guarantee had he, I asked, for supposing that Walter will always be in control, since he had already had experiences where foreign agencies had controlled the medium and had caused much unpleasantness? ¹

¹ Apart altogether from this case, the occurrence of the trance states when unwanted by the subject, is, I believe, a danger signal, just as is the phenomenon of "hearing voices" in another connexion.

His reply did not seem satisfactory, and the force of my objection, supported by many cases from the literature of the subject, appeared not to appeal to him. I came to the conclusion that, bearing in mind that he was a medical man, his belief in the personality of Walter could not be what he professed it to be, and thus the result of the episode provided, as I had hoped that it would, some suggestive material. The following is the official record of the sitting. It will be noticed that the phenomena were similar to the previous night :

Dingwall noticed some signs of on-coming trance at once, and then while noticing these signs Dingwall saw left corner of her mouth fall and the right corner rise. At that moment a laugh like Walter's was heard. Dingwall placed it as coming from mouth. Dr. Worcester heard laugh at his right and then he heard a whistle at his left. F. H. placed it there also. Conant heard both, also Psyche.

Trance then came on just after the trial flash light was burned.

After discussion with Walter as to future plans, in which Dingwall and Walter expressed opposing opinions, Walter said, "I want to experiment with deep trance ten minutes." This followed at once. Seven slow, deep respirations followed, and then a period of apparently no breathing for ten to fifteen seconds; then six regular respirations, then ten to fifteen seconds silence, then five and silence, four and silence, etc., down to one long one. Then head and left arm went on table, and head banged two or three times. After two or three times of this, while she was erect, a luminous cloud seven inches diameter, but less diffused than last night, was seen at right of Psyche's edge of table—seen by Drs. Worcester, McDougall, and F. H.—one time accompanied by a rubbing sound three times on table.

Sitting closed at 10.10 p.m., just as Psyche came out.

Just before sitting Mrs. Hemenway discovered Psyche's right ear was bleeding. It was a dilute blood as if it contained some lymph from middle ear. She had some ache in ear all afternoon—a little of it after sitting last night.

It had been decided to have no sitting this night. The trance then appeared against the will of everyone present.

(Signed) E. J. DINGWALL.

W. McDOUGALL.

ELWOOD WORCESTER.

Sitting XIII. (Official).

January 17, 1925. 10 Lime Street. 8.23 p.m.

Present: F. H.; M.; W.; D.

The record of this sitting is as follows:

On this night, as on each night previous, Mrs. Augustus Hemenway came before the sitting and examined Psyche, even to the extent of taking down her hair. Psyche was dressed only in a bath-robe and stockings. Dr. McDougall examined Mr. Dingwall and F. H.

Trance came on almost at once. Vague huge patch of light over left of Psyche's chest in two parts—persistent—extending downwards. Seen by Worcester, McDougall, and F. H.

Twice when Psyche's mouth was held by Dingwall's hand over it and she was quietly and normally breathing through her nose, and F. H.'s face was on Dr. McDougall's left shoulder, five to eight sounds were heard like nasal breathing and loud, and not near Psyche's head— $1\frac{3}{4}$ to $2\frac{1}{2}$ feet away. Three other series occurred without the mouth control (D. and F. H.)

(Signed) ELWOOD WORCESTER.

W. McDOUGALL.

E. J. DINGWALL.

The most noticeable event of the séance was the vague patch of light. It seemed to extend from the lower left hand side of the neck to just below the left breast. Perhaps it may be urged that the appearance was not in reality upon the robe as we believed at the time, but was a patch of phosphorescent material powdered on the medium's bare body and became visible through opening the robe. I detected no movements on my side indicating that the robe had been opened, but the possible freedom

of the right hand should not be overlooked in this connection. As before, the most puzzling feature of the light was the apparent change both in contour and brilliance, a fact for which I have no adequate explanation, if the picture my memory preserves of the incident is to be trusted. This sitting was originally intended by Walter to present an example of birth and dissolution of the substance. Nothing, however, of the kind occurred. The reason given for the failure is, I think, important, as it was another of those incidents which made me seriously consider whether the first hypothesis was justified as a working theory. From what the control had said it was clear that the extrusion of the substance would resemble a normal birth, and in this respect the case links up with facts already observed with other mediums. Whether these facts provide a basis for a belief in their supernormal nature need not concern us here. What is important to remember is the observation of the method of the extrusion of the teleplasm in Eva C., Kathleen Goligher, etc., as vouched for by the witnesses. Now, Walter directed that in preparation for this great event a flat piece of wood should be provided which should rest upon the medium's chair in such a way that whilst she was seated upon the part resting on the seat of the chair, the front part should project beyond the chair about twelve inches or more. This precaution was necessary, so he averred, since without it the substance *might fall to the floor, the cord be broken and a catastrophe result*. Now this statement is in flat contradiction with everything which has hitherto been described by reliable witnesses with teleplastic mediums. I need hardly remind those who read this paper (and presumably are acquainted with the literature) that there are many instances in which the substance has actually fallen to the ground without any such catastrophic results. One would have supposed that after the substance has emerged or is emerging, the vital principle animating the structure would have been sufficient to maintain its rigidity without any external mechanical support. To this objection, as to all others of a like nature, F. H., in company with other

critics, will reply in the doctor's favourite aphorism, "You didn't make the Universe; you must accept it," to which I would respectfully rejoin that it is not a case of acceptance but of interpretation, and we must interpret in accordance with our knowledge of the facts as we are able to obtain them.

The results hitherto obtained had been so remarkable that I hoped that the reality of the phenomena of the extrusion and re-absorption of the substance would be self-evident. My own provisional impression of the mediumship was that the phenomena were authentic, and I had partly given my opinion to this effect to my colleagues and others. I now (July, 1925) no longer hold this view, and admit my change of mind, which, however, I shall again not hesitate to modify if freshly discovered facts appear to warrant it.

Sitting XIV. (Official).

January 18, 1925. 10 Lime Street. 8.30 p.m.

Present: F. H.; M.; D.

The board was provided as before, but except for communication with Walter, who again insisted on its necessity, this was a wholly negative sitting.

Sitting XV. (Private).

January 19, 1925. 10 Lime Street. 9.25 p.m.

Present: F. H.; D.; Mr. R. W. Conant attended to the cameras of which there were four, one of which was stereoscopic and was generously procured by Mrs. C. Dennett.

Mrs. Hemenway searched the medium as before, and the medium wore bath-robe, stockings, and luminous bands as usual. The following is F. H.'s record of the sitting:

Deep trance came on at once, and with fairly good rapidity, accompanied by comments and directions from Walter, we were shown the actual production of the teleplasm from the abdomen of the psychic. From time to time the red flash light was allowed. A mass formed on the abdomen, which shortly differentiated itself into a fairly well formed hand,

fingers downwards, attached from the wrist to the umbilicus by a cord apparently $\frac{3}{4}$ " in diameter, all white.

Later Mr. Dingwall put out the palm of his hand. A mass was thrown on it, and although this mass apparently did not move, Mr. Dingwall could feel apparently another hand above it moulding the mass. And sure enough, the next red flash showed a fairly well formed hand lying on top of Mr. Dingwall's hand, while at the previous sight only the unformed teleplasm was seen.

Walter then told us to direct our attention to the head of the psychic, and the red flash revealed a mass like a huge knobby potato, pinkish grey in colour, attached to the left head apparently near the ear. It seemed to be $4 \times 3 \times 2$ inches.

Three flash light photographs¹ were taken of all these phenomena.

We were then allowed to see the absorption of the teleplasm into the body.

Sitting closed at 10.50 p.m.

This sitting is very important. It provided unique opportunities for observation: it might also have been expected to provide indisputable proof of the reality of the supernormal substance; and that the extrusion and re-absorption could not conceivably have been engineered by normal means. It did none of these things. Although all that occurred *could* have been interpreted in two ways, yet I was forced to admit to myself that the evidence in favour of the second hypothesis was stronger than that for the first.

The fatal flaw in the evidential nature of these phenomena lies in the choice of the light and dark periods by the Control. These *always* are selected exactly when the observer does *not* want them. I say *always*, but perhaps it is fair to add that in other sittings the observer sometimes had his way, but then the phenomena presented did nothing to strengthen his first hypothesis, but rather provided material for another. In this sitting, as I persistently

¹These and all other photographs taken during the sittings are copyright by Dr. L. R. G. Crandon.

urged, everything depended upon the growth and re-absorption being *carried out in red light*. What was wanted was not the finished or partly finished product, but the making of the production itself. These "hands" are supposed to grow, to expand, to approach perfection. But we want to *see* these steps in operation; to *see* the growth progressing; to *see* the actual extrusion and re-absorption. At this sitting none of these things were permitted except a momentary glimpse of the supposed re-absorption, which was not in the least impressive. From the point of view of the hypothesis of trickery the steps would be somewhat as follows:

(1) F. H. secures two or three finger-like pieces of substance and gives them to Margery, who lays them against her genitals.

(2) A larger mass is similarly arranged.

(3) The same mass is re-adjusted. The use of a small towel demanded by Walter provides the excuse for interference.

(4) The mass has been arranged and the end of the structure tucked into the navel.

(5) The mass is substituted for another, or the same one is re-arranged and the "fingers" arranged over my hand with much skill.

(6) The whole mass is withdrawn and a single piece used and (1) again arranged, so that only a portion protrudes *ex vagina*.

(7) The same or a similar mass is now placed on the left cheek and ear. This mass is subsequently withdrawn and carried away, either by F. H. or by the medium.

But this hypothesis of normal production would be impossible were it not for the periods of light and darkness selected by the control. As it was, the real observations had to be made during a few seconds only, so I concentrated my attention upon but a few points. Paying especial attention to the supposed attachment of the substance to the body, I tried to discover whether the substance seemed to be really growing from the navel or whether it had the appearance of having been tucked into that cavity, and from what could be gathered from so

fleeting an inspection the second mode of attachment seemed to be more probable. Moreover, the movements of the "hand," when it lay over my own were so startlingly dissimilar from that produced by a living hand that the assumption that the teleplastic hand was being manipulated by a real hand was forced upon me. Thus, if we continue to accept the first hypothesis, we have to assume that a second materialised hand, endowed with all the attributes of life, was manipulating the other hand in order to provide material for supposing that the teleplastic hand was moving upon mine. This is so extravagant a hypothesis that the second theory of normal action becomes almost irresistible, unless the objector chooses to regard my impressions concerning the movements of the teleplastic hand as due to illusion.

After this incident I decided to direct my attention to the point of the movements of the substance, and in the next sitting it will be seen how startlingly the results support the second rather than the first hypothesis.

This séance marks the turning point of the inquiry. Until this sitting my provisional acceptance of the first hypothesis, with all that it implied, had produced the most astonishing results. The atmosphere of mutual confidence had provided an easy course of progressive work, and would have been fully justified had not the phenomena broken down at a crucial point. Many of the phenomena, however, remained unexplained, and I determined to proceed as before, observing the same outward demeanour, although my opinion of the validity of the first hypothesis had been somewhat shaken.

Three photographs were taken at this sitting, of which I publish three representative specimens from the twelve exposures made in the four cameras (Plate I, Figs. A, B, C).

I, Fig. A, is an enlargement of the first result, and shows the "hand" as it appeared when lying upon the body of the medium. The appearance resembles a crude model of a left hand formed out of some skinny substance. T is the thumb, and F the fingers; N is the navel from which the "arm" appears to be growing; and Tr is a part of the "wrist," the "rings" of which so strongly suggest that

it is part of a trachea that the theory has been advanced that the hand is made up out of the lung of some animal. We shall discuss this later, and, in the meantime, pass to Plate I, Fig. B, which is an enlargement of the second exposure. Part of my hand is seen at DH, the thumb being DT, and the extended fingers DF. The "hand" rests across my hand, its "fingers" towards my thumb, and its forefinger just at the edge of the towel T. The "wrist" is formed of two tubular appendages, and the join of the "thumb" to the rest of the "hand" shows a couple of orifices supported by a piece of skinny material. The surface of the "hand" shows rude skin markings and part of the forefinger exhibits a ridge or line of substance which runs down towards the tip. The third exposure (Plate I, Fig. c) shows one portion of a stereoscopic picture of the substance at the side of the medium's head. A mass of material appears to spring from Margery's left ear, and on its outer edge near the turned-up collar of the robe lies a rude finger, RF, which resembles the second finger of Plate I, Fig. A, inasmuch as it has the skin turned up at its tip. The end of the substance, which is dotted with minute orifices, O, strongly resembling bronchioles, seems to enter the medium's mouth. We cannot discuss here the possible normal nature of the substance as revealed by the photographic results. It is clear that no certainty can ever be reached in this respect, and I hope to deal rather more fully with this problem in the Conclusions at the end of the report.

Sitting XVI. (Official).

January 20, 1925. 10 Lime Street. 9.15 p.m.

Present: W.; F. H.; M.; D.

At this sitting F. H. consented to relinquish his seat to Dr. Worester, and occupied another between the latter and Professor McDougall. With this exception the control was as usual. The official report reads as follows:

Psyche was searched and examined by Mrs. Hemenway, and conducted into room by Mr. Dingwall direct. Her hands were held or were in view on table from that time on. From then to end of sitting Mr. Dingwall never lost



FIG. A.

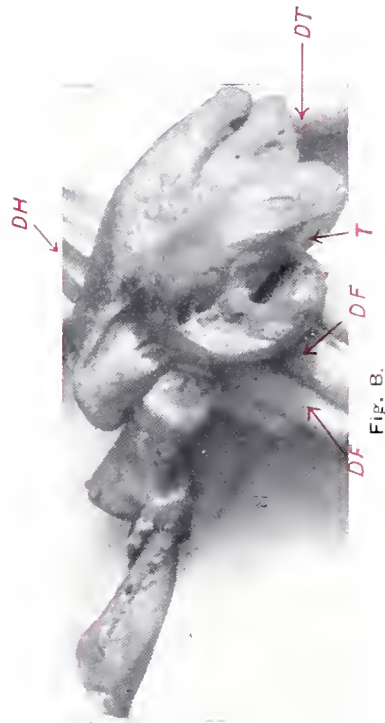


FIG. B.

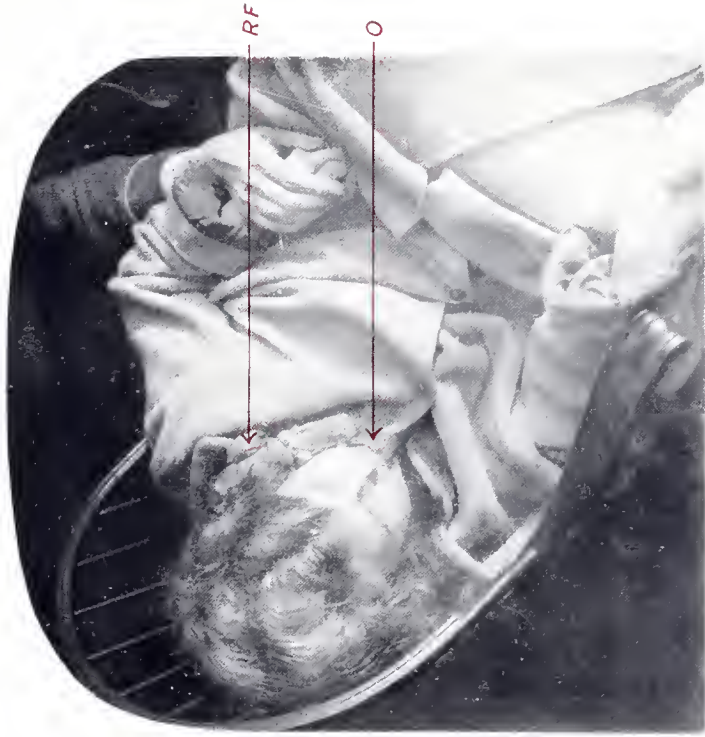


Fig. C.

contact with Psyche's left hand. Dr. Worcester held right hand and never lost contact with hand or wrist for a second.

Dr. McDougall searched F. H. (clothed) before sitting. McDougall says this is not really relevant, because F. H. was adequately controlled on both sides from start to finish. Dr. Worcester agrees with this. When F. H. turned on rheostat, Dr. Worcester followed and held F. H.'s hand.

Trance came on quietly in two or three minutes. Within ten minutes Mr. Dingwall heard oozing sound near Psyche's lap and then movements of her legs. Mr. Dingwall felt usual cold mass on left thigh small; then Walter said, "Turn red light on two seconds," and we saw mass like elongated tuberosities in Psyche's left groin. Then left leg went up on table, and then Psyche put her held left hand down and threw mass on table.

Then Dingwall, Worcester, and McDougall, each separately with back of his hand, felt mass on the table—cold, firmer than previously, and knobby. Mr. Dingwall says not so cold as usual, more skinny and gristly, resilient.

Walter directed next red flash to be turned on, and we saw what was just now felt. To Mr. Dingwall the base of the cord to-day was thicker than usual, and part where it disappeared at edge of table it was ropy and dark brown colour. We saw a heaped knobby mass; Dr. Worcester saw an elongated mass extending from edge of table, $2\frac{1}{2}$ "-3" wide and 4"-5" long, terminating in a point extending north. To Dr. McDougall it seemed to have finger-like processes extending north (*sic*).

Then a photograph was taken (four cameras, one of which is stereoscopic) by flash. After this flash we could see on table top (which had become luminescent from particles of Geley's powder) a black outline more or less like a starfish—visible to Mr. Dingwall and F. H.

Red flash revealed a mass visible on table similar to what had been seen before—heaped up, and a cord was seen going down towards Psyche's knees. Dr. Worcester's hand was put on mass near origin of cord by Psyche's hand. It felt like the mass.

Then on request in red flash Mr. Dingwall saw mass pulled backwards slightly. Three times more it was done. Dr. Worcester saw it the third time, Dr. McDougall the fourth time. F. H. saw it twice, Mr. Dingwall saw it three times—like an amoebic shrinking. Psyche very restless, light talking trance, complained of pain, headache, soreness all over.

Her head then went several times on table, lying on its left side. Then trance became deeper. Walter said, "Let it be there. I am going to show you something: one psychic phenomenon. Ha! Ha! Ha!" Then, under instructions, red flash turned on head two seconds showed large mass front of and on right ear. Then a photo was taken of the mass. Then each was allowed again to feel the mass. Dr. Worcester says: "I felt the mass twice—first gently, at which time it appeared to extend from right temple to top of ear and front of ear. The second time Psyche took my hand and pressed it with much greater force against her head than I should have thought it wise to employ myself. By this time the mass had considerably enlarged in extent and thickness. It appeared to extend from nearly the top of the head to the lower part of lobe of ear. The mass thickened as it descended. Nearly as I could judge it was perhaps $\frac{3}{4}$ " thick at lower end. Psyche pressed my hand strongly against the substance. I felt it to be cold, clammy, and quite elastic. By compression of the substance my hand seemed to touch the side of her head, but it was forced up again. This was by far the most impressive contact with the substance I have had." Mass in red light looked brownish grey to Worcester, McDougall, and F. H., lighter in colour to Dingwall.

Psyche then sat up and was wakened gradually by red light periods.

McDougall referring back to mass on table says: "I was given contact with it on table. I could feel the elongated tuberosities corresponding to what I had seen: a soft, resilient mass like a membrane filled with some semi-fluid substance."

Sitting closed at 10.30 p.m. Examination of stool, chair, cabinet, and table was made before and after sitting.

(Signed) W. McDOUGALL.
ELWOOD WORCESTER.
E. J. DINGWALL.

At this sitting the phenomena were similar to those remarked previously with some important exceptions. As indicated above, one reason for the change of positions in the sitters was that I wished to inquire into the alleged self mobility of the substance. According to the first hypothesis the substance is living, or at least temporarily endowed with what we loosely term "vitality," and when it emerges from the body of the subject and makes its way upon the table, it does so by its own inherent qualities. Therefore, the moment it should be heard to fall upon the table top was anxiously awaited. The first indication that the substance was emerging was the sound it apparently made when issuing from the body, or almost immediately afterwards. I felt it on the medium's person, where we all saw it lying as described in the report. Now, then, was the opportunity for it to display its qualities of self mobility and climb upon the table. But nothing of the sort occurred. *Psyche put her left hand down, with D.'s still controlling it, and threw the mass upon the table.* Is it not exactly what we should expect on the second hypothesis? The mass may have been concealed in the vagina and thence expelled¹; thus the only course open would have been for the medium to throw it upon the table and then devise means of manipulating it there without the use of the hands. Movement in the red light was confined to the mass being pulled backwards as if by the cord. The movements upon the table were

¹I here submitted Plate IIB to an eminent gynecologist with the request for information as to the possibility of concealing such a substance. The following is her reply: "Yes, of course it would be quite possible to pack a considerable portion of such substance into the vagina, and this could only be definitely excluded by examination immediately before putting on tights. By muscular contraction (which, however, I should think would be obvious) the substance might be held or partially expelled. . . ."

caused by the medium manipulating the mass with her mouth as appears plainly in the photograph reproduced (Plate II, Fig. A). Margery, her head-band pushed up to the top of her head instead of round her forehead, is seen with the substance in her mouth. W. holds her right hand and I hold her left, whilst M. leans forward with his head on the table. The mass has two or more elongated projections like rude fingers extending towards the centre of the table, and the general position of the circle is clearly illustrated. The second photograph (Plate II, Fig. B) is one of the stereoscopic results taken from the side. It shows a mass of substance lying over the right ear. Extending towards the neck is a projecting piece, P, upon which is a sharp ridge, with which may be contrasted that visible on the "hand" seen on January 19 (see Plate I, Fig. B). From the main portion springs a caudal appendage, C, and apparently joining it towards the upper part and almost at the centre is seen the opening to what appears to be a sort of tube,¹ T. The end of the caudal portion hangs over the mouth, E.

Sitting XVII. (Official).

January 22, 1925. 10 Lime Street. 9.30 p.m.

Present: W.; F. H.; M.; D.; Mrs. Hemenway was seated outside the circle just between M. and D.

On the day previous to this sitting I received from Professor McDougall the letter of January 18, since published in his article in the *Journal* of the American Society for Psychical Research for June, 1925, and I also had some talk with him and Dr. Worcester. It is to be regretted that we had not compared notes sooner, as knowledge of the suspicious circumstances observed might have helped me to change my working hypothesis sooner.

The following is a record of the sitting:

Usual search of persons was made.

On table large and small ring, spatula and bell. Basket to right of medium on floor.

¹ Another photograph taken from the front shows this tube, T, more clearly. Its diameter seems slightly greater than that of the caudal strip at the part next to it. (See Plate II, Fig. c.)



Fig. A.

PLATE II

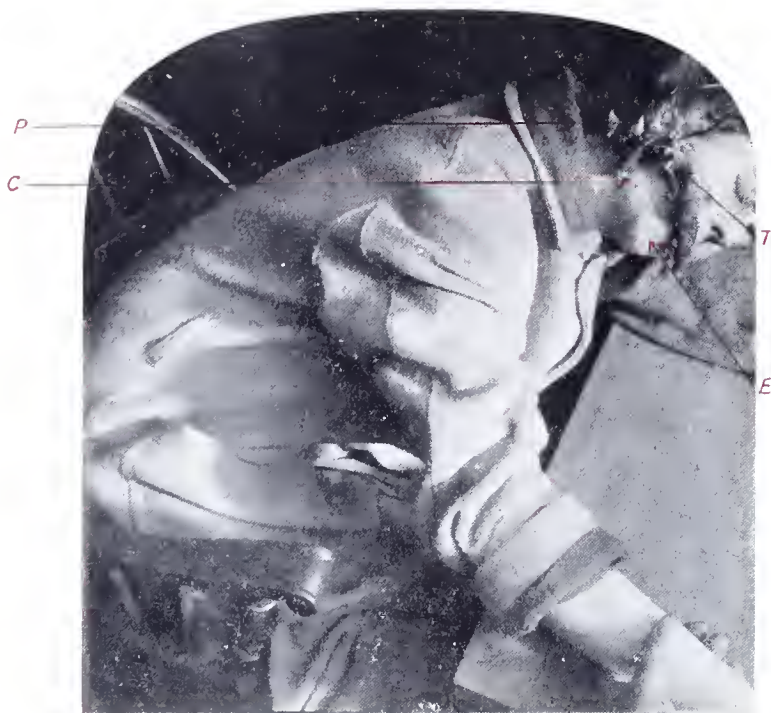


Fig. B.



Fig. C.

PLATE II

Medium restless, apparently uneasy, head on table and off again, hair pins removed by Mr. D. to let hair fall loose.

Owing to suggestion that lack of phenomena might be due to change of control, F. H. and Dr. W. exchanged seats.

Nothing even occurred, so it was suggested that basket be used or lights shown.

Rustling of tissue paper was heard in region of basket on floor at Psyche's right (Dr. W. and F. H.).

D. saw light rise up at right of Psyche. M. saw luminosity rise twice and fall in region of right of table. W. saw basket rise up to level of table. Mrs. H. saw it once, D. saw it as fleeting glimpse second time.

Next D. controlled Psyche's left hand and leg, M. controlled D.-Psyche link. Psyche's right leg and both F. H.'s legs were controlled by Dr. W.—nothing happened.

Sitting closed at 11.10 p.m.

(Signed) ELWOOD WORCESTER.

W. McDOUGALL.

E. J. DINGWALL.

The results of the sitting were curious, and in one way supported the second hypothesis rather than the first. The levitation of the basket, which was observed only fleetingly by myself, and well by Dr. Worcester and Mrs. Hemenway, might conceivably have been produced either by the medium or by F. H. Professor McDougall has suggested that the levitation was produced by the medium's right foot, but my impression at the time was that it would have been difficult to have done this without exposure of the luminous bracelet on the right ankle, and that if, as the appearance of the phenomenon indeed suggested at the time, the levitation had been performed fraudulently, F. H.'s left foot was the one probably responsible. It is noteworthy that when a proper control was insisted on no resulting phenomena took place, but this again, like so many other similar facts, is capable of a double interpretation.

Sitting XVIII. (Private).

January 23, 1925. 10 Lime Street. 8 p.m.

Present: F. H.; Mrs. Stinson (mother of the medium); D.

This sitting was entirely negative.

Sitting XIX. (Official).

January 24, 1925. 10 Lime Street. 9.5 p.m.

Present: W. ; F. H. ; M. ; Dr. Mark Richardson ; Mrs. Richardson ; D.

At this sitting W. again occupied F. H.'s usual place. The sitting was remarkable for the alleged control of the medium by the late Professor Hyslop, who wished to communicate with W. I was totally unimpressed by this occurrence, and from my limited experience it seemed quite unlike anything I had hitherto encountered, and strongly suggested simulation. There were no telekinetic or teleplastic phenomena, and the record reads thus :

Trance came in 5-10 minutes. Dr. Worcester: 'My left hand was seized by Psyche in powerful convulsive grip—the holding hand quivered. A long hissing sound was made as of deep inspiration. Then came word "Worcester," and in reply to query as to identity, trance voice said "Hyslop." Just before this Psyche's hand jerked out of Worcester's control and struck three times violently on table. I feared she would hurt herself. When I recovered her hand, her elbow was rigid and I could not straighten it. Tried then for message. When the voice said, "Act at once, or all will be over." Then he said, "My work of twenty-five years will be utterly wasted" (words to that effect). "Bring it over." Dr. Worcester said, "I think I take your meaning; what about Princee?" Hyslop said, "He has done the best he could." Walter (Worcester) said, "Have you confidence in him?" Hyslop said "Yes." Earlier Hyslop said, "I've been trying to get at you for three days." The table was struck hard two periods—three or four times. During two-thirds of this conversation the red light was on and the circle was broken. Left leg was up in a spasm. Hyslop said, "I have warned you of this before" (see Dr. Douglas memoranda). Then Walter came through and light was put out.

Walter was asked to work on lighted megaphone at right back of cabinet; or on luminous basket fastened

high in back angle of cabinet (26" up); on tambourine lying against left back corner. He tried for an hour apparently—suggested moving megaphone forwards, and said he would do it in red light—but we stopped at 11.5 p.m.

Psyche had severe uterine haemorrhage.

(Signed) ELWOOD WORCESTER.

W. McDOUGALL.

E. J. DINGWALL.

MARK W. RICHARDSON.

JOSEPHINE L. RICHARDSON.

The following day F. H. met Professor McDougall and myself at lunch in Professor McDougall's apartments. We discussed the whole situation, and F. H. seemed upset and worried at the turn things had taken.

During the days immediately preceding January 31 there were no official sittings. Margery was ill, and for various reasons the idea of a Harvard series had to be abandoned. I spent much time at 10 Lime Street, and F. H. and I had many pleasant talks and discussions. I also made some private experiments in various directions and made a series of inquiries, nearly all of which supported the first hypothesis as opposed to the second. It still seemed to me almost incredible that the second theory was valid, and yet the failure of all the crucial tests could not be overlooked. On January 27 the medium was still ill, and an official sitting had to be postponed. Towards evening, however, she insisted upon a home circle being formed, at which I was present. (Sitting XX.) Mr. Adler and Mr. Conant were present, and F. H. and myself occupied our accustomed places. On the table were the bell, two luminous rings, the tambourine, and a flat wooden throat spatula, one end of which I had painted with luminous paint on both sides. The two small megaphones stood to the right of Margery's chair, and the basket rested on the mouthpiece of the one nearest the table. The medium complained of headache, but the control laughed and talked as usual. After a time the medium, still grumbling, laid her head down on the table,

her hair lying over the spatula. Then she raised her head and leaned back a little. Soon the spatula moved an inch or two towards her in jerks. It fell off the table on to her lap and remained, according to Mr. Adler's account, hanging down near the right corner of her chair, whence it subsequently fell to the ground. As these movements were going on I noticed many jerks of the luminous head-band. The sitting closed soon after the spatula had fallen.

Now, the movement of the spatula could easily be accounted for up to a point without recourse to the supernatural. When the medium laid her head on the table a hair might have been attached to the spatula possibly by means of a little wax, although it would certainly appear very difficult to do this efficiently. Then as she raised her head slowly the hair would be lengthened, and then the spatula would be moved and drawn into her lap. It would then fall off and remain hanging. The movements of the head confirm these theories, and yet no direct evidence exists that these methods were employed. I mentioned them to F. H., but he dismissed them impatiently as unworthy of attention.

On January 30 Professor McDougall drew my attention to certain signs upon the enlargements of the photographs of the two "hands" obtained on January 19 (see Plate I, Figs. A, B). Thus in Plate I, Fig. A, he noticed in the section marked Tr certain ring markings which strongly resembled the cartilaginous rings found in the mammalian trachea. This discovery led him to the theory that the "hands" had been faked from some animal lung material, the tissue cut and joined, and that part of the trachea had been used for the same purpose. The appearance of the wrinkled looking skin, and other indications to be discussed later, are consistent with the same idea.

On January 31 I read before an invited audience at Jordan Hall, Boston, an account of the sittings, the best account of which was published in the *Boston Herald* of February 1, 1925.

Having finished the official series I determined to continue the inquiry by having a number of private sittings

at which Margery and her husband permitted me to be present. These sittings were to be held informally, and I hoped also to see some of the reported telekinetic phenomena in red light and possibly some more of the teleplastic phenomena. The first of these sittings was on February 1.

Sitting XXI. (Private).

February 1, 1925. 10 Lime Street. 9 p.m.

Present: F. H. ; D. ; Mrs. Brown ; Mr. F. Adler ; Dr. E. Brown ; Rev. F. Edwards ; Mr. A. W. Gray.

This was a sitting for friends of Margery and F. H., and what F. H. calls "An old folks at home gathering." There were some few mental phenomena, mostly in connection with Mr. Edwards, and these by request of F. H. have been omitted in the following report of the sitting which he has drawn up.

Walter came through almost at once, with whistles and greetings.

Mr. Gray was told to keep his family away from dabbling in this matter of spiritualism ; let them come to Lime Street if they choose, otherwise let it alone, they are too nervous.

A partly luminous throat stick was moved along table and lifted from it. Its motions corresponded to motions of the psychic's right hand, though the whole hand was constantly curled inside F. H.'s hand.

Red light telekinesis was promised for the next night. Sitting closed at 10 p.m.

The next sitting, XXII., was on February 2, but was negative. On the following day Margery appeared ill and depressed, but on the same evening F. H. proposed a sitting, XXIII., at which we obtained only the vocal phenomena and then not in the megaphone, which phenomenon I persistently urged Walter to give to us. Instead, he promised the materialised talking head, although I tried to explain how much more important the voice in the megaphone would be if we could get it under control conditions. The refusal to entertain any proposals for obtaining certainty of the independence of the voice is to be noted in this connection.

Sitting XXIV. (Private).

February 4, 1925. 10 Lime Street. 8.15 p.m.

Present: F. H.; Mr. F. Adler; D.

At this sitting the materialisation again appeared, and again I took the opportunity to discover a single fact which would seem to prove the second hypothesis invalid and which would compel me to return to the first. The masses were quite different from those seen before. Instead of a clammy, greyish thickened mass appeared an object made of a rough white skin, clearer looking than before and more finished in appearance. This is what we would expect upon either hypothesis, that is to say, that the regularity of forms and general finish was due to practice, normal or supernormal. The following is a record of the sitting:

Light trance in three minutes. Then a mass appeared on left thigh—felt by Mr. D., 5" long and 1" thick, cool and clammy, heaped up—softer than formerly. Psyche's hand combined with D.'s was on it for next 15 minutes. Her hands were restless—a ropy connector or cord with shiny rings or necks was felt going towards her body. Then a flap was heard on table as if mass were put on table. Then it was felt by Mr. D. Then we were permitted to see it in red light—2 secs., then 5 secs.—like a small spaniel's head or the skull of a fish—mass whiter than ever before—like rough white skin—soft and resilient to the touch, and grew less clammy and was quite dry and gristly. Mr. Adler says: "It was a soft, quite cool substance, with whitish skin." We then had 6 periods of 5 secs. each with full red light to look at it. Each time it appeared to take undoubtedly different forms (like stump of hand or a big crumpled rose, etc., etc.).

Then the mass was seen in red light on the abdomen three times. Then it appeared on the table again with finger-like processes over edge of table towards Psyche. Then it was seen again on abdomen, showing attachment of the umbilicus, thick ropy. D. tried to discover if it were withdrawn into umbilicus, but can only say it appeared to emerge from there and so stayed. When D.

asked for withdrawal the mass below moved upwards as if preparatory to answering the request.

Walter was in excellent humour. Amongst other things he said: "Pay no attention to her, let her groan. She really hasn't any pain. Blow your nose, Kid. I'm like an octopus, I can attach myself anywhere and then put life into it. She must sit every night. Don't ask her how she feels. We have much to do in the next ten days."

During the sitting the victrola slowed down for at least fifteen minutes (Walter said it was sick) and then resumed normal speed.

Psyche complained of pain at intervals, and pointing it out by putting her hand on one side, on the other (D. or F. H.) said—"It hurts here"—and the hand was then put on the mass or on the cord as if it were part of her.

Walter said: "Cut three inches off the table legs. Dingwall and I are two head apart. Let her wake up gradually and then rest ten minutes."

(Signed) E. J. DINGWALL.
J. FRED ADLER.
L. R. G. CRANDON.

The two classes of phenomena at this sitting were (a) the materialisation and (b) the slowing of the victrola. This latter phenomenon had been repeatedly observed before my arrival in Boston, but this was the first occasion that it had occurred in my series.¹ The victrola is driven by an electric motor attached to a lamp holder and runs evenly during the sitting, a repeater being used so that the same record is played over and over again. I had made a cursory examination of the apparatus, but not being an electrician my inspection was of little service. On handling the connection, however, the motor suddenly stopped, for what reason I was unable to discover, as all the connections were securely attached. On mentioning the matter to F. H. he soon remedied the fault, although he did not tell me wherein the trouble lay.

With regard to the materialisations, these differed considerably from those seen previously. In the first place

¹ See J. M. Bird, *op. cit.* pp. 321 ff.

they no longer appeared solid or semi-solid, but as if inflated by air. The same experiment was tried regarding the mode of attachment to the navel, but again it failed. When I asked for the cord to be withdrawn into the navel the mass beneath moved, but not the cord from the abdomen. The feel of the cord also was different from that experienced before, and the rings or necks which were tangible upon it again reminded me of what would seem to be perceptible were a trachea to be handled in the same manner. We repeatedly handled the substance upon the table, both in darkness and light, and at times the pressure I exerted upon the substance was considerable. The ends of the "fingers" were stiff and skinny, and powerful pressure upon them produced no effect on the medium, who groaned only when the whole structure was pressed by the palm of the hand or by the fingers. This sitting did nothing to support the validity of the first hypothesis, and indeed gave material to the second. My attempts at obtaining a single phenomenon which would, if properly observed and checked, have done much to restore my confidence had signally failed. The periods of darkness and light were still occurring at just those intervals when they were most hindering to observation, and the presence of the right hand of the medium in her lap during a great part of the sitting was also a circumstance to be noted. From the point of view of the second hypothesis there was nothing impossible in what had occurred, and the appearance of the new form of teleplastic material was consistent with the idea that a fresh supply of the "substance" had been obtained and shaped accordingly to need.

Sitting XXV. (Private).

February 5, 1925. 10 Lime Street. 8.14 p.m.

Present: F. H.; Mr. Adler; Mrs. Hemenway; D.; Mr. Conant outside the circle in charge of the cameras.

This was one of the most important sittings that I had with Margery, and some admirable photographs were taken. The following is the record of the sitting:

Within seven minutes mass felt protruding from robe and in Psyche's lap. Then a flap was heard on the table top. Then Mr. D., with right hand controlling P.'s left, felt the mass on the table. Movements were heard on the table, main red light then on for five minutes; this was followed by varying periods of darkness and red light—and occasionally by red torch only. At these lighter periods we observed the object lying on the table. It appeared to vary in form, as if the thing was one mass which changed its shape; to F. H. and Mr. A. it appeared as if fingers were not visible at times, but the whole mass was fused together like molasses candy; to Mr. D. and Mrs. H. it looked like different poses of the same object (to F. H. it was molten, to Mr. D. it was posed).

Mr. D., by permission, lifted the mass in his right hand and estimated it to weigh about $2\frac{1}{2}$ to 3 ounces. Mrs. Hemenway was allowed to lift the mass in her two hands; it weighed 3 ounces to her, it was cold; it felt like a soft baby's hand which was fat, no feeling of bones. She lifted it in the main red light.

To Mr. Dingwall parts of the mass appeared colder and more clammy than other parts.

Mr. D. looked at mass through his magnifying glass. The skin-like surface showed cross marks like that of a very aged hand. Walter called attention to these markings three times with pride. He said: "This mass is really blood, the white corpuscles. When it goes back it strikes the heat and dissolves."

After exposure in all to red light 15 to 20 times, two photographs were taken 6 minutes apart. The first one was taken at end of a period of the main red light turned on continuously while Conant opened the cameras. At this period Mr. D. put his right cheek three times on the mass. It felt cool and dry like dessicated skin. The same period of red light was on during the flash-light. This was true of both exposures. Conant was also allowed to feel the mass in red light. The second photo was of the Walter hand, laid across Mr. D.'s right palm upwards—photographed during red light.

Psyche, after the photos, was very uneasy, complained (in trance) of abdominal discomfort and pain.

After second photo of object in Mr. D.'s hand, Mr. D. asked F. H. to keep Psyche's right hand away from object to see if it would detach itself by self-movement. This was done. Psyche turned in chair and object was pulled slowly out of Mr. D.'s hand as if pulled by Psyche's body. It then fell off Mr. D.'s hand on to her lap, and Mr. D. tried to follow it but was prevented by violent movements of the medium and by her placing her left leg on the table; her hand took his hand to outside of left leg away from the object.

Walter said he would then make a hand, but after 5-10 minutes try W. said further trial would probably bring haemorrhage and so interfere with next sitting. Psyche was weighed before and after sitting and lost 4 lb.

(Signed) E. J. DINGWALL.
 HARRIET L. HEMENWAY.
 J. FRED ADLER.
 L. R. G. CRANDON.

In this sitting the observations were similar to those made the day before except that the control permitted much more free handling of the substance. It had the same appearance as before, and this time the cord seemed to me to have a different feeling from that previously experienced. It will be remembered how in Sitting IX. the cord appeared to swell when the object on the table moved. So in this sitting the cord changed its shape. Firstly it seemed ribbon like and then round, just as if some substance was passing through it into the "hand." In order to try to discover whether this was indeed occurring I obtained permission to raise the hand from the table. It appeared to be a light skinny bag weighing about $2\frac{1}{2}$ or 3 ounces. The skin was white and showed criss-cross markings, but Walter's description of the mass can scarcely be taken seriously. After the second photograph had been taken I determined to try an experiment in order to see whether it were possible to obtain a decisive test by the application of something



Fig. A.



Fig. B.



Fig. C.

PLATE III

more than mere persuasion. The complete dematerialisation of materialised hands within the hands of the observer has been reported so frequently with other mediums that it seemed to be a good opportunity to try in this case. I therefore requested F. H. to keep the medium's hand away from the object and myself secured the "hand" in my left hand. The medium at once began to turn in her chair and the mass was pulled out of my hand. It seemed simply an elastic bag and crumpled up as it was pulled away. I tried to follow it when it fell into the medium's lap, but she resisted strenuously, throwing her left leg on to the table and forcing my hand away from it with her own. Another crucial test had failed completely.

I print three photographs to illustrate this sitting. (Plate III, Figs. A, B, C). Fig. A shows the "hand" lying upon the table taken by a stereoscopic camera to the right of the medium; Fig. B is the same taken from the left; and Fig. C is a view of the "hand" lying over my hand. These results are exceedingly interesting. In Fig. A we see a right hand with three fingers and part of a bent thumb curled round towards the left, T. It appears made of wrinkled skin, and on the right side on the part nearest the edge of the table are little pits or depressions on the surface resembling the cut-tube-like appearances noticed before, P. Plate III, Fig. B shows the hand as seen from the left. This time the thumb appearance is seen to be composed of what is presumably meant to be a thumb and third finger. Crudely formed nails are clearly visible upon both thumb and finger. The beginning of cord is seen hanging over the side of the table, the substance being rounded and seeming to dip downwards sharply as it drops over the edge. At the base of the thumb is another crater-like depression like that seen in the first photograph, and the markings are more knobby and uneven.

The third photograph (Plate III, Fig. C) shows the hand limply lying over the fingers of my outstretched hand. Instead of having a solid and substantial appearance it is flaccid and shrivelled exactly as if it had been deflated. The depression seen in the second photograph towards the

right hand portion of the hand is clearly visible, and the whole appearance is one of deadness and entire absence of vitality. Indeed, the photographs strikingly confirm what touch had already suggested, namely, that we have here a dead unanimated structure which, if endowed with vitality borrowed from its creator, exhibits no signs of such life under close inspection and touch.

After the sitting on February 5, and during the hours following the events of the same day, I had impressed very forcibly upon F. H. and Margery the extreme desirability of having test conditions for at least a few sittings, especially for experiments with the materialisations. F. H., however, was of the opinion that there would be no more materialisations for the present, and his opinion seemed so positive that I could scarcely conceal my surprise. I had, however, noticed before that both F. H. and Margery seemed to be aware when materialisations were to be expected, and this fact seems important in view of the second hypothesis. The reason doubtless alleged for this prior knowledge is that the control tells them what to expect, but the control often promises phenomena which never occur, so that the reasonable position would seem to be of expectancy and anticipation rather than confidence. However that may be, F. H., both on February 6 and 7, broadly hinted that the materialisations were over and should not be essayed out of regard for the medium's health. It is true that during this period Margery appeared ill and depressed, but I had hoped that by February 9 she would be well enough to start a series of sittings in the Hemenway home at which F. H. would not be present. The sitting, XXVI, on February 6 was entirely negative, as was also that, XXVII, held the next day, February 7. On February 9 Margery still complained of being unwell, and I had to cancel the sitting for that night. The end of my visit was now approaching, so I preferred that we should hold two sittings in Lime Street, at which Margery should sit in her accustomed place and at which F. H. should not be present. I also proposed that she should wear the luminous bracelets and head disc as before, but that I should control both her hands

and feet, and that on the table and on the floor around her should be placed objects, in order that we might try for telekinesis under similar, although not so strict, conditions as with Willy Schneider. The first of these sittings was on February 10.

Sitting XXVIII. (Private).

February 10, 1925. 10 Lime Street. 9.10 p.m.

Present: Dr. Mark Richardson; D.

Dr. Richardson sat next to me and held my left arm with his right hand. His left hand was more or less free and he wore a luminous wristlet on his sleeve. I held both Margery's hands and had my unshod feet upon hers. On the table were the tambourine, the spatula with luminous handle, and the two luminous rings. On Margery's right on the ground were the small megaphone standing on its larger end with the basket on the top of the smaller end; the ukulele and, at the back of the cabinet, the *Scientific American* bell box. On the medium's left towards the back of the cabinet stood the second small megaphone with a luminous band around it. The arrangements for this sitting were carried out in order to determine how far (if the first hypothesis be true) the mediumistic faculties of Margery were capable of overcoming the difficulties of a new control. For this purpose I had arranged the sitting for telekinesis only, and it will be seen how various objects which had been accustomed to be used during the entire series of the sittings had been placed round the medium in all directions.

At this sitting there were no phenomena whatever, the sitting closing about 9.45 p.m. The result was exceedingly disappointing. The complete absence of the voice phenomenon was noticeable and regrettable, since my close position would have enabled me to discover with some degree of assurance the place from which it was directed. Not one of the several objects which were on the table and floor were moved, and even if this had been done under the conditions obtaining it would scarcely have been considered entirely conclusive. The medium, however, was unwell, and perhaps this may account for the total failure.

Sitting XXIX. (Private).

February 11, 1925. 10 Lime Street. 8.50 p.m.

Present: Dr. Mark Richardson; Mrs. Hemenway; D.

The same arrangements obtained at this sitting as those on February 10. Mrs. Hemenway held my left arm and Dr. Richardson her left hand. The séance was a complete failure. The medium complained of headache and left the room at 9.20 with nausea. Thus, whatever may be the reasons, the two sittings which were held under conditions similar to, although not equalling in rigidity those employed with such a medium as Willy Schneider, were total failures. The voice was not heard and there was no telekinesis; there was not even a rap. This was the last sitting I had with Margery. The next day I had planned to go with Margery and Mrs. Hemenway to Harvard in order to try a few psychological tests which I thought might be helpful. I wanted to see how the medium re-acted to the psycho-galvanic reflex, and my friend, Mr. G. H. Esterbrooks, had very kindly consented to be present and take the readings. When Mrs. Hemenway and I arrived we found Margery ready to start, but she informed us that F. H. had expressed his strong disapproval of her visit and she would not therefore come. The experiments, therefore, had to be cancelled, and the incident constitutes one of the very few examples of suggestions made by observers which were met by flat refusal on the part of either F. H. or the medium. On February 13 I left Boston *en route* for England.

CONCLUSIONS.

Having completed this survey of my sittings with Margery, it only remains to sum up my conclusions.

I have tried to show in the preceding pages what plan was followed during the investigation. I was not prepared then, and I am not prepared now, to treat every medium as a rogue and a charlatan, although I am fully aware that many mediums merit both those names. The methods I adopted succeeded to the extent that phenomena occurred hitherto unrecorded in mediumistic history.

Now, as I have already said, this apparent success

may be due to two causes: Firstly, it may have been a real result of the application of a method which as regards this medium was new; or secondly, it may have been but a pseudo-progress cunningly arranged according to a pre-conceived scheme. However that may be, the resulting phenomena were unique in many respects. How is it, then, that they did not in the end inspire in me complete confidence?

Now, in the Margery sittings, as I have already said elsewhere, the first hypothesis was held just as long as seemed to me justified by my observations. Then it was wholly discarded for the second, I think rightly, when we consider all the relevant circumstances. But, it may be asked, what observations were made which led me to discard the first hypothesis? What justification have I for dictating what ought, or ought not to happen, or what sort of appearance any specific phenomenon ought to have? Now, the answer to this question depends upon the conditions to which the objector refers.

Suppose that I say that I am a medium and, sitting at a table in a dark room, put a sponge upon the table, telling my sitters it is teleplasm. Or to take an even more extreme instance, suppose that by some marvellous dexterity I place the sponge on the table in full light. Now, the only methods by which my sitters can investigate that sponge are methods of comparison. The rules of the game forfeit any cutting, or seizing, or forcible handling. The thing looks like sponge, feels like sponge, and acts like sponge, but can we say that it *is* sponge. It is clear that we cannot, but are we not justified in supposing that it is until some quality is revealed which demonstrates the inapplicability of the term *sponge* to the object on the table? Thus, if the sponge-like substance dissolved and was re-formed before our eyes, taking definite shape and form, then we would hesitate before saying that it was a sponge, although it might be an object like a sponge possessing these strange attributes. We neither know what teleplasm is nor what it may resemble. For all we know teleplastic formations (if they exist at all) *may* be just like sponges, white paper, chiffon, lungs, or rubber bulbs.

But this circumstance, if true, renders interpretation exceedingly hard. For how can we tell that some teleplastic chiffon may not be real chiffon and a teleplastic sponge a real sponge? We cannot tell unless certain tests are made, and the great majority of these tests are forbidden. It therefore appears that the comparative method is alone available, and it is precisely by this method that I was forced to the conclusion that the teleplastic products shown by Margery exhibited none of these qualities which one would have thought that they would have shown. If it be urged that we have no right to expect anything, then the only answer would seem to be that it is idle to attempt to distinguish the genuine from the simulated, and that it would be more profitable to turn one's attention to some subject less exasperating.

Apart, however, from all questions of probability, have we any definite, fully substantiated data which may help us in arriving at a conclusion? I do not think that we have anything so important as this. I might quote a dozen incidents which favour the second hypothesis, but at the same time I could quote another dozen favouring the first. Perhaps the one great point which supports the second hypothesis is that the phenomena witnessed by me could, I think, be duplicated by normal methods, as I have tried to indicate in the main body of this paper. When one sees an experiment at a magical entertainment one can easily satisfy oneself with some sort of attempt at describing its *modus operandi*. It does not necessarily follow that it is the *modus operandi* used by the performer, but if it has been thought out with any careful attention to detail, it will furnish the thinker with at least *one* method of producing the effect. So in my attempts at pointing out the normal methods, all that I can claim to do is to indicate the sort of methods I should myself use if I were to attempt to duplicate the phenomena described. Probably, if the phenomena were due to trickery, the actual methods used were simpler than those suggested. At any rate, they show, I think, that there is some normal explanation, should the phenomena prove to have been simulated. This point is the chief one which marks

the case off from such cases as that of Willy Schneider or Palladino. For in these cases a normal explanation covering the main body of their phenomena seems to me to be lacking. I cannot conceive *any* normal explanation for what has been observed; and it is precisely for this reason that in these two cases I adopt the first hypothesis as opposed to the second, although I am always ready to change my hypothesis if sufficient facts are brought to my notice which would seem to justify it. If the phenomena of Margery occurred under the same controlled conditions as those with Schneider and were *then* proved to be fraudulent, I should abandon any further investigation of the physical phenomena. It is precisely because I am at a total loss to describe the Schneider phenomena in normal terms at all that the first hypothesis seems to me to be reasonably justified as regards his work. It was because I endeavoured (and failed) to secure the consent of F. H. and Margery to try for the production of teleplastic phenomena *inside the cage*, that my mind began to turn towards the possibility of the second hypothesis. The reasons given by F. H. for his opposition were so totally inadequate, and the conditions he rejected so satisfactory from the evidential point of view, that I could not fail to ask myself whether F. H. knew that the teleplastic products which flapped about so gamely when hands were available would cease their gambols when those hands were controlled. The opportunity was so golden that the attitude of F. H. seemed to me inexplicable except upon one hypothesis. Similarly, the startling¹ changes of January 20 following the brilliant successes of the previous experiments, could scarcely fail to suggest that the self-mobility of the substance was non-existent. The one fact which stands out clearly in favour of the first hypothesis is undoubtedly the personality and position of Margery and her husband, and the improbability of their engaging in persistent trickery. Apart from this, what remains to support the reality of the phenomena? I have no satisfactory answer, but hasten to add that my inability to furnish one has

¹I refer to the decided change both in the production of the substance and its movements when displayed. (See p. 135.)

not yet persuaded me to accept the second hypothesis with all its implications.

Since we have now discussed in a general way the various problems in this case which clamour for solution, perhaps I may be allowed to point out a few comparisons that can be drawn between the teleplastic products as exhibited in the photographs and the normal structures of the animal organism. It will be remembered that it was suggested by Professor McDougall that the "hands" exhibited certain points of similarity with the structure of animal lungs, the appearance marked Tr in Plate I, Fig. A, suggesting strongly part of the trachea, showing as it does signs of rings which, as I have already said, might be interpreted as the cartilaginous rings present in that part of the animal anatomy. Similarly the appearance of the surface suggests something analogous to lung tissue, and the smell of the substance which, according to Dr. Worcester, resembled the smell of the entrails of a freshly killed animal, pointed in the same direction. However that may be (and there is no certainty about the matter), the points of resemblance between the teleplastic hands and certain parts of the animal organism are worthy of some attention. For purposes of comparison, Dr. V. J. Woolley has prepared a crude hand from calf's lung (see Plate IV, Figs. A, B, C).

Plate IV, Fig. A is the lung hung against a white background for the sake of comparison. The surface of the left hand "finger" especially towards the tip should be compared with the lower side surface of the forefinger of the "hand" seen in Plate I, Fig. A; and in the same plate the trachea, Tr, should be noticed, with which compare the trachea seen on Plate IV, Fig. B. Plate IV, Fig. C, should be compared with Plate III, Fig. A. The orifices seen on the upper portion of the lung closely resemble the similar appearance on the right hand side of the "hand" on the table, and also the same orifices are visible upon the other unpublished photographs. The fact that these and other resemblances appear does not, of course, prove that the objects are what they resemble. Supernormal growth may closely resemble normal growth. But the fact that if not supernormal

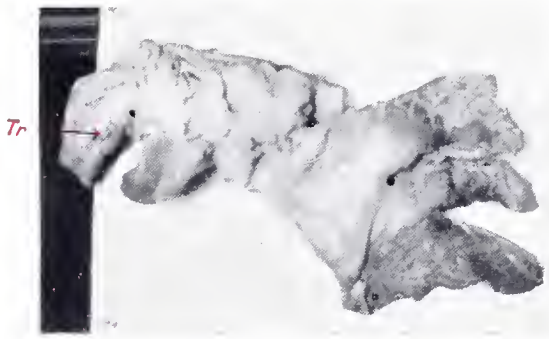


Fig. A.

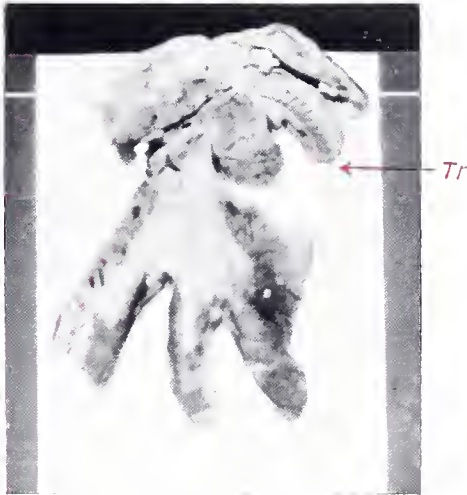


Fig. B.

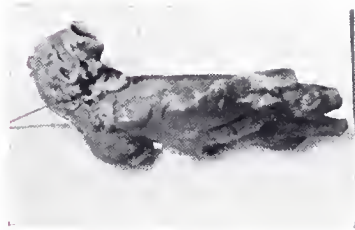


Fig. C.

PLATE IV

they would require for their production the kind and degree of manipulative skill acquired by hands accustomed to the handling of the human anatomy cannot be disregarded when we remember that F. H. is a skilful surgeon. What conceivable motive there can be for the fraud (if fraud it were) beyond that of testing the sustained credulity of psychical researchers I am at a loss to imagine. *Populus vult decipi*, and there is no particular importance in showing it. The importance would be in the deception of different observers of a high degree of competence by a medium consenting to sit under the most rigid test conditions. Apart from these considerations, the mediumship remains one of the most remarkable in the history of psychical research. It may be classed with those of Home, Moses and Palladino as showing the extreme difficulty of reaching finality in conclusions, notwithstanding the time and attention directed to the investigation of them.

NOTE BY PROFESSOR WILLIAM McDOUGALL.

[The following note is taken from a letter from Professor McDougall to Mr. Dingwall, dated May 28, 1926, in reply to an invitation to add any comments which might be thought desirable.]

There is only one point of some slight importance in which, so far as I have noticed, my notes and recollections do not quite tally with your account, namely in regard to the sitting Jan. 9 [pp. 115 *seq.*]. I recall fairly confidently that the forehead luminous disc was displaced *before* all three of the occasions on which I controlled for a few seconds the right hand of Margery as well as F. H.'s left hand. . . . The disc, you will remember, became visible to me and at least one other at the moment the third movement of the ring concluded and was seen retreating upwards from the table. I have described this in my article in the *A.S.P.R. Journal* [June, 1925, pp. 300, 301]. Its importance is that these three occasions were the only ones upon which the teleplasm seemed to move (*i.e.* more than a very slight withdrawal due to pull on the cord) when M's [Margery's] right hand was controlled; and the movements of the teleplasm are the only grounds for regarding it as supernormal. . . .

(Signed) W. McDOUGALL.

Note by Mr. Dingwall.—My own memory is not clear on the point raised by Professor McDougall, but I recollect that he mentioned what he had observed soon after the sitting.

APPENDIX

NOTE BY DR. L. R. G. CRANDON

10 LIME STREET,
BOSTON, MASS., *May 21, 1926.*

MR. DINGWALL has been so good as to send me proof-sheets of his paper (*Proceedings*, June, 1926) concerning the "Margery" mediumship. It is based on his experiences in Boston, U.S.A., in January and February, 1925, and is therefore unfortunately "out of date." Control since then has been by wire lashings in a glass cabinet. When Mr. Dingwall was here, however, he had whatever control he requested. He has now been so kind, also, as to permit me to "add any comments that I may desire printed in an appendix."

Mr. Dingwall comments on his own paper thus: "Those who have read it have all come to different opinions as to the real views of the author." If the purpose of the Society and its funds be to remain in a ludicrous position of straddling, in order always to be right, it is here fulfilled. This fear of hoax and fraud, which is the sole idea established by the report, is the sad mental miscarriage sired by the ever discreet M'Dougall. What an unworthy contrast do we here behold to the courage and self-respect of Richet, Géléry and Schrenck-Notzing! The Research Officer had the opportunity of being the official discoverer of the outstanding physical mediumship of modern history, but he "had eyes and saw not."

The inaccuracies, in fact, are so many that it is futile to attempt to list them. The "Margery" mediumship, as always, is ready to stand or fall on the notes made at the time and signed by all sitters. The modern laboratory method has no place for afterthoughts or "facts" made to help out an hypothesis.

The old Biblical sage wistfully remarked: "Oh, that mine enemy would write a book." He knew, as well as we, that when a man starts to write on a subject which contains any controversial element whatever, then the chances are rather more than even that the result will be something extremely vulnerable or patently ridiculous. When Mr. Dingwall thus analyzes the "Margery" phenomena it is obvious that he must reason as follows:

(a) If I pronounce these phenomena genuine and they are thereafter admitted by the scientific world to be genuine, I am, as a psychical research officer, instantly *functus officio*.

(b) If I pronounce these genuine and "Margery" or F. H. are afterwards found to have produced all these effects normally, then I shall be laughed out of the psychic arena as a credulous yokel.

(c) Therefore, I will posit "hypothesis I" supporting supernatural origin, and "hypothesis II" pointing to a fraudulent origin, then balance myself with exquisite orientation between the two so that in whichever direction the psychic cat may jump I shall be there. Could any course be more prudent or more ingenious?

From start to finish Mr. Dingwall has not produced one scintilla of probative evidence that the "Margery" phenomena are not supernormal. He has propounded a multitude of theories of infinite variety as to how these things might have been done normally. I have a better theory still. An accomplice small in stature, clothed and hooded all in black, with felt slippers on, could wheel in a tea-wagon with well oiled rubber wheels. It would contain "a rod" (p. 100), "a piece of apparatus to be held between the teeth" (p. 100), "a half-dozen different objects covered with a substance" (p. 105), "forceps" (p. 106), "a glove-like sheath" (p. 106), "forceps covered with animal substance covered with saliva" (p. 106) (possibly an extra dish of saliva in case the first should dry too soon), "a piece of same cut into disc shape" (p. 106), "several pieces cut like sheeps' tongues" (p. 106), "a round mass of same possibly inflated" (p. 106), "a rudely formed hand of same" (p. 106), "a tube" (p. 107), "a cord of animal gut" (p. 114), "a bulb" (p. 114), "a bag-like structure" (p. 114), "a nozzle" (p. 122), "a long hair with wax on it" (p. 140).

No matter how good the control of "Margery" and myself, the show would triumphantly proceed, unless a cold in the head should cause the accomplice to sneeze! Q.E.D. In reality there is not one debatable point raised by Mr. Dingwall which has not in the past year been resolved in favour of supernormality. Under conditions of control, more severe than any suggested by Mr. Dingwall, evidence has been amassed to a degree unsuspected by him. I have no space here to detail it. Some of the later developments such as described in the *Journal* of the American S.P.R. are known to Mr. Dingwall. A patient awaiting of scientifically collated results, would, I think, have been wiser than his present excursion into the realm of fanciful hypothesis, which excursion is, to use Mr. Dingwall's own phrase, "highly curious and intriguing." I am tempted, using the words in a purely Pickwickian sense, to lay down two hypotheses to explain Mr. Dingwall's treatment of the subject as far as hypothetical explanation goes.

Hypothesis I. The author is a nut.¹

Hypothesis II. The author is a nut.

"The evidence seems to me at one time for and at one time against" one or the other of these hypotheses, but I am consoled by the fact that ultimately Mr. Dingwall will, like the honest investigator which he is, both know and declare that in the "Margery" case we are dealing with genuine supernormal phenomena. Till that time, all of us must be patient.

L. R. G. CRANDON.

¹This is an American word meaning an amiable individual whose ratiocination is erratic.

REVIEW.

MR. HUDSON HOAGLAND'S "Report on Sittings with Margery."
Atlantic Monthly, November 1925.

THE 'Margery' problem, elsewhere amply dealt with in the present volume, is one of such constantly shifting scenes that it is almost impossible to keep pace with its development. We have first the operations of the committee of the *Scientific American*, who, after something like 90 sittings, arrived at conflicting conclusions: the majority negative, the minority positive regarding 'Margery's' claim to supernormal faculties. We then have Houdini's 'exposure,' the accuracy and method of which appears disputed by at all events some of the above-mentioned majority. Next, Mr. Dingwall's series of experiments, and his Report, now issued, from which it appears that circumstances led him to box the compass of most opinions and to end with none. Then Mr. Bird's book, which, however it may be open to criticism as regards details, yet unquestionably puts up a claim for the occurrence of certain phenomena not lightly to be dismissed. Then at last, in November, there appeared in the *Atlantic Monthly* an article by Mr. Hudson Hoagland, a member of a committee of young Harvard graduates, with which was associated a casual sprinkling of miscellaneous scientists, which, taken at its face value, certainly seemed to give the death-blow to 'Margery's' claims as a medium. An analysis of this Report, in conjunction with later developments, shows, however, that the end is not yet, and that before these claims can be regarded either as established or scotched beyond reasonable question, a much more authoritative verdict must be awaited. In short, the Report, somewhat magniloquently described by the *Atlantic Monthly* as 'the Climax to a Famous Investigation,' is not a climax at all.

I confess I do not share the view, which has elsewhere been freely expressed, that by virtue of their youth and inexperience in psychical investigation the Harvard committee was incompetent to undertake it. On the contrary, from the full notes of the experiments now published in a pamphlet entitled *Margery, Harvard, Veritas* (Blanchard Printing Co., Boston, 1926) by a group of 'Margery's' supporters, and which claim to appear "absolutely as written and signed,"¹ it would seem that not only were the intentions of the committee both serious and honest, but the conditions which they imposed or attempted to carry through were well considered and their tests ingenious and effective. It is rather the behaviour of the committee, or certain members of it, towards one another and towards 'Margery' and her husband, and the almost preposterous conclusions to which they arrive, which lead one to doubt their competency, and which are so surprising as to leave one with a conviction that, in order to make the whole story at all *vraisemblable*, we must supply some fact or motive hitherto undisclosed and one which, if known, may go to the root of the whole matter.

I have, before writing this, had the advantage of reading Mr. Bird's review of the Hoagland report in the December *Journal* of the American S.P.R., to which I would refer readers who wish to get a more complete account of the facts. Mr. Bird, who as Secretary of the *Scientific American* Committee, pronounced in favour of 'Margery's' mediumship and has since ranged himself wholeheartedly with her supporters, was obviously in a difficulty when dealing with Mr. Hoagland. Making all allowances for his position, his review is, to my mind, an exceedingly able and fair-minded production. I see that he arrives at the same conclusion that I had independently come to, that we have not been told the whole of the story.

And now for the story itself. Mr. Hoagland described how during the latter part of Mr. Dingwall's visit he became acquainted with Dr. and Mrs. Crandon and, with some other Harvard friends, was admitted to sittings at their house. Though several of the party were frankly sceptical, the

¹The accuracy of this claim has since been denied by the authors of the notes and, in reply, reasserted by the editors of the pamphlet.

Crandon welcomed their criticisms and suggestions, impressing them with the sincerity of their attitude, and readily acquiesced in their proposal to put the investigation on to a laboratory basis and to hold sittings at Harvard. Certain conditions were imposed. Sitters were not without 'Walter's' consent to touch or pull any teleplasmic arm, nor to use any light, white or red, during the sittings, nor to expect to use new methods, apparatus or controls. Dr. Crandon was to attend the sittings, but, subject to the exclusion of any internal medical examination of the medium, both he and she were willing to submit themselves to search. I do not find, however, in Mr. Hoagland's Report any reference to certain other important agreements which, as I learn from the various documents before me, were also made, *e.g.* that the signed notes of each sitting should be delivered to Dr. Crandon before the next sitting, and that if no suspicion of fraud is entered in these notes it shall be deemed non-existent. Nor do I find mention of the pledge to silence with which Mr. Bird says these young gentlemen pledged one another, and Dr. Crandon, and Mr. Bird himself, and everybody else concerned.

But to continue with Mr. Hoagland's story. They held six sittings at Harvard, beginning on May 19, 1925, and two at Mr. Hoagland's own house with the same group. It is not my intention to burden this notice with details of their experiments, for which readers should refer to the original documents already mentioned. It is enough to say that from the beginning the medium and her husband and, later on, all present wore luminous elastic bands on foreheads, wrists and ankles. Although Dr. Crandon attended the sittings and, except at the final sitting on June 30, controlled the medium on her right, he was himself also controlled by Mr. Hoagland, who "tactually and visually controlled Dr. Crandon's hands and Mrs. Crandon's right hand, as well as the Doctor's knees and head," establishing what was called 'double control'; and Mr. Hoagland stated that it was with this double control that most of the phenomena occurred. Another investigator was assigned the task of visual control of the feet (by means of the luminous bands), and a third that of the head bands. At most of the Harvard sittings there was an apparatus to pass an electric current through the entire circle of sitters

which instantly registered in the hall, where an observer was placed, if anyone broke the circle. In these circumstances phenomena resembling those familiar at the medium's own house occurred. "Apparently something resembling an arm, presumed to be teleplasm, came from the lower portion of the medium's body and moved objects within a radius of several feet of her. This terminal was silhouetted against the luminous surfaces of objects picked up [by it], and showed variations of shape from time to time." Weights were lifted which a spring balance—on which, on one occasion, the medium's chair was mounted—showed were added to the weight of her body. Sitters were touched by the teleplasm on the backs of their hands or heads; hair and clothes were pulled; small luminous objects were lifted; the bell-box, described in Mr. Dingwall's Report, was rung; and, in short, more or less the whole programme familiar to those who have read that Report was repeated. In addition, a coordinate board, 16 ins. \times 24 ins., ruled off in inch squares by fine lines of luminous paint, was introduced in the course of the sittings with the object of getting 'Walter' to put his terminal out over this dimly luminous field and leave it, so that the coordinates could be read to the dictaphone and dimensional drawings of the silhouette could later be produced. Mr. Hoagland says that 'Walter' was most obliging in this respect, sometimes showing as many as three different structures on the board at once, though of these only one at a time was active, the others apparently being motivated by the active arm. This active arm was always moved rapidly over the board so that prior to the sitting of June 29 they were never able to get an adequate idea of its dimensions, except that it was long, reaching the full length of the board on occasion, that it tapered away from the medium and possessed a sort of crook or hoekey-stiek formation at the further end. The other objects varied in shape, and were described in the notes as starfish and general irregular forms, one very common shape, however, being that of a rectangle, rounded and somewhat pointed at the front end, and about eight inches long and two to three inches wide. The importance of this observation will be appreciated later on. The control exercised was dictated at the time to a dictaphone, and an examination of the notes

written out afterwards and signed shows that in almost every case this control, of both hands and feet, is reported as perfect.

We now come to the seventh sitting held at Mr. Hoagland's house on June 29th.

After a number of phenomena, including a long-drawn attempt by Walter to tie a knot in a rope, Mr. Code, one of the younger Harvard group, reported that the medium's right ankle band was off. 'Walter' denied this (untruthfully, as he admitted at the next sitting, explaining that he did so to prevent an explosion from a rude professor from the Middle West who was making a mock of the proceedings generally), and covered part of the complete luminous circle on the floor with something. A minute later 'Walter' called attention to the anklets. The left one seemed normal, but the right one slightly elongated as if over both instep and heel. 'Walter' said, "I can hide them from you any time I want," and proceeded to obscure most of the right anklet. The notes say: "It was clearly not the left foot that obscured the right anklet." At the end of the sitting both the bands were found on the feet round the instep and heel, but not round the ankles as at the beginning of the sitting.

After this came a levitation of the so-called 'doughnut,' a ring of luminous paper, which 'Walter' brandished near the face of the above-mentioned rude Middle West professor, who blew at it violently and caused 'Walter' to drop it from the end of his terminal. 'Walter' thereupon regained it, this time holding it more firmly, and insisted on the professor blowing again, which he did three or four times unsuccessfully. This indiscretion on the part of 'Walter' afforded Mr. Hoagland the opportunity he had long been wanting, since it gave him a fairly extensive silhouette of the terminal against the coordinate board as it held the doughnut in the air for some seconds. What he saw holding the doughnut appeared to be a human right foot, the toes clamped over the periphery of the disc, creasing it in a way verified on examining it afterwards. Further, by shifting his position, he clearly saw the ankle and leg silhouette to a point above the knee, and since the operation was successively repeated he was able to check his observations several times.

Immediately after the sitting, Mr. Code, who is said to be a clever magician, and whose suspicions were previously awakened by his observation of the dropped anklet, proceeded to give Mr. Hoagland and another sitter an imitation séance, with himself in the rôle of 'Margery.' Controlled in the same manner by these two, and with the anklets over his bare feet, he contrived, under an assumed trance restlessness, to remove his slippers and to take off the right anklet, covering the rear half of the band, which was luminous inside and out, with a slipper, giving the impression that it was still on his ankle. With his right foot now free, he proceeded to duplicate 'Walter's' various effects. He rang the bell-box, levitated the doughnut, pulled hair, untied Hoagland's shoe, and produced silhouettes on the coordinate board, even showing two terminals silhouetted at once, by the use of his leg and a slipper, which latter produced the same effect as that of the rounded rectangular object previously mentioned, which might, therefore, in its turn have been produced by the medium's slipper. With practice he even produced three objects at a time, the third being part of the dressing gown which he wore. Mr. Hoagland suggests that some of 'Walter's' shapeless objects could readily have been produced by a corner of the medium's dressing-gown. It is claimed that the effects of Code's leg-work produced phenomena identical with those of 'Margery' in so many incidental details, which I need not particularise, as to leave little doubt that similar means could have been employed by her. The inference obviously was that 'Margery' had done everything with her leg, and that the observer told off to watch her feet had been amazingly unsuccessful at his job. As it was, however, still arguable that it was her psychic and not her normal leg, the experimenters were willing to give 'Walter' another chance.

It is stated in the notes to the sitting which preceded Code's imitation that the bands used had been supplied by the observers, and that though the medium had complained that they were too loose and had attempted to tighten them with safety pins, the band's coming off was made possible by the carelessness of the observers. Also, that it was agreed that for the next sitting the medium should be asked to wear luminous bands of adhesive plaster instead of the old ones of

elastic tape. It may also be noted, in view of what followed, that there is an addendum by Professor Shapley, who now attended as a guest of the younger Harvard group, recording an understanding that every effort would be made to avoid publicity with regard to the investigations, to which the five members of the group appended their signatures, agreeing to the above understanding, among others.

They approached the next sitting with interest. If 'Margery's' leg was to be immobilized and no phenomena occurred, it would naturally be a strong confirmation of their hypothesis. Mr. Hoagland says that before the sitting 'Margery' herself complained that they had supplied her with inadequate bands on the previous occasion, and suggested the use of surgeon's plaster to prevent the bands from falling off. The first thing that happened was that 'Walter' showed an uncanny knowledge of what had happened after the last sitting, of Code's imitation of the phenomena and of the conversation generally. He then warned them to control the medium's feet not only by watching, but also by holding them, after which he proceeded, much to Mr. Hoagland's amazement, to produce what seemed to be his usual terminal and rang the bell-box. It soon appeared, however, that there was a marked difference between the 'teleplasm' of this evening and that of previous sittings. The silhouette showed long tapering fingers instead of the stubby formations formerly seen, and the reach was only about one-third of what it had been. Whereas previously 'Walter' had generally confined himself to touching the backs of hands or heads, he now readily allowed the sitters to *feel* his 'hand,' which was cold, moist and flabby, with fingers consisting of long, cordlike structures. It was also noticed that there were slight but distinct movements of 'Margery's' right hand correlating with the movement of 'Walter's,' leading to the inference that some artificial object was being manipulated by it, in spite of the presumed control of it by Code, who, in accordance with the arrangement come to the night before, had taken Dr. Crandon's place at 'Margery's' right. At one time there were two hands on the table, visible against the coordinate board, one being well formed, and the other being "a long extension shaped like a cat's tail." After one of these appearances it is reported in the

notes that Code's left hand, controlling 'Margery's' right, "has been on her right knee continuously." It is unnecessary to give further details, though I may note that at the end of the sitting Code reports that "Walter's farewell chuckle seems to be high above 'Margery's' head." I mention these two observations specifically because they seem to show that, in addition to falsifying the phenomena as will presently appear, Code must even have been falsifying the notes.

And now for the alleged explanation of all this. After the sitting, according to Hoagland, Code proceeded to confide to his associates that, following the sitting of the night before, when he thought he had solved the means of the production of the phenomena, "he began to look with concern at the human problems involved." He had formed a sincere friendship for both Dr. and Mrs. Crandon, who had at all times shown the utmost goodwill towards them all, as well as genuine faith in the phenomena, and he thought the most likely hypothesis was that the Doctor, at least, was sincere. He went further than this, and thought that Mrs. Crandon herself was also probably sincere, and he evolved a theory that, based on a genuine belief in spiritism, on the powerful unconscious suggestion of Dr. Crandon, on the psychic literature she had been reading, and under the influence of the circle of sympathisers, an artificial dramatic 'Walter' personality had been created, into which she would lapse casually, unremembered by her normal consciousness, both in and out of sésances, thus causing her not only innocently, so far as her normal consciousness was concerned, to produce the phenomena in the sésances, but also to prepare beforehand the artificial accompaniments and apparatus generally. Moved, therefore, by friendship for her and her husband, and in order to prevent a catastrophic exposure of the mediumship, he had visited Mrs. Crandon that afternoon, told her of their discoveries the previous evening and of their expectations for the forthcoming sésance. (This, it will be seen, explained how 'Walter' had acquired his knowledge of what had happened at the imitation sésance.) He then, confirmed in his belief by the conversation, decided to help Mrs. Crandon out. Though Hoagland says nothing of this in his Report, it seems, from the other documents before me, that Code claims to have adjourned with Mrs. Crandon to the

séance room at the top of the house and to have had a daylight séance at which he arranged with 'Walter' the procedure for the evening, and agreed to release 'Margery's' right hand to facilitate an alternative method for the production of the phenomena which had hitherto been produced by her leg.

And this is what he says that, unknown to his colleagues, he actually did. As a free hand alone is insufficient to account for what occurred, it is further necessary to suppose that other objects, felt and shown on the coordinate board, had been prepared beforehand, and concealed internally in such a way as to escape the search before the séance; for it is at all events not claimed that, in addition to putting her own arm at 'Margery's' disposal, he extended his courtesy so far as to offer the hospitality of his pocket for the disposal of these objects.

It is not only Code's conduct, to the strangeness of which I shall revert later, but also that of the rest of the committee which seems remarkable, if judged by ordinary standards. Notwithstanding the pledge of secrecy to which I have alluded, Mr. Hoagland prepared the Report which I am considering, in which he was assisted by Code under the belief that it was destined, not for publicity, but for a strictly scientific circle; and then, without the assent of his colleagues, proceeded to send it to a popular magazine. Code, to do him justice, protested against this, and promptly released Dr. Crandon from the pledge under which he too was bound not to publish the notes of the sittings which, superficially at all events, even down to the end, appear to be in 'Margery's' favour.

A reviewer unacquainted with the personalities in the case is at a great disadvantage when trying to appraise the value of the Hoagland Report. As Mr. Bird says, it is well done, and he admits that he does not see how, to one having no further source of information, it could be other than conclusive. I quite agree, but its full acceptance seems to me to depend on affirmative answers to the following questions:

(1) Is Code telling the truth about his interview with 'Margery' and his arrangements with her—or with 'Walter,' if one admits the validity of his theory of the complete dis-

sociation between these two—to collude in the phenomena at the last sitting?

(2) Was his imitation of the phenomena really as successful as claimed, and was it performed in the same conditions of control?

(3) Assuming the freedom of a leg in the first six sittings prior to that of June 29, could all the phenomena then manifested have been produced by it?

As regards the first question, if one has only Code's conduct and such poor evidences as he offers for the possession of even the glimmerings of common sense to go upon as credentials for his good faith, I should esteem the answer somewhat doubtful. The theory of the real innocence of mediums caught *flagrante delicto* is a favourite one among spiritualists, but while I am not prepared to deny that in certain cases, where no apparatus is used, it may, and probably has, some validity, I think that to apply it to such a case as this, where long, elaborate and skilful preparation is indispensable, argues an unsophistication of intellect, to put it mildly, which I can scarcely believe possible in a Harvard graduate. But apart from his capacity for reasoning, Mr. Code's ideas of the line of conduct demanded by friendship on the one hand, or loyalty to colleagues on the other, seem to be little less than pathologically peculiar. To save 'Margery' from an exposure he leads her—it must be assumed under a pledge of secrecy—into further fraud, and then immediately, that very night, splits on her. Further, by way of assisting his friends in their investigation, he stages an elaborate deceit in which he himself takes part, without a word of warning to them beforehand. Of course, Mrs. Crandon denies the whole story, and there is a suggestion of an undisclosed eavesdropper at the interview who confirms her denial. She admits that Code told her of the group's conclusions and offered to release her hand at the next sitting, and says that she indignantly declined. And that Mrs. Crandon would be so innocent as to walk into a trap laid so openly is, to judge by all one has heard of her extremely alert intelligence, at least as unbelievable as Code's theory of her sweet natural guilelessness if the phenomena are fraudulent.

The interview at which the collusion was arranged must indeed have been a strange one, for I find in the pamphlet

Margery, Harvard, Veritas a quotation from a letter from Code to the *Boston World* of October 25 to the following effect: "Margery never 'confessed' to me at any interview or sitting, private or public, nor did I ever say she did." It is difficult to understand how one can arrange to become an accomplice to a person who does not admit that she needs one. Mr. Code will, I presume, say that it was 'Walter' who confessed, not 'Margery.' So that one must suppose that after Mrs. Crandon had been charged with fraud, and denied it, she deliberately granted a daylight sitting to enable Code to make the same charge to 'Walter.' It seems on the face of it remarkably improbable. "People don't do such things," or if they do, there must have been some motive actuating either Mrs. Crandon's or Mr. Code's behaviour which wholly eludes the public.

As regards my second question, Mr. Bird tells us that he, too, had a two-hours' session with Mr. Code, in which the latter exhibited his mediumistic prowess. He says his reproduction of a certain part of the phenomena left little or nothing to desire, but that his attempts to reproduce others were a gross failure. For this, indeed, lack of long practice would normally account, but he says the failure was made worse by Code's complete lack of appreciation that he had fallen short.

And as regards my third question, it is quite impossible, as I have found in other cases, to judge of the feasibility of this or that effect from a written record. Mr. Bird is of opinion that even at the one séance at which he attended it would be necessary to suppose some other agency than a mere leg. How far his opinion is coloured by his other beliefs I have no means of judging.

To sum up: Mr. Bird, who says he has had close and cordial relations with Code for some months, confesses that it is extremely difficult for him to believe that either he or Mrs. Crandon is deliberately lying about this question of the interview. Yet, as he points out, one of them is obviously carrying a desperate lie to the last desperate ditch. For me, who am unable to judge of the personal equation, it is impossible to form any opinion on so delicate a question as to which is the culprit. The scales, of course, are heavily

balanced against a medium on her defence, while the only motive that can reasonably be ascribed to a departure from truth by any of the Harvard men is that which is indicated by 'Margery's' supporters, viz. that the scientific prejudice against an acceptance of this class of phenomena is so strong that their reputation and position at the University would be gravely imperilled by their endorsement of it. On this point, a statement by one of the group appears in the *New York Times* of March 4, 1926. He says: "Harvard, far from discouraging investigations, helped us all it could; its psychological department lent us a laboratory and agreed that Mrs. Crandon's mediumship might be treated as a subject for a possible doctorate thesis if results were obtained constituting a 'contribution to learning.'"

But it would seem that whether or not 'Margery,' like most other mediums, helps out her phenomena, if phenomena there are, by the use of her leg, and by the concealment about her of pieces of lung or other normal substances, her repertoire is of such a character that the Hoagland report is not likely to be accepted as definitive. She is now, according to latest reports, in order to meet the Hoagland criticisms, sitting in a closed and locked glass cabinet, with her hands emerging from holes at either side and bound with wire and sealed, and with her head and feet likewise bound and sealed within, and yet objects placed within are raised and moved in graceful circles high above her head. She also succeeds in overcoming the ingenious apparatus invented by Dr. Mark Richardson, details of which will be found in the highly interesting December number of the *Journal* of the American Society for Psychological Research, for rendering it impossible for her to use her own vocal organs during the production of 'Walter's' voice, thus apparently demonstrating the independence of this voice from the medium's. And until Houdini, who has now made it his business to expose by imitation the effects of all the best-known mediums in the United States, succeeds, *in the same conditions* (which seems not to be his invariable practice), in imitating these phenomena, judgment must, in my opinion, be suspended as regards the finality of the Hoagland Report.

EVERARD FEILDING.

PROCEEDINGS

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PSYCHICAL RESEARCH AND ESTABLISHED SCIENCE.

*Delivered at a General Meeting of the Society
on March 18, 1926.*

BY DR. HANS DRIESCH.

THE historian of the future will assign to the Society for Psychical Research a value and rank not inferior to that which he attributes to those great societies and academies of the past which have laid the foundation stones of new and important constructions in philosophy and science, and among which the academy of Plato is the most famous.

You may see from these words how highly I esteem the honour which you have conferred on me by electing me your president. The election has indeed been a real pleasure to me, and there is only one point that might have prevented me from accepting it: the question whether I am worthy of this honour.

To tell the truth at the very beginning: I have never made a successful psychical experiment myself, though I have tried to do so. I have seen some phenomena, but only as a spectator. Thus the only possible thing I may

claim to have done for the elucidation of our great object is this, that I have prepared its road in a certain way. For my own manner of thinking and working, both in biology and psychology, has led me to theoretical ideas, according to which the phenomena called "psychical" are not absolutely isolated, nor almost paradoxical, so to speak. The results of modern biology and psychology, in fact, tend already in a certain direction, or, rather, reveal to us already a certain side of Reality's essence, acquaintance with which is able to make psychical phenomena, in part at least, intelligible. On the basis of modern biology and psychology these phenomena cease to be something that is absolutely opposite to our whole aspect of empirical reality.

Let me, then, speak of psychical phenomena as being the continuation of certain biological and psychological facts, which are already well established and well known.

I begin with the physical, or rather psychophysical side of Parapsychology; and by these words I understand telekinesis, levitation, materialization as occurring in continuity with a living person's body, excluding at the beginning materializations without continuity, so-called "poltergeists," apports and the like.

Some of you will probably know that my conception of biology is vitalistic. I, in fact, believe that I have been able to prove, *per exclusionem*, that the mechanistic, or rather summative, theory of life is unable to account for the facts of embryology, heredity, and organic movement. All this has been explained in full in my *Gifford Lectures*, delivered before the University of Aberdeen in 1907-1908, and more briefly in my London lectures of 1913, which were published in the little booklet, *The Problem of Individuality*.

The organism is, no doubt, a material system, *i.e.* a system that consists of what we call matter, that has a weight of so many pounds, etc. But a material system is not necessarily a mechanical one. That is to say, all events occurring in a material system will not necessarily be explicable in terms of physics and chemistry, or, in short, mechanics, and *are*, in fact, *not* explicable in this

way, whenever the material system in question is of the so-called organic kind, as is shown by what I call my vitalistic "proofs."

The forces of matter are at work in an organism; there is no doubt about this. But something else is at work in it also, directing the material forces without changing the amount of energy, to put it shortly. And to this unifying, non-material, mind-like something I have given the Aristotelian name of *entelechy*, well aware of the fact that the meaning I have given to this word is not exactly the same as that of the great Hellenic thinker.

We may say that *entelechy controls* the movement of matter. Now it is very important for what is to follow to observe that entelechial control upon inanimate matter always has its *beginning* and its *end*. The first occurs in so-called assimilation, of which dissimilation is the counterpart.

The conception of a beginning and an ending of entelechial control being established in biology proper, we at once see that all physical phenomena of Parapsychology, so far as they happen in continuity with a living person's body, fall under this heading. Matter, not hitherto controlled, begins to be controlled whenever a telekenesis, levitation or materializātion occurs, and ceases to be controlled with their disappearance. The only difference between ordinary vitalistic and parapsychological control relates to the range or area of controlling; this area being of far greater extent in the second case than in the first. But in a certain sense embryology is already "materialization" from the vitalist's point of view. Think of the little material body, called an egg, and think of the enormous and very complex material body, say, an elephant, that may come out of it: here you have a permanent stream of materializations before your eyes, all of them occurring in the way of assimilation, *i.e.* of a spreading of entelechial control.

We have already said that *entelechy controls* matter without changing the amount of energy in the controlled organism. We may at least conceive vitalism in this way. The action of *entelechy*, then, is merely an *ordering* one; it "creates" nothing, neither energy nor matter.

But does this not also hold in Parapsychology? Matter is everywhere; and we need only assume that in levitation, materialization, etc., as far as these phenomena take place in bodily continuity with the medium, pre-existing matter becomes *ordered*. There is no need for accepting what might be called "creation" in any way. Only the area of the ordering power is enlarged, together with the increase of the area of control in general, as mentioned above; for to control means to order.

All those physical phenomena of Parapsychology are thus a part of a sort of super-vitalism, but have nothing in them that is absolutely alien to the phenomena of well-established science. Now the relationship between the abnormal and the normal, which we have studied so far, was only concerned with the usual general frame of becoming, so to speak: Control, the beginning and end of control, ordering, have been the only points of discussion. But if we go more deeply into the matters in question, a still closer relationship among parapsychophysics and normality reveals itself.

In embryology an *innate* idea, as it were, is transformed into material existence. May it not be that *acquired* ideas are also transformed in such a way? In a certain sense we might say, perhaps, that this is already the case in regeneration and adaptation, as these phenomena occur on the basis of a specific state of affection of entelechy and do not arise simply out of entelechy as a whole. But we know of still other phenomena, in which the conception of an "acquired" idea comes upon the scene in the clearest way.

There are the well-known physiological effects of suggestion and auto-suggestion: inflammation may be provoked by the mere idea of it, and in a similar way all sorts of physiological processes may be influenced. For logical and methodological reasons I should not like to say that the idea *quâ* idea, or even that my conscious possession of the idea *quâ* conscious possession is the active factor, for consciousness, in my opinion, is not of a dynamic nature, but is a mere index of a specific status of the active unconscious, or, rather, "super-conscious"

mind or of some specific so-called subconscious conditions in it. But in any case we may say that in the Couéistic phenomena just mentioned there exists an immediate psychophysical effect starting from specific mental conditions which are quite certainly not of the innate, but the acquired kind.

We, now, have only to enlarge again the area of validity of this sort of psychophysic action to "understand" the parapsychological phenomena in question, that is to say, to recognise them as something that is already familiar to us in principle. For this is certainly one meaning of the ambiguous word to *understand*.

What is new in materialization and the like is only the truly *form-building* character of the effect of acquired states of the mind indicated by specific ideas, and further the fact that the effect is carried out at a distance, though in continuity with the medium's body.

It is interesting to notice in this connexion that a German palaeontologist, Dacqué, has in fact tried to apply parapsychology to phylogeny, in so far as he assumes that phylogenetic modifications owe their origin to subconscious ideas on the part of the organism. What is generally called "mind" or "soul" thus becomes part of the general entelechy; and entelechy acts by morphogenetic parapsychological auto-suggestion.

Here we see the reverse of what we have tried to do ourselves: We have put parapsychophysics into relation with some well-known psychophysical phenomena in order to make the former familiar to us. Dacqué, on the other hand, tries to explain the morphogenetic process as a whole by parapsychophysics.

But the idea that parapsychophysics only requires an increase in the area of known agents is common to both of us.

Let us, then, sum up: Vitalism, in particular, if combined with the theory of suggestion, prepares the road for super-vitalism, *i.e.* for an understanding of a certain class of the physical phenomena of Psychological Research; we may call vitalism a bridge that leads into parapsychology. To a biological mechanist these phenomena would, in fact,

remain an absolute enigma. And vitalism *is* a well-established doctrine to-day.

I even dare to say that if we were not in possession of the parapsychophysical facts, we should have to suggest that *on the foundation of vitalism* something of this sort might exist.

Our consideration of one aspect of the so-called physical phenomena of our sphere of research has been rather optimistic. I am sorry to say that a pessimistic chapter is to follow.

What we are able to "understand" in one field, at least in principle and by the assumption of an enlarged area of the working of known agents, embraces only such kinds of parapsychophysical phenomena as occur in *continuity with a living person's body*.

The great question now is whether there are not physical phenomena of some other kind: discontinuous phenomena, to put it shortly.

Haunted houses, poltergeists, apports belong here, and so do all sorts of so-called apparitions which occur without continuity with a medium's body and are yet not the mere effect of telepathic hallucination, either individual or collective.

The first question, of course, is whether all these things are really *facts*. Crawford, Schrenck, Geley, have not observed anything of this sort. All their levitations and materializations did occur in continuity or at least possible continuity with a living body, and the same seems to be true with regard to those few cases of "Spook" which have been investigated in a really scientific manner.

But the scientist must never say "never." And therefore, in the sphere of our purely theoretical discussion, we may assume hypothetically that most of the alleged phenomena mentioned above are facts.

If they are, our super-vitalism does not help us: we have to enter the field of a super-vitalism of a higher order—the bridge *quâ* real bridge is broken.

Of the spiritualistic hypothesis we shall speak later on. This hypothesis would, of course, explain our phenomena,

but not on the foundation of a super-biology in the proper sense. If we do not want to accept spiritualism and yet accept the phenomena as facts, the only thing left to say, so it seems to me, is that the mind may realize a morphogenetic action at a distance. This would then be a really new fact of an original and elemental character. You might say that this means nothing but the introduction of a hypothesis *ad hoc* or, rather, the introjection of an effect into a cause, comparable to the *virtus dormitiva* of opium. And I should not be able to object to such a statement.

That we only need to enlarge the area of validity of a *causa vera* in the case of such physical phenomena, which occur in continuity with a living person's body, whilst this is not possible with regard to discontinuous psychic phenomena, seems to me to explain the fact that most people are so much more inclined to accept the phenomena of continuity than they are to accept their counterpart.

We now come to a theoretical analysis of *psychical* phenomena; and this is the field in which this Society has made its greatest discoveries.

A terminological introduction and a classification are necessary in the first place, as the words in use have not always had the same meaning with the various writers. But terminology is a secondary matter and so is all classification. For I fully agree with Professor Richet, that all classification in our field can be only a preliminary one.

All psychical phenomena consist in the abnormal transmission of something, which in this way becomes part of the knowledge of somebody, either in the conscious or in the subconscious form of knowing.

I mean by *agent* the person or object in which the matter to be transmitted has its origin; the *percipient*, then, is one who knows about that matter at the end of transmission, he is always a *person*. He may be either mentally active or mentally passive; and the same is true about the agent, if he is a person and not an object.

By *object* I mean a state or condition of the universe *quâ* mere state or condition, *i.e.* without particular reference to mental conditions embraced in it.

By *telepathy* I understand the fact that a passive percipient acquires an immediate knowledge of another person's mental conditions; this other person, that is to say the agent, may be conscious of what he gives or subconscious; in both cases he is mentally active.

In *mind reading* the agent, in the sense defined above, that is the person in whom the matter in question has its origin, is passive, the matter in question being a conscious or subconscious idea. The percipient is active, he *wants* to know, either consciously or subconsciously.

In experimental cases telepathy and mind reading may be combined.

In *clairvoyance* the agent is an object, the percipient is consciously active or not; in the latter case we may speak of spontaneous clairvoyance.

It may be that the three phenomena, defined so far terminologically, are the same thing in the last resort. But in any case we do not know that in the beginning; it even seems rather doubtful to me.

Prophecy is clairvoyance into the future, *retrospection* into the past, *cryptaesthesia* into objects outside the limit of the power of the sense organs, *e.g.* into microscopical conditions.

There remains what has very badly been called *psychometry*, *i.e.* the fact that in connexion with the perception of some object the percipient has knowledge about the history of that object and in particular about persons or events concerned with it.

We proceed from mere classification and terminology to theory, and begin by saying that, in any case, we shall not jump into spiritualism at once. We leave this question to the end of all, and shall first try to find other ways of explanation; "explanation" meaning, as before, the insertion into the general logical scheme of known classes of facts, with permission to enlarge their area of validity.

And at first we shall *reject* two sorts of explanation which have been of a certain importance in literature.

It is meaningless to speak of a "psychic energy" passing over from the agent to the percipient or, in psychometry, acting by an intermediate object. Kotik has advocated such a view. But the concept of energy is of as little use here as it is in normal psychology or vitalistic biology. For the points in question are meaning, order, ordering and the like, and energy has only to do with quantity, being a measurement of causality as the pound is a measurement of matter.

The second parapsychological theory in question is the one which tries to explain telepathy and mind reading by physical radiation, *i.e.* by electromagnetic waves originating in the brain of the agent and affecting the brain of the percipient. This, of course, is a purely physical theory, and it is only possible on the foundation of so-called psycho-mechanical parallelism, so much in vogue in a former period of psychology. Baerwald, who has recently given up the very sceptical position advocated before and agrees that telepathy and mind reading—though only they—are facts, has driven the radiation theory to its very extremes. Now I myself believe I have shown that psycho-mechanical parallelism is an impossibility. But that is not relevant here, and I therefore shall only try to prove that, even if the parallelism were a legitimate hypothesis, telepathy and mind reading could by no means be explained on its foundation. As Tischner has already given us a very good analysis of the matter in question, I shall only mention one specific topic; but this, in my opinion, is decisive. On the parallelistic theory there would be a specific material state in the brain of the agent, corresponding to what he consciously possesses at this moment; vibrations would go out from this brain state and would induce the same material state in the brain of the percipient. The percipient therefore *ought* to be in the same state of consciousness as the agent—but he most certainly *is not*. And it is for this very reason that the radiation theory breaks down. A man in great danger thinks of his wife, and the wife "sees," let us

assume, the phantom of her husband. But neither does the wife think of herself nor the man in danger see his own phantom; and this "ought" to happen on the parallelistic theory!

But it is easier to criticize than to form an explanation. What, then, shall we say in a positive way about the explanation of psychical psychic phenomena? How may we be able to connect these phenomena with the well-known scientific facts, as we have done in the field of parapsychophysics? Shall we also be able to construct a "bridge" that leads into the psychical part of parapsychology as we were able to do with regard to psychophysics?

I believe that the ultimate foundations of such a bridge are already given in the breakdown of association psychology. Modern normal psychology already, working with the concepts of "Gestalt" and with directing psychical factors comes in here; and so does the modern theory of complexes, of sub- and co-consciousness. The concept of a mere summation, in analogy to mechanics, is given up here, just as mechanics is given up in biology.

But for an explanation we need more than this.

Let me now say, in the first place, that I agree that there is a certain relationship between telepathy and mind reading, and that, on the other hand, clairvoyance into the past, the present, the future, and into microscopical dimensions seem to have a certain relationship *inter se*. But the second group of facts, in my opinion, is not reducible to the first, or, in other terms, clairvoyance in its various forms—granting that these are "facts"—is not reducible to telepathy and the like. We therefore want *two* different kinds of explanation, one for each group. This, at least, seems to be a necessity in the present state of psychical research, though we do not intend to deny *a priori* that in a not very near future all psychic phenomena may prove to be one at the bottom.

Of course we do not speak here of muscular so-called telepathy and mind reading of the Cumberland type. Neither do we speak of all those cases in which any kind of whispering of the Lehman type has certainly occurred, combined with some sort of hyperaesthesia.

But might not hyperaesthesia, in the case of Professor Gilbert Murray for example, have played its rôle even if any sort of real whispering was excluded? This is what some people have assumed. And they have assumed it with regard to telepathy and mind reading as well as with regard to clairvoyance—in the case of Herr Kahn for instance—in this way explaining these two groups of phenomena on the same foundation. But I believe that when we are faced with the phenomenon of reading a *folded* letter in a thick envelope the assumption of hyperaesthesia is quite impossible, and that also in the Murray case there are a good many particulars which exclude it definitely.

Let me, then, follow my own way of explaining; always, of course, on the assumption that *all* the facts enumerated above are “facts,” not telepathy and mind reading only—as to which no one doubts to-day.

It is a well-founded metaphysical hypothesis that all Egos and minds and entelechies are ultimately *one*; that *the Spiritual* is part of metaphysical Reality, though this One may under certain circumstances appear as *the many*. Let me only mention some of the results of my own former embryological work: One egg may give two or four organisms *and souls*, if only you separate the blastomeres; and two eggs may give one organism and *one soul*. Can souls divide and unite? Would it not be more adequate to say that Oneness and Manyness in these cases depend on material conditions and have both their last root in The One? And not on embryology alone may be founded the hypothesis of Spiritual Oneness. Moral feeling and a good many other topics of our inner life would hardly be understandable without the assumption that everything which is spiritual and whole in the world has *The One* as its last foundation.

It now seems to me that the assumption of The One gives us the means to understand at least a little about telepathy and its relative, mind reading.

By the aid of The One it may occur under certain circumstances, unknown at present in detail, that one

of the many reveals to some other one his conscious contents.

We are familiar with the phenomena of personal dissociation, so well studied by Janet, Binet, and Morton and Walter Prince. Here we see two or more Egos related to one Soul; and they may know about their conscious contents in a mutual way, though in form the other Ego may appear to be a stranger. This may also be taken as an analogy to mind reading and telepathy.

It seems to me that William James has conceived our phenomena in a similar way.

It is much more difficult to understand clairvoyance proper, to say nothing about prophecy at present.

Here we might say that metaphysically *knowing* is a primordial relation in the realm of Reality and that all particular acquisition of specific knowledge occurs in the frames of *knowing* in general. And there exists even more than mere knowing in an original way: all our knowledge of the so-called *a priori* type is already *specific* knowledge. We may say that the subject-parts of Reality are in possession of the most general type of order of Reality as a whole. And all animals endowed with what we call instinct seem to possess still more of specific knowledge in an innate original way.

Might clairvoyance not be a mere enlargement of this innate knowledge about particulars?

Leibniz has called his monad a *miroir de l'univers*. It knows, according to him, everything from itself, though most of it in the form of a *petite perception*, i.e. under the limit of consciousness. All so-called psychophysical interaction is nothing but illusion. The clairvoyant then might be such a *miroir de l'univers* in part endowed with an abnormally low limit.

But I do not overlook one great difficulty of the *miroir*-hypothesis. Why, you may ask, do we have our sense organs, why must we learn and undergo experience, if at the bottom we are all clairvoyants?

Let me answer that in the deepest state of hypnosis the Ego seems to remember everything that has happened

to it in detail, whilst the normal Ego has "forgotten" so very many things. Here we might also ask: Why does forgetting exist *actu*, if total remembering does exist *potentia*? For we know that the latter does exist *potentia*. The conscious state seems to be a handicap to the faculties of the hypnotic state in the case of remembering.

Might not our normal conscious state be also a handicap to our primordial *miroir* faculties, *i.e.* our clairvoyant faculties? But why, then, does the normal conscious state with so many handicaps exist at all? Shall we follow Bergson's opinion, that the limited power of the conscious Ego with regard to its memory and its *miroir* faculty is a kind of adaptation, that a perfect memory and an absolute clairvoyance would make us unfit for actual life, overwhelming us with too many data?

I must confess that I have no answer to this question and that in any case the contrast between the all-remembering hypnotic state and the very poor memory of the conscious Ego is one of the greatest problems to me. So is clairvoyance in a still higher degree.

But facts always come first, and remain facts even if we are unable to understand them.

Prophecy and so-called psychometry are still greater enigmas to us than clairvoyance proper.

In some cases prophecy may be reducible to a "reading" of the intentions of a human person on the part of another, but certainly not in all; and whenever prophecy is related to mere objective conditions this sort of explanation fails, of course, completely. It is an old assumption that the world of *genesis*, to use Plato's term, has as its last foundation or as its boundary something timeless: in this sense prophecy might be the "reading" in the mind of a superentelechy. But it is useless to go here deeper into details.

Psychometry, finally, can certainly not be explained by the assumption of some sort of energy investing, as it were, the object in question; this we know already on general grounds. But what shall we put in its place? If the person, to whom the object in question belongs, is present, we may assume that we have a case of mind

reading before us: the person present perceives the object, and all sorts of ideas related to it come into his mind, in the conscious or the unconscious form, and are then "read" by the medium. But this explanation is not good for all cases, and I confess that I have no explanation to offer for the rest.

At the end of all we come to spiritualism, which is, no doubt, a legitimate hypothesis, *i.e.* a hypothesis that is logically possible, for it does not contain a contradiction.

William James, as is well known, has confessed that the Piper phenomena *might* be explained as resting on telepathy and mind reading, but that spiritualism would explain them in a less artificial and more natural way, so to speak. He adds that for general methodological reasons, following the postulate that *entia non sunt creanda praeter necessitatem*, he prefers to keep to telepathy, and this is certainly a sound principle of theoretical research.

But might it not be, in the face of recent experimental results, that the necessity for creating new *entia*, namely the spirits, would one day become absolutely urgent?

Three classes of phenomena have been mentioned in favour of spiritualism, called by British authors Cross-correspondences, Literary Puzzles, and Personal Details. Of these Personal Details, including Literary Puzzles to some extent, seem to me to be the most important. We, of course, might bring in the operation of telepathy and mind reading here also. But then we have to assume, first, that mind reading is selective, and secondly that it is guided by a certain totality *not* known to the medium, *i.e.* by the idea on the part of the medium of the personal character of a dead person. You may assume here that this idea also comes from one of the sitters; that it is telepathically implanted into the medium's subconscious mind, and that the medium then behaves according to it, just as a hypnotized person in consequence of a suggestion may "play" at being a child or a dog or Napoleon. But there is no doubt that the whole explanation becomes very artificial and complicated in this way, especially as regards the selection of particulars. And it is a further

advantage of spiritualism, of course, that it would also be able to explain such kinds of physical phenomena as occur without continuity with a living person's body, as discussed before.

But I do not regard the argument in favour of spiritualism as decisive.

Let me shortly note that spiritualism does not necessarily include personal immortality in the common meaning of the word. Oesterreich has remarked that it might be possible that, under the conditions of mediumistic experiment, the personality of the dead does nothing but emerge from some super-person, into which it had been absorbed, and that, after the experiment, it will surrender itself again *quâ* person. Then there would be immortality, which in its most general meaning is almost certain, but not personal immortality in the strict sense, and even the personal appearance of a dead person during the time of experiment would not prove the latter.

Mackenzie, on the other hand, the Italian parapsychologist, advocates the possibility that the so-called spirits, speaking or writing by the aid of the medium, though they are "persons," are yet persons of a quite artificial and transient character, formed only under the conditions of the experiment for a short time, just as the various Egos in ordinary dissociation are formed. The spirit, in this case, would then not be really identical with a dead person, though he might resemble that person. This reminds me of the concept of Egoness as established in orthodox early Buddhism (Hinayana Buddhism).

What then shall we say about the spiritualistic hypothesis in the proper sense, including personal immortality? I think the only possible answer is, firstly, that we *do* not know at present, secondly that we *may* know some day in a scientific way, and finally that all of us *will* personally know in the future—if there is anything left to "know" at all.

Let us sum up. We have tried to show that there are bridges, as it were, connecting the world of mere matter with Psychical Research. And we can find out some such

bridges. Vitalistic biology is a bridge leading into physical parapsychological phenomena as far as they occur in connection with a living person's body. Modern psychology, the metaphysics of the One and the many and the metaphysics of *knowing*, make telepathy, mind reading and clairvoyance proper understandable forces to a certain degree.

We have to leave unexplained all discontinuous physical phenomena, prophecy, and most cases of psychometry—to say nothing of apport and dematerialization.

In this field new *entia* must, so it seems, be introduced; and among these new *entia* may be spirits proper.

Thus, then, what we are able to offer is by no means definitive.

Psychical Research is still in the state of a child, a healthy, growing child. Let us hope that it may soon become a man full of strength and power.

Then Psychical Research will form the centre of all science and philosophy, the very foundation of what we call in German "Weltanschauung."

At the present day the main thing we need is to get Psychical Research under the strict control of experiment. We are in the Galvani period—to speak by analogy; we want to enter into the Faraday period. I am sure we shall enter it one day. And I am also sure that, when we shall have entered it, a good many of those, who are not our friends at present, will say: "We have always said so."

A REPORT ON SOME RECENT SITTINGS WITH MRS. LEONARD.¹

BY MRS. W. H. SALTER.

INTRODUCTION.

THE incidents discussed in the following paper are taken mainly from sittings held with Mrs. Osborne Leonard by one of the Members of this Society, the Rev. W. S. Irving. In Part II., however, I have grouped together certain records sent to me from time to time by other sitters. In only a few cases is any other medium than Mrs. Leonard concerned. In the Ikon case (see below, p. 268) the verification of a statement made at a sitting with Mrs. Leonard occurred at the house of Mr. Vout Peters. Mr. Peters will be known to many of our Members, and an account of some evidence obtained through his mediumship will be found in Sir Oliver Lodge's *Raymond*, pp. 100 ff. In two instances (see below, p. 264 and p. 318) extracts are given from sittings with Mrs. Warren Elliott (Miss Violet Ortner), and on p. 297 is an extract from a sitting Mr. Irving had with Mr. Vout Peters. In two other instances (p. 222 and p. 306) extracts are quoted from sittings with Mrs. Annie Brittain. Evidence obtained through her mediumship has been printed in the *S.P.R. Journal* from time to time. In particular I may refer readers to the incident of "Charley L." printed in Vol. XX. of the *Journal*, p. 122.

Mr. Irving had his first sitting with Mrs. Leonard on Tuesday, January 25, 1921, and since then he has had

¹ Part of this paper was read at a Private Meeting of the Society on February 5, 1925.

sittings with her two or three times a year. Occasionally he has acted as his own recorder, but as a rule he has a note-taker with him. His sittings are all carefully recorded; he may indeed claim to be a model sitter in respect of the trouble he takes to verify and check every statement made, so far as he possibly can, and I should like to take this opportunity of thanking him for putting his evidence at our disposal.

Mr. Irving originally went to Mrs. Leonard as an anonymous sitter. After his tenth sitting, on July 25, 1922, he writes :

Mrs. Leonard told me that she believed she had learnt my name during the holiday from which she had just returned. She had read a letter in the *S.P.R. Journal*, signed "W. S. Irving." She does not as a rule read S.P.R. works, but a friend had asked her to read an article on psychic photography therein, and she had, without thinking, read further. She thought the letter might be mine.

This statement is worth quoting, if only as one more instance of how scrupulous Mrs. Leonard is to inform her sitters of any knowledge concerning them which has come to her by normal means. Most of the sittings I am discussing here occurred after Mr. Irving's name was known to Mrs. Leonard, but in view of the particular type of evidence to be considered this fact is of little importance.

The purporting communicator at Mr. Irving's sittings is his wife, who died in 1918 after a short illness.

The evidence considered in this report is of several different types, but most of it has one common characteristic, that in part at least the knowledge shown by the medium could not have been derived directly from the sitter's mind. The elimination of that one hypothesis leaves us still with a sufficiently complex problem, but it does narrow the field a little; and in view of the fact that where the knowledge shown is possessed by the sitter, telepathy from the sitter may be held the most probable explanation, it seems worth while to give some special consideration to evidence which does not fall within this category.

There are three other possible sources of supernormal knowledge for which the cases here described afford some evidence: (a) telepathy from living persons at a distance, *i.e.* not the sitter; (b) clairvoyance; (c) communication from the dead. In some cases any one of these hypotheses is admissible, and it does not seem possible in the present state of our knowledge to form any opinion as to which of them is responsible for the phenomena described. Sometimes the evidence seems rather to point to clairvoyance, but whether the clairvoyance is exercised by the medium, or, as alleged at the sittings, by the ostensible communicator, we cannot say. The cases which afford the strongest evidence of communication with the dead are those which either exhibit clearly some characteristic of a communicator's personality or appear to be directly drawn from the communicator's memory of past events (see, for example, the "Lace Collar" incident, p. 286).

In regard to this question of evidence of surviving personality, Miss Newton has sent me the following expression of opinion:

Mr. Irving has read to me nearly all, if not all, his notes on his sittings with Mrs. Leonard, and I have also read a large part of them. I have been impressed by the completeness and consistency of the personality of the purporting communicator, which shows certain qualities that seem to me from my experience of communications received through Mrs. Leonard distinctive of this communicator, and such as do not occur with other sitters.

I. NEWTON.

With this short introduction I will now give in Part I. of my paper a series of incidents taken from Mr. Irving's sittings.

PART I.

EVIDENCE OBTAINED BY THE REV. W. S. IRVING.

CHAPTER I.

CASES IN WHICH THE COMMUNICATOR PURPORTS TO GIVE
INFORMATION CONCERNING RECENT OR CONTEMPORARY
EVENTS, UNKNOWN TO THE SITTER.

It happens sometimes at sittings with Mrs. Leonard that Fedá—or, it may be, the communicator—asserts that she has visited the S.P.R. rooms at Tavistock Square or some other place associated in some way with the Society, and she reports various more or less trivial incidents which she says she has observed. One of the earliest of these statements occurred in September, 1922, but there would seem on this occasion to have been some confusion between the S.P.R.—to which Fedá habitually refers as “the ‘searchers’” or “the psychical ‘searchers’”—and the London Spiritualist Alliance. There is some reason to suppose that the same confusion occurred on a previous occasion.

§ 1.

Extract from Sitting with Mrs. Leonard, September 22, 1922.

Sitter: Rev. W. S. Irving. *Recorder:* Colonel C. E. Baddeley, C.B., C.M.G.

FEDA. This is to do with Psychical ‘Searchers. They’re going to have a new group picture to hang up. She sensed that very strongly. It’s not generally known yet, in fact she’s not sure they’ve got it, but they’re going to hang it up. Somebody else is leaving there. Don’t know if it’s generally known, but she sensed it. She does not mean Mrs. Nelly [Mrs. Salter], but somebody who’s been there a long time. And they can’t open the cupboard. Did they say anything to you about not being able to open a cupboard?

W. S. I. No.

F. Dora [the communicator, Mrs. Irving] sensed distinctly they'd not been able to open a cupboard and they would have some difficulty with it. She supposed somebody had lost the key or something. Oh! I know they call them types [typewriters]. Did you know they wanted to change one? She sensed they did. . . . That's all about the "researcher" people.

Mr. Irving enquired of the S.P.R. Secretary, Miss Newton, whether any of the statements made at this sitting could be verified; to which Miss Newton replied that none of them seemed to apply to anything which had lately happened in the Society's rooms. Mr. Irving then sent the same enquiries to Mr. G. E. Wright, at that time Secretary of the L.S.A., and received the following reply:

Oct. 30, 1922.

The four items you mention certainly seem to connect up with things that have happened here, though not all of them are very near to date.

1. "They were going to have a new group picture to hang up." No new picture has been obtained and hung up, but at the time you mention we were re-hanging a lot of pictures, which was a subject of some difference between my colleague, Miss Phillimore, and myself. The picture of a single figure which I had put over the mantelpiece was eventually removed, and a picture containing a number of figures substituted for it. The date was just about September 22.

2. "Some one was leaving who had been there a long time."

Mr. South, who had been at the Alliance over forty years, gave up his post at the beginning of July.

3. "They can't open a cupboard."

Miss Phillimore, when she went on her holiday on August 1, left two cupboards locked and did not leave the keys, which cost me some little worry.

4. "They are thinking of changing a typewriter."

For some time we have been thinking of changing a typewriter, as Mrs. Musgrave was using her own. The Royal typewriter was actually ordered on September 13,

and delivered on September 16. This latter item appears to me extraordinarily accurate, but all four are good apart from the question of time, and, as we all know, time sequence is always very weak in trance communications. . . .

G. E. WRIGHT.

In regard to the items numbered (1) and (3) in Mr. Wright's letter Miss Phillimore adds a confirmatory statement, and Mr. Wright sent for our inspection the invoice for the new typewriter which is dated September 19, 1922.

With regard to the second item, Mr. South's resignation, as Manager of the L.S.A. Book Department, was referred to in the issue of *Light* for June 24, 1922. It is not unlikely therefore that Mrs. Leonard had some normal knowledge of this; but in that case it is curious that there should have been the apparent confusion between the L.S.A. and the S.P.R.

This confusion is of course a weak point in the evidence, but the coincidence between all four of the points mentioned at the sitting and recent events at the L.S.A. seems beyond what chance would be likely to give. None of them, it is to be observed, applied to the S.P.R.

§ 2.

I turn now to another incident of the same kind which was subsequently linked up with one of Mr. Irving's picture tests.¹

At two sittings of Mr. Irving's on April 17 and 19, 1923, a series of statements were made about incidents at the S.P.R. rooms. Out of these I select the following two :

Extract from Sitting with Mrs. Leonard, April 19, 1923.

Sitter : Rev. W. S. Irving. *Recorder* : Mr. E. J. Dingwall.

FEDA. Do birds come outside the window a lot? At what Feda calls "the 'Searchers'" place. She got a feeling some one there noticing birds rather often. "In a way I psychographed that condition." Yes, she thinks that's right. . . .

¹ See below, p. 283.

Fruit! Has some one been taking fruit in there? You might just ask. I feel as if some one were concealing fruit there. Isn't it a noosance! She says, "I couldn't see it, but I felt it, fruit, fruit." She felt as if some one pushed it away somewhere. She says, "You can ask *nicely*."

Note by Miss Newton.

I like the birds coming up to the window in our new house. I noticed them when I went the first time to see the house. They were busily hopping up and down the branches of a tree that comes close to the window in the small room we use as a dressing-room. I had a distinct feeling of gladness when I saw them. When I think of the country I think of busy twittering birds. Our offices at Hanover Square were so high that we saw no birds except now and then a single sparrow on the stone coping. I used to wish that one could combine work with a country outlook. The birds at the window of Tavistock Square were unexpected and delightful. I have the same feeling of gladness when I enter the room every morning to take off my hat.

The fruit incident is as follows:

Returning from Provence on April 10, 1923, I continued for a little while a habit I had formed there of eating next to no breakfast and a good deal of fruit an hour or so later. On my way to the S.P.R. every morning for about a week or ten days I bought three or four oranges, which I brought in with me and ate with a feeling of *gêne*. Once I was interrupted by Miss Horsell [the Assistant Secretary], and on my remarking that it was disgraceful of me to be eating oranges in office hours, especially as some one might call and not like the smell of oranges, she said that some one was actually at the door at that moment; and I hastily thrust the peeled oranges out of sight under the papers on my desk.

Miss Newton's original notes on this sitting were not dated, but were written shortly after she read Mr. Irving's record, within a week or so of the sitting. The notes were amplified on one or two points and some further

corroborative statements by Miss Horsell added on July 25, 26, 1924.

The other statements made on this occasion were correct, but are not sufficiently distinctive to be worth reporting in detail.

§ 3.

Extract from Sitting with Mrs. Leonard, January 29, 1924.

Sitter : W. S. Irving. *Recorder* : Mr. R. R. Farmer.

FEDA. Going to the Psychical 'Searchers' place? She's taken a jump, Mr. Bill, right to the Psychical 'Searchers' home. . . .

Some one unexpectedly has had some flowers there too. She didn't see them, but she could feel them. She says, "I visualise them as being red. You might enquire about them," she says. [Note 1.]

Wait! A what? Wrapped up to be sent away? She felt something had just been wrapped up and sent away. Not for good. To have something done to it and then come back again. A parcel. That's right. [Note 2.]

And there was some one new joining the 'Searchers. Dora says she doesn't think any one outside would know this. While she was there she had a very strong feeling that a new person—some one fresh—was going to be there, working there, joining the 'Searchers, the Re-searchers, the Psychical Re-searchers. Some one new, some one quite new. A quite recent development, she felt. [Note 3.]

"Who took the stamps?" He can't ask that! "Who took the stamps? Why weren't they there?" [Here Feda hurriedly remonstrated that they might think stealing was meant.] She says, "Just keep it like that." [Note 4.]

Note by Miss Newton.

1. On January 29 Mr. Dingwall brought me a plant, a red azalea in full bloom. The gift was entirely unexpected. Mr. Dingwall has never given me a plant before, nor flowers in winter. He did on one or two occasions during

the summer bring flowers from his own garden, but not red ones.

2. Sir William Barrett sent us some Parts of the *Proceedings* and asked us to get them bound for him. The covers for these Parts were received from the makers and despatched on January 29 to various of our members in accordance with the orders that we had received. Sir William Barrett's Parts were made up in a parcel and taken to the binders with instructions that the bound Volume was to be returned to us. We do not know the actual day on which this was done; the cover is not included in the list of those sent out on January 29. The order for binding was completed on February 13, and the binders state that they probably received the parcel at least a week earlier.

3. I do not know what this means, unless it refers to the appointment of Dr. Woolley as Hon. Research Officer, which had been discussed for some weeks before the appointment was made. So far as I am aware no one "outside would know."

4. I took the stamps. It was during the week commencing January 21, when the railway strike was on and Miss Horsell arrived late every morning and left earlier than usual in the afternoon. She was not here at all on Saturday morning, the 26th, and it was then I took the stamp book from her drawer, which she keeps locked. On the 28th she looked for the book, to make it up as usual on Monday morning. She could not find it. I thought that I had returned it to the drawer and I could not find it. Some time during the day I came across it among a pile of letters and papers on my desk. I do not remember any other occasion on which the stamp book was missing. I seldom borrow it, as Miss Horsell enters the postage and keeps the book.

I. NEWTON.

(corroborated by) E. M. HORSELL.

With regard to the red azalea, another point is worth noting. Both Miss Newton and Mr. Dingwall agree that the plant was brought to the rooms on January 29, the

day of the sitting. Miss Newton thinks Mr. Dingwall brought it in about 12 noon, whereas Mr. Dingwall himself is under the impression he brought it when he came in after lunch about 2-2.30 p.m. Mr. Irving's sitting began at 2.40 p.m. on that day, so that even if Miss Newton's recollection is correct, the plant had only been at the rooms a few hours. The search for the stamp book took place on the 28th, the day before the sitting.

In the case of the other incidents I have related, the events to which reference was apparently made had occurred some days before the sitting. I mention these facts as they have some relevance to the question of the *modus operandi*.

§ 4.

*Extracts from a Sitting with Mrs. Leonard,
Tuesday, September 23, 1924.*

Sitter: Rev. W. S. Irving. *Recorder*: Mrs. Dingwall.

FEDA. Now she want to go to the Psychical 'Searchers now. Wait a minute. Are they getting a new lamp? Got a feeling some one has just been talking about getting a new—She says, "I think I'm using the right word—lamp, lamp. To use in the Psychical 'Searchers' rooms."

Note by Mr. Dingwall.

On July 11, 1924, I bought a tubular electric lamp to fit the note-taker's desk in the laboratory. There had been a good deal of discussion as to the best source of light and several lamps had been inspected and tried before deciding upon the one which was eventually bought.

E. J. DINGWALL.

July 20, 1925.

FEDA. Oh, and she also felt that room has to be made for something, a kind of clearing out, a making room, for something new. They'll be having—that's too quick!—quite a turn-out, which will be rather inconvenient and awkward, but, she says, "I'm afraid is unavoidable." She says she thinks something is known about this, but she's not sure it actually has

been done. It more the idea she got, not that she saw anything actually taking place. . . . [Note 1.]

Who said, "Might have better arrangement for hot water"? Will you ask if they talking about a *better* arrangement for *hot* water?

W. S. I. They'd better have an arrangement?

F. No! You haven't got it right. A better arrangement, as if there could be an improved arrangement for hot water, she says. . . . [Note 2.]

Dirty windows! The windows wanted cleaning! Isn't it a noosance! One particularly, more than the others. Must have been overlooked, she says. Dora wouldn't have dirty windows!

W. S. I. No.

F. She was very particular that way. [Note 3.]

The word "cupid" coming to her strongly. "Now, she says, I think they must have that word written very largely on something that has been discussed, or written there, lately." She says, "I know I was getting somebody else's mental picture of it, so,—she says,—rather interested to find out if I'm right about that." "'Tisn't, she says, what you'd expect to find there." . . . [Note 4.]

Notes by Miss Newton.

1. Room had to be made for the steel cupboards which are now in the Office. It was difficult to find room for them and for the furniture that would have to be displaced, and the question occupied our minds for some little time before the cupboards were delivered. The bill for them is dated July 8, 1924.

There was not only a clearing out to make room, but also a clearing out of other places, where the documents which were to be stored in the steel cupboards had hitherto been kept. It was certainly "rather inconvenient and awkward," for we had no spare time to devote to it.

2. We considered and discussed the question of better arrangements for hot water in connection with our tenant's lease of the upper floors in June and July, 1923, more than a year *before* the sitting. Again we discussed it in

connection with the substitution of the Eagle Range for the obsolete range in the kitchen, a month or two *after* the sitting.

3. The windows were dirty, when we returned on September 10 after the vacation. They had not been cleaned since July. One window was specially dirty; this was the upper landing window, which had never been cleaned during the Society's tenancy on account of the necessity of using a special ladder to reach it. One day, soon after September 10, I noticed how very dirty it was, and spoke to Miss Horsell about it, and she told me the window-cleaner was going to bring a special ladder. She had mentioned this at the end of July to our housekeeper, who was also concerned about the dirty window. All the windows, including this one, were cleaned in September.

4. Mrs. Ham, the housekeeper at 31 Tavistock Square, showed me to-day (September 29, 1924) a white china cupid which had been given her by our tenant's housekeeper, when leaving, some time during the first half of August.

Neither Miss Horsell, Mr. Dingwall, nor I knew anything about this until Mrs. Ham told me, and showed me the Cupid, when I enquired on September 29 whether there was such a thing in the house.

I. NEWTON.

It will be noticed that in regard to some of these incidents, those of the "new lamp," the "clearing out," and the arrangement for hot water, there is no close coincidence with the date of the sitting, and the evidential value of the incident is thereby diminished.

§ 5. IMPRESSIONS CONCERNING MISS NEWTON'S FLAT.

(a) *Extract from Sitting with Mrs. Leonard on
September 25, 1924.*

Sitter: Rev. W. S. Irving. *Recorder*: Mrs. Dingwall.

(At his previous sitting, on September 23, 1924, Mr. Irving had conveyed to Feda a request from Miss Newton that Feda should go to her flat and give tests concerning things there on the first suitable occasion. Feda agreed to do so.)

FEDA. Mr. Bill, I just asked Dora if she'd mind waiting a minute while I tell you something about Mrs. Isabel [Miss Newton]. Mr. Bill, I've been to Mrs. Isabel's, and will you tell her that I saw a picture of a girl that looks awful like Fed—a girl that you would eall dark. Fed isn't dark! With a very pretty faee—just like Fed's. Wait a minute. And the faee is rather round, not a thin long faee that some people think all people belong to the East have. And she had large eyes, and a nice small mouth—like Fed's! Fed's mouth is only a quarter as big as hers [Mrs. Leonard's]. And I got a straight nose—not long, only just medium—but very straight one. Mr. Bill, I saw this at Mrs. Isabel's and I wanted her to know it was like me. And will you ask her why she does not put her hats away, for if she leaves 'em about like that some one might sit on them? She left a hat out on a ehair yesterday. And, Mr. Bill, I see that she's got some pale pinky stuff, some soft stuff, that I think she must have got lately. Long pieee of new, pale pink. And I thought it would look nice when properly done, but I think she's going to make it into something. That's what it felt like. And, Mr. Bill, you know I like eats? The one I mean wasn't a live one. I eouldn't piek it up to see if it was a stuffed one. I won't be long, Dora. I don't know—hadn't got a proper baek to, but it was a figure of a eat, do you see? There was something red elose to him, and he looked like a very pretty, nice round-faeed eat, not a thin one.

Notes by Miss Newton.

1. *Picture of a girl.* The description corresponds, as far as it goes, with a copy of Greuze—The Milkmaid—which hangs by the side of the fireplace in my room.

2. *Why she does not put her hats away?* I am sorry to have to admit that I rather often neglect to put my hat away, and that I leave it on a ehair or on a eouch until the morning. This nearly always happens when I am

spending the evening out, and have no time to put my things away before I go.

(This statement is confirmed by Miss A. B. Hornibrook, a friend of Miss Newton's.)

3. *Pale pinky stuff.* I had no pale pinky stuff, but I had been, a week or ten days before the sitting, with a friend to buy some pale pink silk, and it was essential that it should be soft. A few days later (and just before the sitting) this friend visited me in my flat, and I remember she then told me that she didn't like the pink stuff, it was not as *soft* as it should have been for her purpose.

4. *Picture of a cat and something red close to him.* The only red thing in my room is a small red candle on a red match-box, which stands on the mantelpiece. Quite close to it is a miniature painting of the head of a Pekinese dog, a round-faced, fat Pekinese. There is no picture, nor figure, of a cat in the room.

(b) *Extract from a Sitting with Mrs. Leonard,
Thursday, November 20, 1924.*

Sitter : Rev. W. S. Irving. *Recorder* : Mrs. E. J. Dingwall.

FEDA. She's speaking about Mrs. Isabel now; Feda's Mrs. Isabel? Yes, Feda's Mrs. Isabel. Wait a bit! You'll have to tell me that in another way. Mr. Bill, Dora's been to see her too. Yes, and will you ask her did she want some new music just lately? Dora couldn't quite see what it was, but she felt her wishing for new music. [Note 1.] And what is the good of cutting stuff up into small pieces, and rolling it up, and putting it away, and not using it? Pink! She intended to do something with it at the time, but she's left it and left it, and left it, and Dora knows it is something pink. [Note 2.] How stupid people are with keys! And she was saying too, "How stupid people are with keys! How stupid they are!" Something another person had done about keys and, Dora says, Isabel was rather cross about. Stupid arrangement, that was the idea she got from her. . . . [Note 3.]

Notes by Miss Newton.

1. I have not wanted new music ; I cannot identify the allusion, unless it is an idea associated with (3).

2. This allusion at once reminded me of the numerous small pieces of a navy blue jumper which I had unpicked and intended to use as a pattern for another, and in the meantime had rolled up and put away in a drawer, where it has remained for some time. I have come across it two or three times lately, a long slender roll, and remembered what I intended to do with it. Associated with it in my mind, because it too reminds me of an intention not carried out, is a small roll of *pink* lingerie material cut out. But this is in one piece, not "small" pieces. It is true that I have "left it and left it."

3. On Monday, November 10, 1924, I forgot when leaving the Office to turn off the electric heating switches which had been on all day in the séance room. I remembered them later, and as the medium, Willy Schneider, was arriving from Vienna the same evening for an investigation by the Society, I was afraid to risk an accident in the séance room by leaving the switches on all night. I therefore left my friend, M. B. C., with whom I was dining before going to a concert of Hungarian music at 8 p.m. at the Aeolian Hall, and returned to 31 Tavistock Square, where I found all the doors in the hall locked, and the house-keeper and his wife out. I could not find the keys, and so could not get to the séance room, the intervening room being locked. I was cross and thought it stupid to have put the keys where they could not be found, altogether "a stupid arrangement," and said so to M. B. C. when I rejoined her at the Aeolian Hall.

I. NEWTON.

The allusion at the sitting to new music is perhaps an instance of how an idea may be got telepathically and misinterpreted. It will be noted that the idea of music was closely associated in Miss Newton's mind with the incident of the keys, for she was on her way to a concert when this incident occurred.

§ 6.

A simple and striking instance of the kind of evidence with which this chapter is concerned occurred at a sitting taken by one of our American Members, Mrs. Edward Wood Allison, who came over from America in the summer of 1924 for the purpose of having sittings with Mrs. Leonard, and obtained some good results. At a sitting she had on June 11, 1924, either Dr. Allison or Dr. J. H. Hyslop, who were purporting to communicate,—it is not very clear which—was said to have paid a visit to the Secretary, Miss Newton, in her flat. In this connection Fedra referred to an impression of some laundry having just been delivered, and went on :

FEDRA. Would you mind asking Mrs. Isabel why she wanted to know would the one key open two things, two locks. This is from your gentleman [Dr. Allison]. She was a bit puzzled about a key. She kept saying, "I wonder if this will do as well as the lock it was meant for."

To this Miss Newton appends the following note :

June 11, 1924.

When Mrs. Allison read the above note to me I was at once reminded of the following incident. I have a small locked hanging cupboard in my flat which, having lost the key, I have not used for some years. For the last two or three weeks I have had it in mind, for having found a use for it, I decided to hang it, if I could get a key to open it, and I have been intending to go to a locksmith and borrow some small keys. Last Thursday evening—or it may possibly have been Friday morning, but I think not—I was getting ready to go away for the week-end, and putting away an attaché case I had just bought for a birthday present for a friend. I caught sight of the key and wondered if it would fit the cupboard lock. It did not, and I then thought of the key of my own attaché case and tried it, and then the keys, one after the other, of four or five writing and other small cases, wondering in each case "if this will do."

Fedra said earlier in the sitting that a visit had been

made to my home—by either Dr. Hyslop or Dr. Allison—and she referred in connection with it to the delivery of my laundry. The delivery of the laundry takes place on Thursday evening.

I tried the keys either on Thursday evening or Friday morning. I think it was probably Thursday evening, for on Friday morning my cousin called before I left for the S.P.R. and consequently I was pressed for time.

I. NEWTON.

§ 7.

*Extract from a Sitting with Mrs. Leonard,
Tuesday, April 28, 1925.*

Sitter: Rev. W. S. Irving. *Recorder:* Mrs. Dingwall.

FEDA. Will you also notice if any one shows you some new wood, new wood, of a rather beautiful kind? Dora feels some one will show it to you with a little pride. Dora gets the idea that it's either new wood, or wood that's been newly polished or painted. Now, Mr. Bill, you may go to two places where that will happen—one place will not be nearly so right, so important, as the other. Now, can you explain that bit better, Dora? She says, "Both places will fit, two places will both fit this test, though in rather different ways, and—use this word—degrees." One place is the Psychical 'Searchers. That, she hopes, will be rather an interesting verification. [Note 1.]

Also with the Psychical 'Searchers, see if they're going to have their—what done? Grates done. Dora's sure that something had been talked and thought about in connection with their grates. Not their greats people, but fire-grates. Mr. Gelly and Mr. Piddy, and the old Lady is greats, but not fire-grates, and I think that part of it is rather a joke. [Note 2.]

Attempts at turning the place into a 'servatory!

W. S. I. I should think it is.

F. There's been some measuring going on there, Mr. Bill, like some one carefully saying, "How long is that?"

This way (Feda illustrates measuring horizontally).

Like that sort of way. [Note 1.]

And will you ask what it is that won't fit into the—

“Now, Dora says, I'll have to use two words—the reecess or eorner?” Have you got that?

W. S. I. Yes. [Note 3.]

F. Hanging something new up on the wall! Will you see if something new has just, quite lately, been hung up on the wall? Dora's got a very strong feeling of something, but couldn't tell if it was anything important or not. She only got the thought of the action. [Note 4.]

There's something else that she got puzzled her a little. Some one has been thinking there that there ought to be a better system of—what? Signalling. Yes, use this word signalling. Dora says, “It will probably mean some one ringing the bell, or signalling in that way. Like letting one know, she says, so please be sure to find out what it was.” Dora didn't quite understand it. [Note 5.]

Mr. Bill, there's another thing. I don't know if you know it yet. Are you going to talk about some new experimenting? Dora feels that you'll be drawn into a dis-cushion.

W. S. I. Is that the latest pronuneiation?

F. That's right! Some say “discussion.” It should be “dis-cushion.” A discussion about—what, Dora? About a new method or new idea of psyhieal experiments. [Note 6.]

*Notes by Mr. Irving and various Members of the
S.P.R. Staff.*

1. Next day, Wednesday, April 29, 1925, I had a sitting with Mr. Vout Peters, and after the sitting asked him if he had a Buddha in his house. This I had to do, because at a Leonard sitting on September 25, 1924, I was asked whether I had been somewhere lately where there was a Buddha, and the only possible place I could think of was Mr. Vout Peters' house. Mr. Peters took us into his front room and showed us three. One, very small, in a cabinet,

he pointed to, was made of wood. The wood was neither new nor painted. No wood was shown me at the S.P.R. Rooms, and at another Leonard sitting on Thursday, April 30, 1925, the subject was returned to, as follows:

FEDA. There's something that you thought you were going to find, that she told you of at the sitting with Fedra the other day which you haven't found yet. May not get through till to-morrow. Have you got that down, Mr. Bill, for it's rather important? Something she expected you to find out yesterday, and it hasn't been your fault, and it isn't Dora's fault, but circumstances have prevented you tracing it. . . . Dora keeps saying, "To-morrow, to-morrow." She feels you're going to verify something to-morrow.

Note Continued.

Again the test failed! Though I was at the S.P.R. Rooms for some time on Friday morning I was not shown any wood. On Saturday, therefore, before returning home, I read this to Miss Newton. She tells me that she has been showing a new polished bookcase to people lately. It looks therefore as though an attempt to impress Miss Newton to show it to me failed—perhaps because the notes of sittings we had to go through required concentrated attention and there was little time afterwards to talk about anything else.

W. S. IRVING.

The new sections of bookeases were delivered and put in place in the Library on April 15, 1925. They are highly polished, and do not match in shade the old sections. The man who took the order said that was unavoidable, on account of the newness of the wood in the sections to be added.

The addition of the six large new sections and the re-arrangement of the old ones were the outcome of much thought, measuring and planning with the object of acquiring extra book-space and at the same time of removing the defect of hitherto uneven lines of shelves. This object accomplished, we felt a "little pride" in

showing the re-arrangement to one or two interested Members.¹

I. NEWTON.

E. M. HORSELL.

2. In the autumn of 1924 the excessive consumption of coal in the kitchen during the year began to cause us anxiety, and in November the question of remedying it was much in our minds. On December 5 the House and Finance Committee examined estimates both for the repairing of the old range and for the substitution of a small modern economy-range, and after fully discussing the question, they decided on the latter. The arrangements for this were then the subject of discussion between us and both the builders and the Bedford Estate, where objections were raised. Finally differences were adjusted and the grate was put in early in February, 1925.

I. NEWTON.

E. M. HORSELL.

3. The re-arrangement in the Library left over a stack of sections which were required for the accommodation of books recently added to the Loan Library. The only available room for it was the recess in the N.W. corner, where two large pictures of psychical interest were hanging. When the stack was in position, it was found that there was not enough space between it and the corner for the picture that had been hanging there.

I. NEWTON.

E. M. HORSELL.

E. J. DINGWALL.

4. Mr. Dingwall hung the picture referred to above elsewhere in the room. It seemed difficult at first to find room for it.

I. NEWTON.

E. J. DINGWALL.

5. For some time I have been trying to devise a method—electrical or mechanical—whereby Miss Horsell may be

¹ It is possible, but improbable, that some normal knowledge on this point may have reached Mrs. Leonard in conversation with her sitters; we have no reason to suppose such a thing happened.

able to communicate with me when I am shut up in the dark-room. Nothing has yet been fitted for this purpose.

E. J. DINGWALL.

6. On the Friday of this week, May 1, 1925, Dr. Woolley kindly invited me to take part in a sitting for physical phenomena that evening, which I did. I knew nothing at the time of the Leonard sitting of these new experiments.

W. S. IRVING.

With regard to the question of what normal knowledge Mrs. Leonard might have concerning recent events occurring at the Society's rooms, it is to be observed that she has never visited these rooms since the removal of the Society to 31 Tavistock Square. She did on two or three occasions visit the Society's former rooms in Hanover Square for the purpose of giving sittings there. In one or two cases it is possible, though not, I think, very probable, that she may have derived some information from chance remarks made by sitters who were Members of the Society and had been lately to the rooms. But in several cases knowledge of the events to which reference seems to be made could only have been obtained—by normal means—from the Officers of the Society, and this explanation we may reasonably dismiss.

CHAPTER II.

BOOK-TESTS.

READERS of *Proceedings* will be familiar with that particular type of evidence, obtained through Mrs. Leonard's mediumship, to which the name of "book-test" has been given, for a report on the subject by Mrs. Sidgwick was published in Volume XXXI. pp. 241 ff. The book-tests there dealt with are described by Mrs. Sidgwick as "attempts by Mrs. Leonard's control to indicate the contents of a particular page of a particular book which Mrs. Leonard has not seen with her bodily eyes and which is not,

at the time of the sitting, known to the sitter." I do not propose to enter into any general discussion of book-tests here, since this ground has already been covered by Mrs. Sidgwick. I need only say that, broadly speaking, I think Mr. Irving's results in this field may be considered fairly typical. I have not found in Mr. Irving's records any instances of success as striking as the very best of those recorded by Mrs. Sidgwick; on the other hand the average of his results is good, quite up to the average of other successful sitters. In this particular kind of evidence, as Mrs. Sidgwick found, sitters, or perhaps we should say communicators, differ greatly in the degree of success they attain. An interesting point in Mr. Irving's tests is that in an unusual number of instances the books to which reference was made were situated in rooms which were almost, if not quite, unknown to Mr. Irving, and with which he had no close link of any kind. To succeed in these circumstances is asserted by communicators to be more difficult. To what extent this assertion is justified we cannot say without knowing more than we do at present as to the *modus operandi*, but it is certainly the case that successful instances of this particular type of book-test are rare. I have included three such instances (see below, pp. 209, 216, 239). Of these three the second is better than the first, and the third is the best of all. This last case contains one of the few instances I have observed in Mr. Irving's records in which a correct statement was made to the effect that a particular word would be found on a particular page. A few similar cases are discussed by Mrs. Sidgwick in her report, pp. 270-289. It is unfortunate that there are not more of such cases on record, since they are free from the defect so often observable in book-tests that the indications given in regard to the matter to be found in the place indicated are too vague and leave too much scope to individual interpretation. In the particular case recorded here the evidence is slightly marred by some doubt as to the way in which the pages of the book are to be counted—another difficulty which is only too frequent in book-tests—but when due allowance has been made for this defect the case still seems

to me to afford good evidence for knowledge supernormally acquired.

The first attempt at a book-test which occurred at Mr. Irving's sittings will be found recorded in the *S.P.R. Journal*, Vol. XX., pp. 153 ff. I will now give the various examples I have selected from Mr. Irving's later records.

§ 1. "TELEPATHY."

Extract from Sitting with Mrs. Leonard, June 8, 1921.

Sitter: Rev. W. S. Irving. *Recorder*: Mr. G. E. Wright.

FEDA. Now then, there's something more. This is something like a book test too, from a different place. It's where Mr. Charley [Colonel Baddeley] stays in London. It's like a kind of flat and she says she doesn't think you go up any stairs to it. You know where she means now?

W. S. I. Yes, I do.

F. You know the room he sits in? It's rather a comfortable room. Well, do you remember some books on shelves near the fire? She says there's one shelf (Feda holds her hand about 4 feet 6 inches from the ground). Count from the left on that shelf and take the fourth book. Page 71, 71. You're sure it's not 17? No, 71. About half way down a reference—wait a minute—a reference to something Dora was very fond of on the earth; and then she uses a funny word, she says *peculiarly* fond of. But, turning over that page on to the next one, a great feeling of happiness comes from the words at the top of the next page, and she felt so much that she would have liked to repeat them to you, could she materialise and speak herself. You would understand that it's just what she would like to say. She says, "Now just before that message on page 71 she didn't get such a happy feeling from the book. She got a feeling of sorrow, anxiety, something made her feel depressed; and she says that's all about the actual book, but she had a feeling that Mr. Charley intended buying something new

which he'd put near those books, he'd been thinking of it."

Some one belonging to him took her there. She says, "You know I only did it for a test."

W. S. I. Yes.

F. Because she thought it would be a specially good thing being in his room. She says, "It couldn't be telepathy from you then."

Note by Mr. Irving.

On Thursday, June 9, I went to Colonel Baddeley's flat to see if I could verify this book-test. I had not seen Colonel Baddeley for two months, and do not think I had been in his dining-room for nearly five. The flat is on the ground floor. Colonel Baddeley and I verified the test together. The book shelves are in the dining-room, the top shelf being about 4 feet 6 inches from the ground. The books were placed in the shelves in piles horizontally. Taking the count from the left, the question arose whether the fourth book should be the fourth from the top or bottom of the shelf. I decided on the top, before opening any book. The fourth from the top was *Telepathy*, by W. W. Baggally. The reference on p. 71 was to a description of an exhibition given to Mr. Baggally by the Zancigs. The communicator in life was intensely fond of all entertainments of this sort. There was a reason why she should be, which I have told to the Secretary of the S.P.R., but cannot make public.

Turning over the page and commencing in the middle of the third line from the top of page 72 I found the words "the fact that there is a method of communicating." Turning back again, and two thirds down page 70, the greater part of which page is taken up with a letter, I found "the contents of the above letter were of a discouraging nature."

Colonel Baddeley had been intending to buy a new book which had been recommended to him, but had not done so. It was stated at the sitting that the communicator thought it would be specially good that the book chosen for the test should be from Colonel Baddeley's room, as

showing that it was not telepathy from me. It is in striking accord with the characteristic humour of the communicator that the book selected should be *Telepathy*.

With regard to the communicator's reference to something she was "peculiarly fond of," both Miss Newton and I have been informed of Mr. Irving's reason for thinking that the passage apparently indicated is appropriate, and we think that he is justified in his opinion.

It should be stated that Mrs. Leonard had never visited Colonel Baddeley at his flat.

§ 2. A BOOK ABOUT BIRDS.

Extract from Sitting with Mrs. Leonard, January 24, 1922.

Sitter: Rev. W. S. Irving. *Recorder:* Colonel C. E. Baddeley.

FEDA. Book about birds, birds. Book about birds, book about birds. I don't think that's the sort of book he would have, Mrs. Dora? She's talking about a book about birds, seems all about birds. Seems to be a book you've got now, Mr. Bill. I don't know if you'll remember Dora rather fond of birds?

W. S. I. Yes.

F. Not about one particular breed of bird, but all kinds of birds, and I got a feeling of pictures of birds too, not only just readings. I think she been reminded of this book lately. Not a new book, Mr. Bill, feel to Feda as if a good many years old. Get a strong feeling with it that—first that had to do with all English birds—she gives me the feeling of birds belonging to a place a long long way away. Rather a south place, south and warm, southern, southern. Just near the beginning, I think there's a name rather 'portant beginning with F. I keep getting the figure 16. Letter F, and then 16. I don't like to say it till she tells me, but I wonder if it's anything to do with page 16, as she keeps making a movement of turning over. All to do with the bird book. About page 16 whatever this is is at lower part of book, at bottom. Get these words "brown spots, brown spots." I'm just giving

it as she says it, 'cos it's best. Got to what? Got to have some alterations done? She's jumped away from the bird book now—pity because it's a nice book. It's a particular book rather, that is, Mr. Bill. Not like a book she thinks you wouldn't know. She going back to it now. Usually when she gives it, she doesn't know, she says first book, second shelf, like that. Something in the bird book—dunno what it's for—somebody's written inside it. Got a feeling—I can't see it, but she pretends to write something inside it. She just went like that.

Note by Mr. Irving.

I at once recognised this book from Feda's description, as being a copy of John's *British Birds in their Haunts*. It deals mainly with British birds, but includes also rare visitors to this country. The book is copiously illustrated with pictures of birds. I have had the book for nearly 35 years, as it was one of several given to me when a boy as a school prize. I seldom have reason to refer to this book, but recently had occasion to in connection with the tests for chance-coincidence in book-tests which you [Mrs. Salter] sent me. (See *S.P.R. Proceedings*, Vol. XXXIII. p. 606). This was one of the ten books from which my "chance" tests were taken. Four days after the above sitting I returned home and tried to verify the test. The book was on the shelves in my drawing-room. It has 626 pages without counting a long preface. I had no conscious knowledge of the contents of any particular page. On page 16 I found nothing particularly appropriate to the test, so examined page 15, which is at the back of page 16, as in a former book-test of mine I had found confusion between the front and back of a page. More than half of page 15 is taken up by a picture of The Peregrine Falcon. This picture is 3 inches long, and the breast of the bird appears to be heavily spotted. Underneath the picture are the words in large letters:

THE PEREGRINE FALCON.

FALCO PEREGRINUS.

There follow eleven lines of description. Line 5 has the

words "Upper plumage tinged with brown." Lines 6 and 7, "Eggs dull light red, spotted and blotched with deep red." These last words are only $\frac{7}{8}$ of an inch from the bottom of the reading material on this page. The book can well be described as a "nice" "particular" book. It is a valuable copy, bound in morocco and gold, with the crest of Bedford School in gold on the cover. On the inside of the cover is written my name, and also "Class Prize. Form III. 2. Midsummer, 1887."

Since the apparently relevant matter was found on page 15, not on page 16, it is worth noting that on this occasion the communicator does not seem to have been as explicit as usual in the matter of the page reference. Finally the reference is given by Feda as "about page 16," which seems to indicate some consciousness of doubt.

With reference to Feda's words about "birds belonging to . . . a south place," Mr. Irving sent me a quotation from the Preface to the book, as follows :

The peculiar geographical position of the British Isles renders them the resort, either permanent or temporary, of a large number of Birds : amongst which are many periodical visitors, both from high latitudes, driven southwards in winter by the severity of the cold ; and from Africa, whence they fly northwards at the opposite season, in order to avoid the intense heat of an intertropical summer.

§ 3. "BURNING FIRES."

Extract from Sitting with Mrs. Leonard, September 22, 1922.

Sitter : Rev. W. S. Irving. *Recorder* : Colonel C. E. Baddeley.

FEDA. It's a book-test first she's giving. Now wait. Mr. Bill, are you ready? Do you know what she calls the shelves you've got with some books on them, rather low?

W. S. I. Not for the moment.

F. You must get the place right, you see. It is where you live, Mr. Bill, like in your own place. Some people have to reach up high for books—these not. She says shelves, shelves, not one shelf under a

cupboard. They feel to be fairly broad. She says the second shelf up counting from the bottom, 5 from the right, 5, 5, wait a minute, that's not right! She wants to make a remark here. In that room it would be more natural for you to walk round and count from the right, but she hasn't done. She's gone to left, Mr. Bill. Couldn't help feeling that, the arrangement of room, furniture, etc.

Note by Mr. Irving.

The room is my drawing-room, and a round table nearly 3 feet in width is in front of the book-shelves. It is easy to get to the books on the right, but not to those on the left without moving the table.

There followed an attempt to refer to the contents of a book described as "the fifth from the left" in the shelf mentioned above. Mr. Irving could find nothing appropriate in this book, though he found what he thought were appropriate passages in the fourth book from the left. This part of the test, however, I do not give in detail. A second test from another book in the same shelf was given as follows :

FEDA. Going along to the end of that shelf, right-hand side, felt a book, the end or end but one, reminded her of Asia. A good deal to do with the East in it. She wants you to open that book, do you see, and she wants you to open it at page 107, and look about half-way to three-quarter way down the page, and you'll see something about fires burning, burning fires. [Note 1.]

At the very beginning of that book, she means *right, right, right* at the beginning some wonderful words that should exactly apply to you and to your present conditions; in fact they are a clear indication of the line you should take, of the way you should think of things at present. [Note 2.]

Is there a little table, a very small table, close to these books ?

W. S. I. Fairly small, in fact two tables.

- F. Yes, she says, the rather bigger one, she thinks, a little nearer the books. One has got—oh dear, oh dear! isn't it a noosanee!—one has got a piece coming undone from underneath his top. Think it's top of his leg.
- W. S. I. I didn't know.
- F. She's telling you. It's coming undone. She knows you won't mind when you find she's told you about it. [Note 3.]

Notes by Mr. Irving.

1. The end book on the right was *Old Testament Portraits*, by Cunningham Geikie. The book is almost entirely connected with Asia. It is a series of biographies of Old Testament heroes, most of them living in the Holy Land, but the later ones in Babylon and the Persian Empire, etc. I have never read this book.

The book is a large one, each page $9\frac{1}{2}$ inches in length. On page 107 and $5\frac{3}{4}$ inches down the page are the words "Mount Sinai." No student of the Bible could fail to think of burning fire in connection with this mountain. I quote the following from the Book of Exodus: "And Mount Sinai was altogether on a smoke because the Lord descended upon it in fire. . . . And the sight of the glory of the Lord was like devouring fire on the top of the mount."

2. In consequence of the emphasis laid upon this part of the test being *right* at the beginning of the book, I searched the fly-leaves. The first was blank, the second had the title only of the book, the third had the advertisement of three books by the same author in large type with short criticisms below. The third of them was as follows:

Light from Beyond.

To cheer the Christian Pilgrim.

3. The larger table is right in front of the shelves, only about a foot away. The smaller table is $3\frac{1}{2}$ feet to the right. I find that two of the supports are rather loose near the top of the legs, but this is too trivial a matter to be noticed. I think there has been an attempt here to refer to an incident many years old. This table is of

imitation marquetry, and was painted and polished by my wife. The top of the table was broken in two during a removal, and had to be elamped together under the top to be rendered serviceable.

§ 4. THE BOOK SHOP.

*Further Extract from a Sitting with Mrs. Leonard,
September 22, 1922.*

Sitter : Rev. W. S. Irving. *Recorder* : Colonel C. E. Baddeley.

FEDA. Do you know—however will he find that out, Dora? However am I going to explain that to him? Oh dear! dear! I don't know! Mr. Bill, I don't know how you're going to do this. You know where you live? Well, she's taking me rather away from where you live to a street she's often been to with you, and that you often go down now, do you see? You go—you're in a street like that (indicates straight forward), and you come into what you call a main road. You turn round that way [to the right] and you get to some shops, and one of the shops on that side (Feda waves her hand to the right) seems to sell rather a mixed-up kind of lot of things. I dunno what it is I see, but I see in the window like packets about that big [about six inches] with little pictures on in front.

W. S. I. How broad?

F. Not more than three to four inches broad, Mr. Bill, and in the corner of the window there's some sticks—not standing up straight, but leaning against something. It looked to her like a glass dish too in the window, with some little round things in it too, small. Several things with pictures on too in the window, do you see? When you go in through the door of the shop, it's not a very long counter, rather short. The other side of the shop there's some book-shelves and Dora noticed that the top shelf was hardly ever touched, or put out of place—supposed it was too much trouble—so she ran down to-day and took a book-test. Top shelf—

rather high up. The book she took was third book from the left, and she opened it at page 33, and there was such a nice message on that page, on the lower part, a nice message from her to you; and the message seemed to speak of proving love—not only loving, but *proving* love. Turning that page over—stood upon something—she made it as simple as she could—turning that one page over she got a feeling it spoke of rich and richer conditions, gaining money, do you see? 'Fraid that didn't apply to you, Mr. Bill, she say, but she thought it would interest you. . . . She says she felt sure these books are hardly ever touched. Mr. Bill, she's been there with you. Do you know—is there a woman connected with that shop looks about middle-aged? She try to identify it.

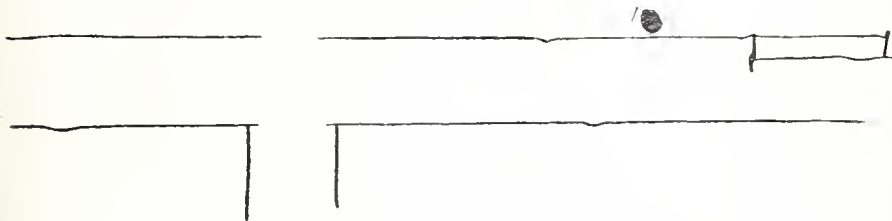
W. S. I. Is it a Library?

F. 'Tisn't a big Library. It's a shop that sells other things, but they lend books out too. The Library's only a small part of it, do you see? A very small part too. About this woman—Dora kept sensing the woman looking about that age and suffering from bad health. Not see her, felt her.

W. S. I. Which side of the road is the shop?

F. As you stand in front of the shop and look up that way—I can draw it, Mr. Bill.

W. S. I. Oh, good. (Feda draws as below :)



[Drawn from here by Feda. W.S.I.]¹

F. As you stand by the shop, buildings not quite flat—one stieks out more than in. If you look at him

¹This is not a tracing of Feda's drawing, but is a sufficiently exact reproduction of it. The dot is intended by Feda to represent the position of the shop. H. de G. S.

now she thinks you'll see where he is. Mr. Bill, she says she did get part of the position wrong at first; she's made it right by what she done with Fedra. Is there a meat place near it?

W. S. I. Rather.

F. You would pass a meat place going to it.

W. S. I. Yes.

F. Don't like meat places, nasty places. There's a board up with a B name on it—not stand for butchers what makes meat, it's a name. The more she can give about it—but higher up than this shop isn't part of a place being taken down? Part of his front being taken down, do you see? Noosanee! Like taken off—like his face, 'tis a noosanee! Mr. Bill, the street isn't quite even there, it goes a bit narrower. Wait a minute. What is it? Dora says remember about it. Is it an arch? Is there an archway close there? I get the feeling of an archway close there, Mr. Bill.

W. S. I. Right.

F. Feel as if I turn off there like that, you can go down to a stream—running water. There's like a very narrow place near to that shop, Mr. Bill. Is there something to do with horses in the window? Dora sensed something, looking in window, to do with horses. You might look and see. She's 'fraid she's giving you a lot of trouble with tests to-day, but the test is maekintoshes and umbrellas, test is.

W. S. I. Is what?

F. Means that. No, she says "water-tight." The more water-tight, the more difficult it must necessarily be to verify. That is right.

Note by Mr. Irving.

At the time of the sitting I had been away from home for 18 days in London and Yorkshire. The shop described is in the little town of Newent, about one mile from my Vearage. The description of the road to the shop is fairly accurate; about half-way down to the shop the road turns to the right, as described, at a point where

another road joins it from the left, almost at right angles, but it is not so much a main road as the road on which I live. I did not recognise the shop until Feda described the interior with the book-shelves, because the shop is on the left-hand side as you go from Oxenhall to Newent. Feda indicated the right. This may, however, not have been a mistake, as I first supposed; it may have been due to the method by which the test was given. If pictures of various points *en route* were flashed up by the communicator and the last was given from a point opposite the shop but a little to the left, the position would be correct. This is the point from which Feda's drawing was made. There is no doubt whatever as to the shop intended. It is the only book-shop in Newent, and is as described by Feda. "Tisn't a big Library. It's a shop that sells other things, but they lend books out too." On Monday, Sept. 25, I went into Newent to verify the test. The shop has two windows, one on the right as you enter which I will call window A, the other on the left in an annex, window B. I believe there is a small third window also, but that does not concern the test. Beyond the fact that there was probably stationery and ornaments in the window I had no idea of the contents. They are not as a rule interesting in small local shops. In window A there were three or four boxes of about the size mentioned, some of cardboard, some of wood with coloured pictures and coloured letters on the outside. In the corner of the window about half a dozen lead pencils tied together standing upright. Also many picture postcards, china vases and small round articles of china. In window B one or two boxes with pictures on, rather narrower than described, two toy horses and carts fairly large, a hunting-crop and two whips, and three large cardboard boxes in a prominent position filled with round balls, some large, some small, some coloured and some plain. I noticed next day that there was a bundle of broomstieks standing outside the window of the *next* shop, leaning against the corner. On entering the shop the counter is on the right and is rather short. On the left, opposite the counter, were shelves full of new books—not part of the Library. The

top shelf was, I should think, about $6\frac{1}{2}$ feet in height. I bought the third book from the left on the top shelf. It proved to be *Roland Yorke*, by Mrs. Henry Wood. The lower part of page 33 is about a man who has just heard of the premature death of a favourite nephew, but who does not go to the funeral mainly because he does not wish to leave his wife who is ill. Commencing rather more than half-way down the page the text is as follows :

Mrs. Greatorex had fallen into ill-health for some time past now ; in fact she was slowly dying of an incurable complaint. But for not liking to leave her, Mr. Greatorex might have hastened down as soon as the sad news reached him of his nephew's premature end. I say he "might," but Mr. Greatorex was himself only recovering from an attack of illness, and was scarcely strong enough to travel. And so *he waited at home with all the patience he could call up*, understanding nothing but that his nephew John, who had been as dear to him as were his own children, was dead.

I am suggesting that the "proving love" as a nice message from my wife to me is contained in the sentence about "waiting at home with all the patience he could call up." It is in accordance with messages I have been getting from my wife through Feda and Belle [Mrs. Brittain's control] to the effect that she is doing so. Turning over the page, I found on page 34 as follows—I commence at line 14 :

It was a very large house : it had been two originally. In the old old days some thirty or more years ago, Mr. Greatorex had rented only one of the houses. *As his family and his business increased*, he bought the one he occupied and the next adjoining and made them into one.

There is a middle-aged woman connected with the shop. I don't know about her health—she's not a robust person. The details of the surroundings seem fairly accurate. I enclose Feda's drawings [see above] and one of mine for comparison. I have to pass three meat shops between

Oxenhall and this shop. A board over the shop has W. H. Bendle on it. Higher up the street I noticed a ladder and found that a workman had just finished colour-washing in yellow the outside of a house, and was beginning to paint. The street goes narrower where the shop is and also higher up. There is the "archway to the George Hotel" about 50 yards from Bendle's, on the other side of the road; and about another 50 yards further on, but on the shop side, a footpath goes through Newent Churchyard and down a narrow lane over a small stream of running water. I was not sure of this, as I hardly ever use this path, but have been to see.

To this note were appended the two following confirmatory statements:

I.

On September 25 I inspected the two windows of Mr. Bendle's shop. The contents of the windows were as stated by Mr. Irving.

R. R. FARMER.

Yew House, Newent,
11.10.22

II.

This is to certify that the 3rd book from the left, top shelf in the library at Mr. Bendle's shop in Newent on Sept. 25, 1922, was *Roland Yorke*. The books are opposite the counter.

P. BENDLE.

Sept. 25, 1922.

It does not seem necessary to reproduce Mr. Irving's drawing (referred to above); it is in substantial agreement with Feda's sketch.

§ 5. "THE SUM TOTAL OF LIFE."

On January 24, 1923, Mr. Irving had a sitting with Mrs. Brittain, at which there was an attempt at a book-test. Nothing at all definite was given in regard to the contents of the book, but a short passage from the record of this sitting is worth quoting here.

Extract from Sitting with Mrs. Brittain, January 24, 1923.

Sitter: Rev. W. S. Irving. *Recorder*: Mr. R. R. Farmer.

BELLE.¹ She's going to help Fedra to give you some messages you've got to find in your bookcase. . . . She going with Fedra to find you some message applicable to you in some books in your bookease. . . . (Pause.)

W. S. I. I wonder if Belle's gone.

BELLE. I've come back. She says, "It isn't in the bookcase, it's on your desk." I should say they've been moving something while you've been away. She says, "It's on your desk, and you'll be so glad."

Note by Mr. Irving.

The interest of this is that on the next day I had Leonard sitting, when a book-test was given through Fedra from the place indicated on my desk. The message was applicable to me. . . . Fedra has never before taken a test from the books on my desk, though Belle has once before tried to.

Extract from Sitting with Mrs. Leonard, January 25, 1923.

Sitter and Recorder: Rev. W. S. Irving.

FEDRA. This is at home. It doesn't look to Fedra like a bedroom, but it's a room with a table in the middle, a room more like a sitting-room you sits in. As you sitting at table, you sits almost faeing the books that she means. That's how you sit there sometimes, do you see? Now, she says, do you think you recognise the place?

W. S. I. One of two.

F. This isn't just one shelf or one table with books on.

W. S. I. There are two lots of books there.

F. One lot is about that height (Fedra indieates about 4 feet).

W. S. I. Isn't it a little higher?

F. She says, "I was just going to say not lower—it might be a little higher." And, do you know, but have you been knocking some nails in, or altering something there?

¹ Mrs. Brittain's usual 'control.'

W. S. I. No.

F. Dora's got a strong feeling of something that would suggest that, suggest it, she thinks you'll understand that. As you look down, do you look on something white?

W. S. I. Yes.

F. That what I see—white. And the light from the window comes in a little sideways—not right on to the books, do you see? Looking at the floor just there something seems to want mending. Dora's pretending to look downwards, wants renewing, mending there, particularly just there, which you will see when you look. Now, Mr. Bill, you understand the books about that height? Take first book you touch (Feda waves her hand slightly to the left).

W. S. I. Left?

F. Take it all and open it at page 41. On the upper part it speaks of removing, removing and change. It reminded her very much of circumstancees connected with you and her a long time ago, when she was on the earth. "And turning over to page 50, near the top of 50, there seemed words which implied that we were not sufficiently long enough time together." She says, "Words there imply, and it *was* true." Lower down same page, she says, "You know the old saying 'And they lived happily ever after,' well—they're not quite those words, but something that mean the same thing," and Dora wants you to think of it as a prediction of your future together. . . . Dora says, "The whole thing, the sum total of our lives, is incorporated in those pages of this book. Just on those particular places on the pages." You got that?

W. S. I. Yes.

F. She's got such a strong feeling something's coming loose close to these books. She feel you want to fix something up better. It's close there.

W. S. I. Not the pile of books on the top?

F. No.

Note by Mr. Irving.

The room described is my dining-room. To the right front of where I usually sit is my writing-desk with a row of books along the top. To the left front is the sideboard, but there are only two or three books and papers on that. The desk is clearly indicated; it stands at an angle between the window and a French window, so that the light does not fall directly on the books. On Friday, Jan. 26, being still in town, I read this test to Miss Newton and remarked that the book from which the test was taken must be one of two, *Kelly's Clerical Directory*, or Mortimer's *Helps to Meditation*. I had referred to both books shortly before leaving home; and, so far as I could remember, *both had occupied the place of end book at the left-hand side recently*. I did not know which I had left there. On verifying the test, I found that the end book was *Kelly's Clerical Directory*, nearly 2000 pages. On page 41, near the top, middle and bottom, it is all "removal and change," for it is a list of Curacies and Incumbencies, held by various Clergy. The same, however, would apply to half the other pages; and there is nothing corresponding to the script on page 50. I then tried the next book, Mortimer's *Helps to Meditation*, Vol. II., with the following results: Page 41, commencing in the 4th line, "The earth bringeth forth fruit of herself, first the blade, then the ear, after that the full corn in the ear. But when the fruit is brought forth, immediately he putteth in the sickle, because the Harvest is come." On page 50, $3\frac{1}{4}$ inches from the top of a page $8\frac{7}{8}$ inches in depth, I found: "Sin, as a necessary result, caused the death of the body by introducing that seed of decay which resulted from the Fall." Lower down the same page, about an inch more than half-way down: "The life of the Soul is its Union with God, in which it finds at once the attainment of its perfection, *and the consummation of all its desires.*"

With regard to the details mentioned in the room, I had not been knocking in any nails, but the French window had been sticking, warped by the damp, and it

had to be hammered at every time it was opened. It is painted white, and is just opposite where I sit at table. A mat against the window is, I see, wearing badly. I have found nothing coming loose close to the books, but the back of the sideboard, nearly three yards away, wants securing tighter. My question as to the height of the books was put because I knew there were a lot of books on the sofa in the window, but these are only $1\frac{1}{2}$ feet above the ground. I have only Vol. II. of Mortimer's work.

It is unfortunate in this case that there seems to have been some confusion between the first and second books in the row on the desk. However, as Mr. Irving's note shows, this confusion may have been due to the recent moving of the books and not to a mistake on the part of the communicator or Fedá. Of the three main points in the test the second and third are the best; for the statements made as to the passages indicated are fairly definite and the passages quoted by Mr. Irving correspond to these statements; they are the kind of thing we might expect from the clues given. As to the first point, although the words "change and removal" cannot be said to be inapplicable to the Biblical passage about the harvest, yet these words are not quite what the passage would seem naturally to suggest. A slight straining is required to make the answer fit the riddle. I mention this weakness because it is one that is often found in book-tests. It is characteristic of what—if we are to make a rough classification—we may call second-class as distinct from first-class tests.

§ 6. "DAY HOURS OF THE CHURCH" AND
LAMB'S "TALES FROM SHAKESPEARE."

Extract from Sitting with Mrs. Leonard, August 10, 1923.

Sitter: Rev. W. S. Irving. *Recorder:* Mr. E. J. Dingwall.

FEDA. There's another place she's going to in your house, but this is more than one shelf—more books all close together. Fedá going in a room, as if books like to the left—on the left.

W. S. I. Where ?

F. That way. (F. points to left front.) One, two, it's the third shelf she's taking. Just close to where the books are—so's to help you—I don't know what you call it—pretty near to side of them feels something like a roll—standing upright, not lying down—that way. How can I 'splain ?

W. S. I. Draw it. (Sitter hands writing-pad to Fedra who draws what seems to be a representation of a roll or cylinder standing upright.)

F. That's him ! He shaped just like that. Fedra call him a roll 'cos he shape like a roll, but might look like that, something rolled up in that form just like what she's drawed ; and a piece of furniture, something curved down [or back],¹ (Fedra draws in the air something suggesting the curved back of a chair) not straight back. The walls are either very pale colour, or white. I seem to get all white. I thought at first pale grey, now white. She told you third shelf ? It's counting up, not down.

W. S. I. I know where this is.

F. One, two, three, four, five. It's the fifth book from the left, on the third shelf. Page 4, 4, 8, 48—near the top. That be nice test, that will. Fedra like that. You know Mr. Charley ? [Colonel Baddeley]. It fits him. It's to do with him. But, she says, it will remind you of something he had talked to you about. As well as being a reference to him, something that fits him personally, it will remind you of important conversations, rather particular important conversations you had with him. Perlin, Perlin, Pearliness. Don't think I've got it quite right, Dora. There's a name, she thinks it's a name. Yes, I'm sure it's a name—a peculiar name, sounding like Pulliness, Pulliness, Palliness. [Also recorded as Palisen, Perlisen.] She didn't get it from the page 48, she got this from the beginning of the book, and the word head, head, close to it. On the outside of a book close to, within a span

¹ There is a doubt here as to the reading of the record.

of this book, she was very much reminded of growing things, things that grow: "Extending growth," she says, "was impressed on me so strongly." A little to the right of the test-book was a book that seemed to her to have a good deal of poetry in. You're not showing me proper poetry! That's not proper poetry, no! There's something a little bit different about this poetry to ordinary poetry. It is not good English poetry that rhymes. Not "Mary had a lamb."

W. S. I That doesn't rhyme!

F. "Three bags full, Have you any wool?" That rhymes! This doesn't. Short lines, and longer lines. She nod her head when I say it didn't rhyme. She says, "Quite right." It's poetry that there would be a good deal of difference of opinion about. Thirteen, but on page 13 there is quite a—what? Quite a good description in a few words of your life with her before she passed over, and what it meant, and what it still means, she says. The way you still look at it, and the way she still looks at it.

Note by Mr. Irving.

This is my drawing-room. The books are, as described, in shelves, to the left front as you enter the room. On a chair about six feet to the right of the book-shelves, lay a large roll of paper 19 inches long by 4 inches in diameter. This roll I knew to be there, and to be, as I found it, lying on its side, not standing up as described by Fedá. The back of the chair is something like the description. The walls are white and gold, the ground-work white with vertical gold lines—the latter somewhat faded. The 5th book from the left, 3rd shelf up, was *Day Hours of the Church*. Following the custom my communicator generally adopts of omitting the pages of Introduction in Roman numerals, I examined page 48 of the book itself. It is in double columns. Line 14, left-hand column, in a page of 49 lines, is "I shall not die, but live." The communicator spoke in this sitting of having seen Colonel Baddeley [who had died in the pre-

vious April]. I have had many conversations with him about life after death.

Page 1 of the book proper is largely taken up by a picture representing, I think, the Judgement. At the bottom of the picture, among many other figures, an angel is pulling up people out of a pit. In one person only the head is visible; in two head and neck. There are short lines of print at the side. . . . Within a span of the test-book on the shelf below is *Flowers of the Field*, by Johns. Title outside. The next book but one to the test-book is Lamb's *Tales from Shakespeare*. The book is not poetry, but on a few pages—including the test page—the Shakespearean text is quoted. Page 13 contains a verse from Ariel's song from *The Tempest*. On this page, 13, I found the words, "Nothing now remained to complete his happiness." This point I consider definite and accurate.

To this note is appended a confirmatory statement as follows :

I certify that I met the Rev. W. S. Irving on his return from London on August 11, 1923, and further accompanied him to his house.

The books *Day Hours of the Church*, Lamb's *Tales from Shakespeare*, and Johns' *Flowers of the Field*, were found as stated by Mr. Irving. The references to the respective pages in the books are as described by him.

R. R. FARMER.

Yew House, Newent, Glos.,
Aug. 30, 1923.

On receiving Mr. Irving's record of the above sitting I wrote to him saying that it seemed to me an odd coincidence that Feda should quote the line "Mary had a lamb," apparently apropos of Lamb's *Tales from Shakespeare*, and I thought there might have been some attempt to refer to the title of the book. Mr. Irving replied as follows :

Oct. 17, 1923.

It is indeed a curious coincidence—if it is a coincidence—that "Mary had a lamb" should be quoted by Feda in

connection with Lamb's *Tales from Shakespeare*. It is, however, weakened somewhat by the fact that Feda has, I know, once before quoted to me "Mary had a lamb" in connection with poetry. On the other hand, since sending in the script, I have examined the book again, and find that on the cover it says, "By Charles *and* Mary Lamb." The word "Lamb" is practically obliterated by wear and tear. My attention was drawn to the coincidence by Mr. Dingwall as well as by yourself. I had missed the point. I wonder if the book was chosen deliberately by the communicator knowing that "Mary had a lamb" was in Feda's mind, and thinking therefore that it would be easy to get the title through? . . .

W. S. IRVING.

It is perhaps worth noting that although most of the passages quoted in Lamb's *Tales* are in blank verse, and therefore unrhymed, the particular passage which appears on p. 13, a verse from Ariel's song, is rhymed. This fact seems to have escaped the communicator's notice. Probably the intention was merely to indicate in a general way the nature of the verse with which the book was concerned.

§ 7. COWPER'S POEMS.

Extract from Sitting with Mrs. Leonard, November 22, 1923.

Sitter : Rev. W. S. Irving. *Recorder* : Mrs. Savy.

FEDA. Now, Mr. Bill, she's got another book-test from home. . . . She's going to a place she's taken books from before at home, not a bedroom, but a room you sit in, like this kind of room. Only, Mr. Bill, it's much lighter-looking room altogether. Mr. Bill, I think it's because the walls is lighter than these; and do you know the book-shelves? As you come in door, just go 'cross, and they're there. (Feda points straight ahead.) You can walk straight to 'em. You know the shelf you would call the lowest? Well, she's taking that one, and she's taking the 1, 2, 3, 4, 5th, the 5th book from

the left, page 68, page 68, near the top. Oh, what a funny thing! Refers to note-takers! On the lower part of the same page describes what she feels like—what Dora feels like—when you find something that's really evidential after a sitting. [Note 1.]

And then she went back on this shelf to the 4th book—that's the next to the one she's been in. She opened that right at the beginning, the very beginning; she found there were such appropriate words applied to the impressions and the sense of her presence that you get at home. Mr. Bill, "I must tell you she's trying to make me see this book, see inside of it, and it doesn't seem to be the beginning of the proper reading, something that comes right at once in the book, before that. [Note 2.]

And, Mr. Bill, have you got a Saint's? Have you got a book about Saints very close to this one, because I get the idea of Saints from it, and Mrs. Dora keep saying, "That's right, that's right. The idea of Saints." [Note 3.]

Also close to the 5th book—the first one she went to—there's a book that she feels doesn't belong to you. But it must, or he wouldn't have it there! She says, "Never mind, say what I say." She senses strongly it belongs to some one else, an older man than you, some one who's passed over. She shows me a letter W in connection with this. She tried to write the name and I saw a large W commencing it. "The book will give you the clue to that at once," she says. Spotted book, spotted book, spotted book. She also felt a book, she's going to call it a spotted book. She felt it must be a book, when you opened it you found it all over spots inside. Like measles? "No, no," she says, "I don't know what gives me the idea of spots." . . . Dora says, "I can't say I really saw the spots in the book." I must go slowly. [Note 4.]

[Another book-test was then given which is omitted

here, as the page does not seem to have been correctly indicated].

Near to where these books are, is there anything left lying there looking like bits of coal?

W. S. I. Shouldn't think so.

F. I got to tell you. She kept touching something that she couldn't make out, like bits of something, they were black, looked like small bits of coal. But perhaps you'll look there? See if you can see what she means, and she says, "That's what they seemed to me they were—coal." Yes. Mr. Bill, have you got something there that she would feel connected with her sittings?

W. S. I. I don't think so.

F. She says, "Yes, yes." She says you've forgotten and it's a good thing you have. Directly you get there you'll be reminded of her sittings at once and of Fedá. You've also got the wrong date, wrong numbers or something there, wrong date. Something Dora felt as if she wanted to pull down, and take away. You have left it there and it doesn't mean anything now. Wrong dates. [Note 5.]

Notes by Mr. Irving.

1. The room is my drawing-room which is papered with light-coloured paper; the only book-shelves are to the left front as you enter the room. I very seldom go to this shelf, and had not for a long time, nor had I any idea what books were on the shelf. The 5th book from the left on the lowest shelf was Cowper's Poems. I have not read this book. Page 68, second line, I found the words:

"prescribes the terms."

There are 35 lines on this page. Line 20, which is on the lower part, therefore, of the page, is:

"The tidings of unpurchased heav'n create."

And line 22 contains the words "all language at a loss." Both these sentences would fit the test.

2. The book was *King Henry IV. Part II.* Inside the

cover I found a Coat of Arms; and underneath, in good-sized letters, the words:

“Non sans droict.”

I am told that “Not without reason” is a legitimate translation. “Not without right” would also do.

3. The second book from the left on this shelf was *The Vision of St. Christopher*, by Fryer, and the 3rd book from the left was *The Little Flowers of St. Francis of Assisi*.

4. The “spotted book” is undoubtedly the 1st book on the left on this shelf. It also proves to be a book that does not belong to me, but to my father-in-law, Mr. R. W. E. Whitehead, and which I did not know was in my possession. The book is *Nouvelles*, by Alfred de Musset. The covers are mottled and spotted and the inside of the covers, and the first and last sides of the fly-leaves are mottled also. Inside the book is written in French a short note from my father-in-law to my wife asking her to take care of the book for him for a time. It is dated 30.7.15. The name “R. W. E. Whitehead” is also in the book. It has been stamped in. After the lapse of eight years I cannot tell whether I have seen these things before or not. I think probably I have, almost certainly. Mr. Whitehead is still alive.

5. There were a few very tiny specks of what appear to be coal close to the shelves. This is curious, as it is long since I have had a fire in the drawing-room, and the grate is near the door. A new photograph of Mrs. Leonard is on the piano, one which in September I told Mrs. Leonard looks like her when Fedra is controlling. The calendar on my wife’s writing-desk is left at September, 1918, as she left it. The last two points of course were known to me.

I have included this test mainly on account of the knowledge shown concerning the room in which the books were situated, and especially for the reference to the “spotted book.” The attempts to describe the contents of the books seem to me to suffer from the defect to which I have already referred above (see p. 208); too much “interpretation” is required.

§ 8. "MAKING OF MAN."

Extract from Sitting with Mrs. Leonard, April 30, 1924.

Sitter: Rev. W. S. Irving. *Recorder:* Mrs. E. J. Dingwall.

FEDA. They've [the Psychical Researchers] got some new books there. A new book. Wait a bit. That'll be a awful hard one! Mr. Bill, there's some one in that room, the Psychical 'Searchers' room, has got a new book which has been there, and she would think was quite new, and had not been read before at all. It was put down there on a table and left there.

W. S. I. Gently.

F. Left there and she felt it might not have just been there, but left there a little while without any one thinking anything very much of it one way or other. She says, "Have you got down those 'ticulars?"

W. S. I. Yes.

F. She want you to try and get it clear as you can about this book. From the feel of the book it seemed to refer to psychic matters, but to only a side of them which would interest certain people—would not interest everybody—she doesn't think. And she opened the book page three, three. Page thirty-three. And on that page—wait a minute—good description of place? Try again. Was a very good description of a place, and not only of a place, but of a state or condition in which she, Dora, is now living. And on the same page it speaks of breaking down difficulties, breaking down barriers. Dora says, "Struck me that's what I've been doing by getting through to you—wasn't put in that way, but it fitted very well." She says, "It's an argumentative kind of book." She says, "It opens in an argumentative strain." That's not nice! And each time she looked into it she seemed to get the element of argument. Wait! "But just at the beginning," she says, "but I don't think the first page—I took it to be on the one, two, three, on the

third page, there was a reference to"—what, Dora?—to cross? Wait a minute. To cross? No! There was a reference to—oh dear!—to cross-correspondences. Wait! Or at least, she says, "words which meant that." One might almost call this book a history. Not an ordinary history, but a history of people—the things they'd done—as well as a catalogue—not cat and dog—catalogue of facts. Not really an interesting book, she says, only interesting to some people.

W. S. I. Wait.

F. She says, "When I touched it, I had a strong feeling of some one who's passed over. Once before I gave you a test from this place which was connected with some one who's passed."

W. S. I. Yes.

F. "So," she say, "like that way. When I felt that again, I thought I must speak of it, as you will be able to place it." Do you think you've got all that down?

W. S. I. Yes, but we should like to know where the book is, if possible.

F. Can you say where the book is? She says, "It was quite a new book—just put, not on a shelf, but on the top of a table." Dora says, "I don't know if I'm right in saying table. It's not in the middle of the room, it's on a shelf or something against a wall, but it was—" Wait a minute! 'Tis naughty of you, Dora, you know they've got to write it. She is still talking! It was put in such a way that it would not be noticed by everybody, so would not be likely to be taken up or disturbed in any way, and it was lying by itself. Seemed to her only been there a short while, Mr. Bill. She says, "You see I don't think it worth while taking an ordinary book-test from these rooms." She says, "I'm sure it's better to take an exceptional book, a new book, that people would not have read or looked into."

W. S. I. I see.

The description quoted above was identified by Miss Newton as referring probably to *Making of Man*, by Sir Oliver Lodge. Concerning this book Miss Horsell, the Assistant Secretary, notes :

Sir Oliver Lodge's book *Making of Man* came from the Publishers a few days before Easter [April 20]. As it was addressed to the Editor, I put it aside on the top of the cupboard at the back of my writing-desk, as far as I can recollect. It remained there over the Easter holidays until I gave it to Mrs. Salter on Thursday, April 24.

E. M. HORSELL.

May 21, 1924.

My own recollection is that after Miss Horsell showed me the book on April 24, 1924, I left it at the S.P.R. Rooms, but whether in Miss Newton's room (Miss Newton being away at the time) or in Miss Horsell's room, I cannot say. On April 26, 1924, I wrote to Mr. W. Whately Smith about reviewing the book, and on May 6, 1924, the book was sent to him from the S.P.R. Office. These dates are proved by the post-books. Only one other quite new book was received at the S.P.R. Rooms at about this time, and to this book very little of what was said at the sitting applies; only such general statements as that it refers to "psychic matters," a statement which would apply to almost every book found at the S.P.R. rooms.

The passages in *Making of Man*, to which reference seems to be intended, are as follows :

(Page 33.)

The Universe is one: it is not so much a sequence as a co-existence. What we call "the next world" is co-existent and simultaneous with this.

(Lower on the same page.)

We may not fully understand why we should have had to enter into this relation with Matter, an apparently alien thing which, as all artists know, has to be coerced to represent our ideas, and manipulated to display our conceptions. But evidently the episode of earth-life is of

importance; we can surmise that the difficulties we encounter in Matter, the troubles caused by our animal-ancestry, and all the struggle and effort which is here necessary, even for maintenance, have a training and disciplining effect.

With regard to the statement that "it's an argumentative kind of book," "it opens in an argumentative strain," it may be noted that the preface begins with the words: "The arguments of this book are," and the book as a whole may be said to be argumentative in tone. The allusion to "cross-correspondences" is not very clear, but the reference is apparently to the title-page of the book upon which appears Sir Oliver Lodge's name, followed by a list of his titles, degrees, etc. It is mentioned among these that he is a Corresponding Member of several foreign Societies.

The reference to "corresponding Member" may possibly have suggested "cross-correspondences," although there is of course no allusion to cross-correspondences as they occur in scripts. The title-page is not actually numbered, the printed numbering beginning with page 7.

To explain the statement that "one might almost call this book a History. Not an ordinary history, but a history of people—the things they'd done," the following page-headings may be quoted from Chapters III. and IV.: "The Coming of Man; The Rudiments of Life; The Rudiments of Sense; The Rudiments of Mind; Primitive Forethought; The Development of Man; Creation in Literature; Science and Poetry; The Present Condition."

The following passages are also taken from these chapters:

(Pp. 79, 80.) The gradual growth, from mere creature comfort, working through long periods of development up to a higher potentiality, is thus depicted by F. W. H. Myers in his poem called "A Cosmic History," in which he rapidly traces the evolution of living creatures from the dust of the earth, and then the mysterious incoming of Mind. . . .

(Pp. 100, 101.) To realise the possibilities latent in

man, we must attend not to the average or the general body of mankind, but to those geniuses of the race whose achievements stand out as signs and symbols, or portents, of what the average may in time attain. . . . When one visits a library, one feels overpowered by the industry and minute care and labour which has gone to make it what it is. Picture galleries, libraries, cathedrals, show what has been so far accomplished. But beyond and above all that industry we can recall to ourselves higher and more unique achievements, in expressing human emotions, in understanding human character and actions, in penetrating into the secrets of Nature. It must suffice to cite three typical instances—Beethoven, Shakespeare, Newton—and leave the rest to thought and imagination. Already the development of man has been prodigious.

The statement that the book gave the communicator “a strong feeling of some one who’s passed over” presumably refers to the fact that it is dedicated “To the Memory of my Friend F. W. H. Myers and of my Son Raymond, his Pupil, with Gratitude for their Help.”

With regard to the position of the book the communicator at first says that it was on “the top of a table”; subsequently she corrects this and says “it’s not in the middle of the room, it’s on a shelf or something against the wall.”

The cupboard on the top of which the book lay until April 24, 1924, as appears from Miss Horsell’s statement, is against the wall of the room. Where exactly the book was at the time of the sitting on April 30, 1924, cannot now be ascertained, as I have indicated above, but we may take it as established that it remained at the S.P.R. Rooms until May 6, 1924.

It appeared desirable to obtain evidence as to what normal knowledge of the book Mrs. Leonard might have had at the time of the sitting, and accordingly Miss Newton wrote to Sir Oliver Lodge, on May 21, 1924, to ask whether he could say whether Mrs. Leonard had a copy of his book, *Making of Man*, and whether he had

himself given her one. Sir Oliver Lodge replied as follows :

May 22, 1924.

I have no reason to suppose that Mrs. Leonard has seen my book.

I keep a list of all those to whom I have sent a copy—over 100—but her name is not on the list.

I think she occurred to me, and I refrained. If I ask her if she has in any way seen it, I know that she will answer truthfully. I will ask her.

OLIVER LODGE.

Subsequently Sir Oliver Lodge sent us Mrs. Leonard's reply to his question as follows :

May 23 [1924.]

I have not seen a copy of your latest book *Making of Man*, but heard of it first through a journalist who lives next door, and who called and asked me to lend him a copy. I intended getting one—in order that he might read it—as well as myself—as he is a nice man who is spreading knowledge of the subject.

I should love to have a copy of the book, but am afraid it might influence my mind, or rather people would *think* it did, which is almost as bad.

It may be best for me *not* to read it at present, so that I can truthfully affirm I have not done so.

I would rather leave it to you. It is a great temptation. Your lecture interested us so much, we feel we want to read *Making of Man*. Perhaps it is best for me to know nothing about anything! Novels seem to be the only mind-diet approved for me—by the other side. . . .

GLADYS LEONARD.

The lecture referred to was a lecture on "Mind and Matter," given by Sir Oliver Lodge at the Steinway Hall on February 6, 1924. It is reported in *Light*, February 16 and 23, 1924.

§ 9. "INFELICÉ."

*Extract from a Sitting with Mrs. Leonard,
Tuesday, September 23, 1924.*

Sitter: Rev. W. S. Irving. *Recorder*: Mrs. Dingwall.

FEDA. Don't know how he's going to get that! Is it in London? Dora says, "This is a little bit difficult to explain to Feda, but this is a place in London, a room in London, and you could verify these things either to-night, or in the morning, because you'll be in the place where the books are." Now it's not the Psychical 'Sealers' place, and it isn't—you know where Mr. George used to be—'tisn't there, but she's just going to put it as a place you're going to be in to-night.

W. S. I. To-night?

F. Yes, to-night. So there can't be any mistake about it, because you're going to be there to-night. Mr. Bill, she must get the description of the room right here. You go in at the door, and cross the room to the right, not opposite, but to the right. (Feda indicates crossing the room, not to a point opposite the door, but to the right front.)

W. S. I. Little to the right?

F. To the wall opposite the door, but the books are slightly on the right. Dora was a little puzzled as to these books being on ordinary shelves—some irregularity about them. An arrangement of them made her feel she must measure, instead of trying to find the shelf. She says, "I should judge it to be about 4 feet from the floor," and she says she thinks she's probably right, 'cos, she says, "I was rather good at guessing little things like that when I was here." Look! 'Bout that was what she felt, and she thinks that 'bout 4 foots. (Feda indicates height on the screen behind Mrs. Leonard. We measured later and found that the place indicated was 48½ inches from the floor.) She says, "On a line with bottom of this thing, so look after, the top one here, just underneath him." She says

she guesses that to be 'bout 4 feet. "Now you take the books as usual from left to right," she says, and she took the fifth. As she opened the book, the very beginning, she had the feeling it must be a Bible. Then she discovered it wasn't, but that certain words, and the names given, were well-known Biblical ones, and that you could discover them at the very beginning of the book, and even before you began the actual reading matter. Then, she said, look at page eleven, and you will see a description of evening, things one does in the evening, things that happen at night. Got a strong impression of night from this page. Thought she saw the word "soft" on the lower part of the page. She felt a very peaceful condition from it, as of words suggesting peace, and—wait a minute—she turned over the page, and looking down the next page she came across a very good description of a picture that you got at home, Mr. Bill, a picture you're fond of too, you're fond of. She says, "Not a new picture, one you've had a good long time, but the important part of that book-test."

W. S. I. Did you say "That is" ?

F. "That is." Now do you think you've got that clear ?

W. S. I. I *shall* be in one room rather like that, but not quite, and one I *might* go to that is like it ; which is it ?

F. The one you *might*, but you are going to. As if she's pushing you. You're almost as bound to go as you are to the other room. I think Dora *expects* you to go there, Mr. Bill. Yes, she is, Mr. Bill. You must go.

W. S. I. Right, I'll go.

F. Then Dora says, "Funny thing, it's not good enough to get it out of the other one."

W. S. I. That quite answers that.

F. "Now, she says, you've got all I said about the fifth book, page eleven, about 'peace' and so on, turn over page and then the description of the picture at home." [Notes 1 and 2.]

Now, Mr. Bill, on this same line of books, but a little

more to the right than the books she's told you about, she kept being reminded of some one. She says, "Some one I have spoken to you about before, a Canon, Canon." She doesn't mean a gun, she means a gentleman. It's some one she spoke to you about quite a long time ago, she says, and she felt strongly that his name, or referenee to Canon, was on the outside of a book just there. She says do you remember the man she means?

W. S. I. Yes.

F. Because there's something else about him as well, do you see? Take the seventh book from the left, the next but one to the one you had before, and, she says, look at page thirty-seven, thirty-seven—you've given that page several times before—she seems rather fond of sevens! "On that page thirty-seven, you'll find a slight description, not a long description, a short description, of the circumstances connected with that man which I tried to speak to you of some time ago, and which I had been rather worried about." She says, "Do you remember that my test then was spoilt?" She says, "You understand, don't you, to whom I am referring?" Get it clear.

W. S. I. The Canon.

F. Yes. She says, "Get it quite clear, and ask her if you're not clear. Be sure and ask her. It's a clear reference to eircumstances that I helped you with some time ago in connection with him."

W. S. I. I remember all that.

F. "Now a book towards the left again—going back to the left—the title might be applied in a complimentary sense to my evidence, and please don't think I'm conceited about it."

W. S. I. Oh no.

F. She says, "I've got to say that, it's part of the test." She says, have you got it down exactly as she said it? About "conceited"? "Because you would when you see what the word is," she says.
[Note 3.]

Will you enquire if a ladder's been desired for that room, or if a ladder's been in it lately?

W. S. I. Desired or been in it?

F. Desired and been in it. "I got the thought of a ladder so strongly in that room." [Note 4.]

Damp, damp, been something wet or damp in this room, which she could feel, as though she wanted to dry something up. Got that?

W. S. I. Yes.

F. Wet or damp. [Note 5.]

And also Dora says, "You know that I hate dead insects." She didn't like insects when she was here. Nobody does in this country! She hopes they've left him there. There was a large dead insect close to the books, and she has an idea it will still be there. "His presenee wouldn't be evidential," she says, "if it were not near the books—but it is." [Note 6.]

Cheese, eheesc. I don't know what you mean! Cheese, eheesc. Wait a minute! Is eheesc to do with this same thing? Cheese. Dora says, "I got such a peculiar feeling in this room of eheesc." She says, "You know I've got to give these absurd thoughts." She says, "I looked all round and couldn't see what it was, but I got the feeling cheese, eheesc." Do you know, Mr. Bill, she says when she's seen or felt a *silly* thing like that before, she's generally been right. [Note 7.]

Would you look round too and see if there's a picture of a crown in the room? She says, "I kept feeling and visualising a rather magnificent crown." She says, "I wonder if I'm right using that word 'magnificent.' The idea I got—something very important, a very important crown, not just a dual one, but some very important crown." Is that right? Yes. [Note 8.]

Hidden poetry. She felt strongly that there was some poetry in this room, but as if hidden away—probably put into a box or drawer, in the room. She says, "I could sense poetry in the room, but I

couldn't see it anywhere. I know it's covered up in the room—shut up in something—and I felt that it was closed up in something *dark*. Not a light cover, but a dark.

W. S. I. Colour?

F. Cover. [Note 9.]

Oh, typed. Paper with typing on in this room.

Wait a minute! Paper with typing on in this room, or else, she says, print that was made to look like typing. [Note 10.]

And she says, "Feathers, feathers." Wait a minute, please! She says, "I felt feathers, as if there was a bunch of feathers, not one feather only, but something like a group or bunch of feathers." None of these will be in your mind, Mr. Bill. She's purposely felt the things that would not be in your mind. Dora's very clever at sort of missing those things. [Note 11.]

W. S. I. She's very clever generally.

F. Yes, she says, she knows. And what? Wait a minute then! Now, Mr. Bill, that's all for that room, but she's got some more tests she's going to give you before she goes home. . . . She says she always listen to what Feda call you. You know, Feda call you Bill. She more polite. She say Will. Well, this name "Bill" she's going to present to you in large letters to-night.

W. S. I. Something new, sounds bad, in a way.

F. She's going to put the word—she knows she can—in great big letters just in front of you, in such a way that you can't avoid seeing it, nor can you mistake it.

W. S. I. I like that sort of thing.

F. "So," she says, "you needn't go looking for it. It'll be just there in front of you, very large." She says, "Very large."

Now, be careful over this! She says, "As you're looking at that, you'll be also surrounded with something to do with politics. 'Least you'll have been thinking of them a second before—such a little while

before, so the idea of politics is to be considered as well as the fact of the name being there." Now, she says, she's not sure if you'll have had to discuss it, or read about it, but she knows the idea of politics will be very much mixed up with the name. She says, "This working along the line of association interests me very much," she says. Wait a minute! [Note 12.]

Oh! Short of vegetables! Short of vegetables! Wait a bit! Mr. Bill, can you remember saying just lately about being short of vegetables?

W. S. I. Yes, I said some one was.

F. Dora didn't know what you referred to, but she heard you say "short of vegetables." The reason for mentioning that is that you'll be reminded to-night about the same thing. It'll make you say it again, "Oh, short of vegetables." Perhaps he'd better buy some and make sure! No, Dora says, that would spoil it. No, you couldn't take any with you, Mr. Bill. She says you'll know exactly what she means. [Note 13.]

Mr. Bill, she says such a peculiar thing. It's because of something you were thinking of, she saying it. She says, "Of course babies who are not born have souls, babies who don't live properly." But, Mr. Bill, she's saying that rather specially. It's something you were thinking of a little while ago.

W. S. I. Yes, I remember.

F. She thinks you would. She says, "*They do.*" Wait a minute, Dora, please. . . . [Note 14.]

Extracts from the D. G. I. Control, which followed.

D. G. I. There's another thing I wanted you to remember—about seeing some old friends who reminded you of me. I wanted you to know I was there. I wanted you to remember that, Will.

W. S. I. Is that the place where the book-test is?

D. G. I. Yes.

W. S. I. I thought it was.

D. G. I. You shouldn't have mentioned it. People I like, you know.

Will, not at the present moment, but I felt that one of these was ill a little while ago. Not so much now, Will. I'm not asking this, I'm only putting it in the form of a question—did they ask you, or tell you, about a friend of theirs that passed over lately? Oh no, you might hear that now. Some one they're very interested in.

W. S. I. They didn't tell me anything.

D. G. I. A man. Will, you'd better ask. I think it's only just occurred. It will be *most* interesting if it's occurred and they haven't heard yet. Will, you'd better tell them, I think, because it'll make them look out for it more.

W. S. I. Is it a very close relation?

I can't tell. I only get the thought, the vibration, that some one has passed over quite recently, a man. When I'm away from here, I shall probably know everything. [Note 15.]

Notes by Mr. Irving.

1. In order that the identity of Mr. Y. (pseudonym) may not be discovered, I have been obliged to disguise certain details in my notes on these tests from his house. Full names and facts have been given to the Secretary of the S.P.R. Mr. Y. is the son of some old friends of mine who live in a parish in which I used to be interested. Mr. Y. is now married and lives in town. In recent years I had met him but seldom, and at the time of the sitting knew nothing of his business or occupation. I had visited his house for the first time and dined with him and his wife on the Sunday immediately before the sitting, and after dinner we had talked on psychical matters. I told him some of my experiences in research, and said that it would be interesting if my eommunicator would give me a book-test, or other tests, from his house. My wife had known him in life fairly well. Mr. Y. at once suggested that should I get any tests of that nature, I should come round straight to his house after the sitting, and take "pot-luck" at dinner. I did not of course examine his books, and neither in the book-test just

described, nor in the impression tests that follow, does there seem to be any material that could have been known to me, save in the case of the one or two minor points that are noted.

2. Fedá's description of the room left me at first in doubt as to which of two rooms was intended, my bedroom at my London rooms, where there is a book-shelf opposite the door, or the drawing-room at Mr. Y.'s house. The answer to my question as to whether I must, or might, go to the room that night settled this point. There are in Mr. Y.'s drawing-room two sets of book-shelves, one opposite the door, the other to the right front as you go in. The latter are indicated. They do not start from the floor, but are over a bureau and have glass doors. The shelf which approximates most nearly to the description is the second shelf up. Its height from the floor is 50 inches. The fifth book from the left was *Infelicé*, by A. J. Evans Wilson, Nesbit and Co., Ltd. On the title-page I found the names Tiberius, James and St. Elmo, and the words "The Grace of God." On the first page of the reading matter, numbered, however, page 7, "Hannah." On the pages numbered 17 and 18, Cyrus and Solomon. On page 8 was the Biblical quotation "sounding brass or tinkling cymbals," also I found the words "to baptise" on the same page. On the page numbered 11 I found nothing as described, but counting the pages from the beginning of the printed matter (a method my communicator seems to adopt at times) we come to page 9 as the eleventh page. Here I found a description of certain "things that happen at night" as follows: "The glare of the fire, and the mellow glow of the student's lamp fell full on the pale features." On line 26 of this page of 48 lines, not counting the heading—that is, rather more than half-way down the page—was the word "soft." On page 8, which touches page 9, when closed, were further references to evening and night. "Good-night, Miss Elise." "It was a tempestuous night in the latter part of January. . . . As the night wore on, the wind increased in violence . . . the hands of the china clock on the dining-room mantel-piece pointed to nine." On the bottom line of the page

numbered nine were the words "your words of benediction." Turning over the page, I found on the sixteenth line of the page numbered ten, the word "violets." I have in my drawing-room at home a good-sized framed painting of a mass of violets, mingled with forget-me-nots and maiden-hair fern, in the form of a horse-shoe. This painting my wife and I bought and framed ourselves, some 25 years ago, when buying things for our first furnishing. I am very fond of it, not only for association's sake, but also because it is a beautiful piece of water-colour work.

Confirmatory Note by Miss Newton.

I have verified the above allusions in Mrs. Y.'s copy of *Infelicé*.

The incidents related in the first chapter, which occupies pp. 7-16, take place in a parsonage on a wild and stormy evening. A bright fire is being kept up and the "pastor's" supper kept warm. When the pastor returns, he is informed that a stranger is waiting to see him in the library. "Before you go in," said his sister, "let me give you your supper, for you must be tired and hungry." But the pastor says he must first see the visitor, whose errand may be urgent. She is a woman with a "sweet though tremulous voice" and "large soft brown eyes." After rather an excited and stormy interview on her part she refers to the parsonage as "this sanctuary of peace."

I. NEWTON.

Notes by Mr. Irving (continued).

3. More than one Canon has been spoken about in my various sittings, but I recognised the "Canon" meant here by the sentence about "a test then" having been "spoilt." This particular Canon was Vicar of the parish where Mr. Y. lived some years ago. The sentence "on this same line of books" is unusual. I found no mention of this Canon's name on the outside of any book to the right on this shelf, so tried the shelf below. On the shelf below and one and a half feet to the right was a pile of books placed horizontally on the shelf. The top one, which was only one and a half inches below the shelf above, and

forty-eight and a half inches from the floor—the height originally given through Fedá—was an album containing newspaper cuttings which had been pasted in. On pages three and seven Canon — is mentioned by name, his actual surname being given after the word Canon. It is not a common name. On page eleven I found his photograph among a group of people. In another album immediately below the first, on the second page, were photographs of the interior and exterior of his church. . . . A book towards the left was “Good Words.” It was on the test shelf.

Mr. Irving then goes on to discuss the reference given at the sitting to the seventh book from the left in the original shelf. In regard to this reference there seems to have been some confusion and the details are not given here.

Notes by Mr. Irving (continued).

4. I went direct to Mr. Y.'s house immediately after the sitting, only stopping for tea *en route*, and verified these tests. Mr. Y. said that about a week before this he had found that the lamp hanging from the ceiling wanted cleaning, so went and fetched the steps. Also about five weeks before ladders were being used in this room, the drawing-room, by men white-washing the ceiling.

5. On Monday, September 15, a water-bottle had been upset on the bed in the room above and everything was soaked and had to be aired.

6. We could find no dead insect in the drawing-room near the books. On Sunday, September 21, Mrs. Y. tells me that she thought she saw a spider in the dining-room cupboard, but left it, as she is frightened of them.

7. Mrs. Y. had got some frightfully strong cheese, and had been talking about it every day, she tells me. On the day of my sitting she had bought some milder.

8. A good-sized vase in the room of old Worcester parrot china has a crown on its base. The only other crowns we could find were on the buttons of Mr. Y.'s uniform in a photograph.

9. Mr. Y. had hidden some poetry of his own in a

dark-covered book behind the left-hand bookcase border. The border projects, so that the book was out of sight. Also there was some poetry written by Mr. and Mrs. Y. together in a bright red-covered book in a sliding drawer in a desk in this room. I had no idea myself that they ever wrote poetry.

10. On my asking about this Mr. Y. first handed to me a book called *A Practical Course of Touch Type-writing*, by C. E. Snaith, and then put before me a bundle of bills for decorating and furnishing which were typed. By showing me the latter he fulfilled, it would seem, a prediction given later in the sitting (see above p. 243 and note 12 below). I knew that expensive decorations had been done recently.

11. Mr. Y. went straight to the bureau under the right-hand bookcase, and brought out a large bunch of feathers.

12. During dinner at the Y.'s, and before verifying most of these tests, Mr. Y. remarked to me that the crush in the Tube had been great that night when he returned from work. This gave me the opportunity to ask what he was doing now, and where working. He replied, "In a Parliamentary Office at Westminster." The subject of politics was thus introduced. It must have been half an hour later, however, before the bills were put before me as described above.

13. In verifying these tests I missed this one, and it was not till I got back to my rooms that night and went again through my notes that I found it. About three weeks before the sitting a neighbouring vicar had come to lunch with me at my vicarage, and my housekeeper had provided three or four different kinds of vegetables. My friend had remarked that he wished he had vegetables like that, but the fowls destroyed his. This I told my housekeeper and she gave him a vegetable-marrow to take home. At dinner at the Y.'s that night the only vegetable had been potatoes. At dinner there on the Sunday before there was also eelery.

14. On Sunday, September 21, at dinner we had talked about various theories with regard to the soul, transmigration, absorption, etc. Mrs. Y. had asked me if I thought

that babies who die after birth and before baptism go to Heaven. Mr. Y. had remarked, "My wife's very keen on a brand-new soul for every baby that's born into the world."

15. Mrs. Y. had been taken ill in June and had had to go away early in August. I believe though that this had been spoken about on the Sunday before the sitting.

On my enquiring about the "friend" said to have "passed over," Mr. Y. told me that on September 20 he had been shocked to hear that his cousin's wife's father had been killed in a motor accident. He had read this in the paper. He can scarcely be called a "friend," but the occurrence impressed Mr. Y. strongly because of its suddenness.

W. S. IRVING.

Corroborative Statement by Mr. Y.

I certify that the Notes to the above test are correct, and that I was present when the test was verified.

(Signed) [E. Y.].

In spite of some confusion and inaccuracy here and there the above record, taken as a whole, affords striking evidence of apparently supernormal knowledge. The fact that Mr. Irving had dined with Mr. and Mrs. Y. at their house a few days before the sitting may have established a necessary link, but, as Mr. Irving himself points out, a considerable part of the knowledge shown cannot have been derived from his mind.

It is unfortunate that in regard to the most precise point given in the book-test described above, the reference to things done in the evening and the occurrence of the word "soft," there should be some doubt as to how the pages are to be counted. This is a constantly recurring difficulty in book-tests, as readers of Mrs. Sidgwick's paper will remember. If, as communicators allege, the tests are carried out by "weighing up" the pages, and not by reading the actual printed number, the difficulty seems unsurmountable.

It is of interest to note that at this same sitting on September 23, 1924, another successful book-test was

given. (from another house) in which there was again a verified reference to a particular word. It is a fact, which many sitters with Mrs. Leonard and other mediums have doubtless observed, that good evidence tends to be concentrated in particular sittings; in other words a "good" sitting is likely to be good throughout and a confused sitting confused throughout.

Further Extract from a Sitting with Mrs. Leonard, September 23, 1924.

Sitter : Rev. W. S. Irving. *Recorder* : Mrs. Dingwall.

FEDA. Now then, she's going home now. She doesn't like to leave you without going home at all, "gives you something to do, when you get back," she says. Wait a minute! Now, Mr. Bill, she's not going to her old place. You know two or three times running lately she's gone to one place. She's going to another room. Wait a minute! Have to be rather careful. You have mentioned this room before though. Wait a minute! How are you going to get that? Rather large chest of drawers in it? She's going to another room, and she was looking round to show me something about it, and she says, "Large chest of drawers."

W. S. I. I know the place.

F. Wait a minute! Now what does that mean? Mr. Bill, do you understand if there are some books near the chest of drawers? For she keeps on about the chest of drawers. Mr. Bill, she is moving her hand rather high. I feel like higher than the chest of drawers itself, not in the drawers. You'll have to count from the left, take the first book you come to on the left. The beginning of this book she got the idea of spring-time. Very clearly and distinctly, as if the word had popped out at her. Now, wait a minute, please, Dora. She then went to page one, figure 0—ten. That's a nice number to be sure it's right, for you can't get 0, one, but you can get one, 0. Just near the top of the page certain words could refer to marrying again. At the bottom of the same page—then she stopped

and said, "You can put down re-marrying if you like, but I like the words better marrying again, it seemed to fit in." At the bottom of the same page there's a little message, just a few words, that Dora doesn't want to say much about, but that you will take as a personal message, something she would like to say to you. Not a very evidential one, but it fits in with the time of the year. Have I got that right, Dora? It fits in with the time of the year, she says.

W. S. I. Yes, I understand.

F. And in this same book, 46, on page 46, there's a what? There's a further reference to the same thing, only in a more evidential way. Wait a minute! It specifies—that's right—it specifies a reason for her wanting to send you a personal message just now.

W. S. I. *The reason?*

F. A reason. Not your words, Dora. You wouldn't say 'em like that. Dora says *just now*, Mr. Bill, is rather important time of the year. It's an anniversary, well, it's a double one, isn't it? she says. She looks at you and says, "Will, it's a double one." "Now, she says, Will, you heard what I said, it's a double one." She said, "I had to get that in purposely." Wait till he's put that down, Dora. Because on the outside of a book there—close to the one she was quoting from is a book whose title conveys her meaning exactly, about a double one; repeating her words a little differently, but the same sense exactly.

Note by Mr. Irving.

I verified this test by myself, without a witness, because I gathered from the script that it was intended to be a "personal" rather than an "evidential" book-test, and it is extremely difficult to get books witnessed properly here without causing local talk. I find that the test is evidentially strong, however, and that there is no reason why I should not make it public. I have therefore sent

the book to the S.P.R. Secretary to examine, and have certified that the book "The Shakspeare Birthday-Book" was found by me in the position described. The book I recognised from the description given through Feda as having been taken from a row of books on the top of a chest of drawers in my bedroom at home. No book-test has been given before from this room, but the room has been described. In the middle of the chest of drawers is a work-basket of my wife's. To the right of the work-basket is a short row of five books, to the left a row of seven books. The first book counting from the left in the left-hand section was "The Shakspeare Birthday-Book." I have never read the book, but at times have glanced into it. It belonged to my wife, as did nearly all the books in this room. It is not however the Birthday-book in which my wife entered the dates of her friends' birthdays. That book is next to it on the right, and is called "Children's Birthday-Book." At the beginning of the "Shakspeare Birthday-Book" on the first page of the Preface, which is numbered 5, I found near the bottom of the page,

Faster than Spring-time showers
Comes thought on thought,
And not a thought but thinks on dignity.

On page 10 the fifth and sixth lines from the top, counting the heading,

O Time, thou must untangle this, not I;
It is too hard a knot for me to untie.

At the bottom of the page—save for the last two lines—is the following which I take to be the personal message:

There is a tide in the affairs of men,
Which taken at the flood leads on to fortune.
Omitted, all the voyage of their life
Is bound in shallows, and in miseries;
We must take the current as it serves,
Or lose our ventures.

On page 46 I found the lines:

So part we sadly in this troublous world,
To meet with joy in sweet Jerusalem.

My mother died on September 29, 1912, and my wife on October 25, 1918—hence the words “It fits in with the time of the year,” and “It’s an anniversary. . . . It’s a double one,” in the script. The phrase “sweet Jerusalem” is not one my wife would have used when on earth. I take the first personal message to be one to persevere in psychical research while I have the opportunity. The second personal message is obvious.

The book, the title of which is said to convey the communicator’s meaning exactly “about a double one,” must, I think, be the “Children’s Birthday-Book.” Death is at times spoken of by communicators as birth into new life.

The reference to a personal message to be found at the bottom of the tenth page does not seem to me a strong point; the verification is too indefinite; the statement made at the sitting suggests a message more immediately personal to Mr. Irving than an allusion to the importance of persevering in his psychical researches.

Nor does the point concerning the title of a book which is to refer to the communicator’s statement about “a double one” seem to me satisfactory. I should myself have expected from the statement made at the sitting some allusion to repetition, or at least to “doubleness” in some form. It has occurred to me that the communicator may have been trying to refer to the fact that there were two Birthday Books in the shelf, the one from which the tests were taken and the “Children’s Birthday-Book” standing next to it.

The quotation found near the top of page 10 contains words which might clearly refer to marriage, or to the breaking of the marriage bond; the idea of re-marriage is not clearly expressed. The other points in the test, as Mr. Irving says, are definite. Both Miss Newton and I have seen the “Shakspeare Birthday-Book” and verified Mr. Irving’s statements concerning its contents.

Below are two instances taken from Mr. Irving’s sittings in which an actual word given by the communicator was found at the place apparently indicated.

Extract from a Sitting with Mrs. Leonard, November 20, 1924.

Sitter : Mr. Irving. *Recorder* : Mrs. Dingwall.

FEDA. Second shelf, she means. It's the fifth book and it's page twenty-eight . . . on that page . . . the lower part . . . a bearing on history. I've a feeling of historical events, kings and queens.

This test was taken from Mr. Irving's drawing-room. The book was *Robinson Crusoe*. On page 28, on the third and fourth lines from the bottom of the page, were the words "History of the Wars of Charles XII., King of Sweden."

Extract from a Sitting with Mrs. Leonard, April 28, 1925.

Sitter : Rev. W. S. Irving. *Recorder* : Mrs. Dingwall.

FEDA. On the second shelf, you must take the fourth book from the left. . . . Twenty-seven, what are you suddenly giving twenty-seven for? She's giving twenty-seven, twenty-seven. Oh, Mr. Bill, it's the page. . . . Will you also notice if on this page, or the page facing it, if there's anything about cooking? Dora got a strong idea of cooking.

The test on this occasion was taken from the bedroom in London, where Mr. Irving was staying at the time. The book apparently indicated was *The Virginians*, by Thackeray. On the seventh line of page 27 were the words "a good cook."

§ 10. CONCERNING CANON PARKER¹ AND LECKHAMPTON.

I have classified the following incident as a book-test, because it falls under the general head of suggesting supernatural knowledge concerning printed matter. It more closely resembles some of the "newspaper tests" which Mr. Drayton Thomas has reported, both in his book and in an article printed in the *S.P.R. Journal* (Vol. XX. p. 89).

The present case is unfortunately of a kind which it is not easy to describe clearly without being long-winded, because such parts of the statement as are veridical are

¹ Pseudonym.

given in a fragmentary and disjointed way, mixed with a good deal of confusion. Canon *Parker's* real name is known to me and also to Miss Newton, but at Mr. Irving's request a pseudonym has been substituted here.

Extract from Sitting with Mrs. Leonard, January 23, 1923.

Sitter: Rev. W. S. Irving. *Recorder:* Mr. R. R. Farmer.

FEDA. All right, I'll tell him that. Do you know Dora's been helping some one who's passed over again? A man, not a woman. She says I must go steadily here. Just lately, quite lately, a man has passed over that Dora has been able to help, and he's passed over since your last sitting here; no one she spoke of then, no, no, no! That's why she wants you to go careful. The man had not passed over then. She wants me to be very careful, because it's a test. You have not seen this man for some time, Mr. Bill. He belongs to your earlier life, and you knew him better than Dora did. You were not living where you are now when you knew him, and he would be older than you, considerably older. Oh, wait a minute. I don't feel that he belonged to that part of the world where you come from at all, not now.

W. S. I. I've got that.

F. I get a letter C with him, C, and at one time he used to talk to you a lot and sort of advise you. You and he wouldn't always agree, you'd see things differently. You would like be naturally inclined to disagree with him, but I don't think you did. Why didn't he? Was he frightened of him? His position and age made it almost impossible for you to stand up and disagree with him. He was a tall man, large, rather bony frame, dark, but even then dark turning grey. I get a name like Black, Blaben, Blaeken. I have to give it to you as being Black, Blackburn. Feel he had a lot to do with that name, don't know if to do with a person or place; and the name beginning Cross, Crossley, I'm not quite sure of this, but it

sounded like Crossley, is linked up with it too. That name seems to be important, Mr. Bill. Cross, Crossley, Crus, Crosslan. Dora says, "This man has only passed over quite, quite lately. You might not even have heard of it yet. Don't try and guess." She always try to find out things you don't know. Yes, tell me? Oh! This man was the cause or part of the cause of a disappointment to you, a set-back to you. Have you got all that down?

W. S. I. Yes.

F. She doesn't suppose you'll know much about it until you hear about the man, then it'll bring it all back. Limiton. There's another name beginning with an L that's also connected with it. Not an ordinary name like Lizzie. It's like Limiton. Just keep that just as she's given it. Don't worry about it at all.

Note by Mr. Irving.

In spite of various incorrect statements I recognised the above as a description of a former Vicar of mine, Canon [Parker], Curate-in-Charge of Leckhampton, with whom I worked from 1909-1912. He is not tall, but short, and wiry and energetic. Canon [Parker] has now retired and lives in Devonshire.

W. S. IRVING.

Subsequently at Mr. Irving's request Miss Newton added to this note the following confirmatory statement:

Feb. 1, 1923.

When Mr. Irving read the notes of his recent sittings to me on Friday, January 26, 1923, he told me that certain allusions and descriptions applied, he felt sure, to Canon [Parker] of Leckhampton, and that he understood from what Feda said that he would soon hear of Canon [Parker's] death. My recollection is that Mr. Irving told me that he had not heard of Canon [Parker] for some time and knew nothing of his present conditions.

I. NEWTON.

Extract from Sitting with Mrs. Leonard, January 25, 1923.

Sitter and Recorder : Rev. W. S. Irving.

- FEDA. Do you remember if Dora was sometimes called by another name, not Dora? I get a feeling she was called something else.
- W. S. I. By me?
- F. By her people, do you see? She doesn't want you to call her something else. By her people she had sometimes been called by another name. Do you think you can find this out? Liu, Loe.
- W. S. I. Draw it. (Sitter hands writing pad to Fedra, who draws wildly several words beginning with L: Leelo, Lacey, better Fedra, Lumda.)
- F. Leek—she's got it down once. Then she says Lex, Leek, Le, Le, Luekri, Leekri, Luek, Leek. Mr. Bill, do you know there are *two* names beginning with L? *Two*. One's a bit longer than the other. Larry, Lach, Lachrun, Lerrican, noosance! She calls Leek-ton. She says I get the sound of it, but not quite right. Both names that would be connected with her earth life. Lechi. There's one starts with a sound like Lechan.
- W. S. I. Shall I tell?
- F. No! Better not. Lett. She was reminded of it when she was trying for a different name. She was trying and that reminded her. She says she was called by another name, but not Dora.
- W. S. I. Is this an attempt at the name?
- F. No! Leek, she's gone back to it. Lecture, lecture. It's like the beginning of lecture and it's something she's been interested in, very interested indeed. Then—I don't know why—she says "Not finished with yet." It's not a thing she's been interested in and won't be any more. There's going to be something happening that will keep up her interest, do you see? And isn't it something you've been thinking of lately? She seems to have got it through being with you, yes, she has; and she says she feels something rising out of this that she wants

to help about, that she'll have to help about in some way. She says she's always glad when she's given you a hint of something she's going to do. She says you say, "Ah! That's what she said in the sitting." Arising out of this word "Lek" is something Dora's going to help you with.

Extract from the same Sitting about an hour later, during a "personal control" by the Communicator, D. G. I.

W. S. I. Why did you talk so much about that place? Is it important?

D. G. I. There isn't any importance about it at all, I only wanted to make it clear to Fedra. One has to be definite sometimes to get the thing straight. None of it was important, but it was *evidential*.

(About a quarter of an hour dealing with other matters.)

D. G. I. Do you remember another place where there were two corners and at one there was an hotel and a post office, and a place they sold fruit and vegetables, close together between the two streets; and I used to go there a good deal at one time? To the side of it there was a blank place, waste ground, and a sort of Orphanage, Home or Institute close there too. You'll be going there soon again. Don't forget, to the side there's all waste ground.

W. S. I. Where we lived?

D. G. I. Yes, I went many many times down that particular bit of road.

W. S. I. Leckhampton Road Corner?

D. G. I. Yes. Don't you remember if you walked back again you'd go uphill a little?

W. S. I. No. [It was correct.]

D. G. I. I notice things more than you do.

It may be well at this point to sum up briefly what the statements quoted above appear to indicate. At the sitting of January 23, 1923, it is stated that a man, identified by Mr. Irving as Canon *Parker*, has quite lately died. In connection with him the letter C is given, the

names Black or Blackburn and Crossley, and another name beginning with L, which is said to sound like Limiton.

The letter C may be accounted for as a reference to Cheltenham, Canon *Parker* having been at the time of his association with Mr. Irving Curate-in-Charge of Leckhampton, which is a district of Cheltenham. Limiton is probably a first attempt at Leckhampton, which emerges more clearly at the next sitting. The names Black or Blackburn and Crossley had no meaning for Mr. Irving in connection with Canon *Parker*.

At the next sitting on January 25, 1923, the communicator passes from an attempt to give some name by which she herself was called to attempts at two names beginning with L, one of which is said to be "a bit longer than the other." There can be little doubt, I think, that one of the two names at which the communicator is aiming is Leckhampton, at which, as I have suggested, a previous attempt had been made on January 23. The first syllable Leck is given repeatedly and with emphasis, and Feda gets as near to the sound of the whole word as "Leckton" and "Leckan." With regard to this name it is said that the matter is "not finished with yet," something further is to happen which will be of interest in this connection, and the communicator will try to help. It is worth noting that in the course of her apparent attempts at Leckhampton Feda wrote the name "Lacey" and after it the words "better Feda," which seem to indicate that Lacey is a "good shot." Moreover, she states almost immediately afterwards "she's got it down once," which seems to imply that one of the names written is correct. But Lacey bears little resemblance to Leckhampton, beyond the fact that both begin with an L. This point is of some interest in view of the sequel. What this sequel was is indicated in a note written by Mr. Irving as follows:

On Saturday afternoon, Jan. 27, 1923, before leaving Paddington by the 3.15 p.m. train, I bought at the book-stall on the departure platform the *Daily Mail*, a Magazine, and *The Guardian* to read on the journey. At home I take in *The Church Times* only of the weekly church papers, but on my return journeys from town I sometimes

buy *The Guardian* instead, as my copy of *The Church Times* is awaiting me when I get back. The last time before this when I may have done so would be Nov. 18, 1922. I had not bought *The Guardian* since nor had I seen one so far as I know. I at once looked to see if the name of our old friend and vicar, Canon [*Parker*] was in the Obituary Column. It was not. On reading through the paper I came to a letter by Canon [*Parker*] on the subject of the New Lectionary.

W. S. IRVING.

In the light of this subsequent development Mr. Irving concluded that what the communicator was endeavouring to say at the sittings of January 23 and 25 was that Canon *Parker*, with whom he had for some time been quite out of touch, would very shortly be brought to his notice, as he in fact was by the letter in *The Guardian*, the statement that Canon *Parker* was dead being a mistake on the part of Feda. Mr. Irving suggests that the repeated references to a name beginning with the syllable Leek cover attempts to allude not only to Leekhampton but also to Lectionary, the subject of Canon *Parker's* letter in *The Guardian*. Mr. Irving may be right on this point, but it is one which must remain conjectural. It is rather against his theory that one of the few indications given in regard to these two names is that one is "a bit longer than the other." Of the names Leekhampton and Lectionary neither has any marked advantage, the first having eleven letters and three syllables, the second four syllables but only ten letters.

On the other hand, a closer examination of the contents of *The Guardian* of January 26, 1923, the number containing Canon *Parker's* letter, does suggest that it is from this source that some light on the statements made at the sittings of January 23 and 25 may be obtained. It will be remembered that in connection with the man who has "passed over quite lately" the name Crossley was given. A short passage from the sitting of January 23, 1923, may be quoted again:

" . . . The name beginning Cross, Crossley, I'm not quite sure of this, but it sounded like Crossley, is

linked up with it too. That name seems to be important, Mr. Bill, Cross, Crossley, Crus, Crosslan. Dora says, "This man has only passed over quite, quite lately."

In *The Guardian* of January 26, 1923, the first of four "In Memoriam" notices records the death of "Charles Crosslegh," for many years Vicar of Bradninch in Devon, and after his retirement "a familiar and honoured figure in the cathedral and city of Exeter." It seems at least possible that where Feda went astray was in attaching the idea of recent death to the man identified as Canon *Parker*, whereas it should have been attached to the name "Crossley." It may further be suggested that the reason why the name Crossley was given rather than another as an indication of the contents of *The Guardian* was that Charles Crosslegh, like Canon *Parker*, is associated with the County of Devon. The place where Canon *Parker* now lives is at no great distance from Exeter.

Another point suggesting that at the sittings of January 23 and 25, 1923, there was an attempt to indicate the contents of *The Guardian* of January 26, is that printed in large type at the head of the contents sheet in this number of *The Guardian* are the words "Concerning a Fact of Nature. By T. A. Lacey," this contribution being apparently in the nature of a "special article." It will be remembered that the name Lacey was written at the sitting of January 25, 1923, and emphasised by the words "better Feda." It is at least an odd coincidence that of the names given at these sittings two names otherwise unaccounted for, namely, Crosslegh and Lacey, appear prominently in the copy of *The Guardian* bought by Mr. Irving on January 27, and containing Canon *Parker's* letter. The only name given on January 23, 1923, which remains quite unexplained is "Black" or "Blackburn." On March 9, 1923, Miss Newton addressed the following questions to Mr. Irving, to which he replied on March 10:

(1) When did you last see or hear of Canon [*Parker*]?

Answer. So far as I can remember the last time I saw Canon [*Parker*] was in Gloucester in the spring or summer

of 1921. A few weeks later I heard that he had left the Diocese. I don't know when I last heard of him, but not for months. I am out of touch now with Leekhampton where we worked together.

(2) Is it true that "at one time he used to talk to you a lot and . . . advise you, and that you and he wouldn't always agree . . . but . . . his position and age made it almost impossible for you to stand up and disagree with him"; and that "he was the cause, or part of the cause of a disappointment to you, a set-back to you"?

Answer. Yes. The description here was so accurate that there was no doubt at all in my mind who was being spoken of. Canon [*Parker*] was very democratic in views, in touch with modern thought, keen on furthering re-union with Nonconformists, etc. On many points I was not myself in sympathy with his outlook, as I am naturally conservative-minded. On the other hand he was my Vicar, a Canon of Gloucester, and one of the most important men in the Diocese. I had a strong personal admiration for him, and my position as his Assistant Curate made it necessary for me not to put forward my own opinions. Canon [*Parker*] must have been about twenty-five years my senior. At one time he was the cause of a disappointment to me, for he refused to recommend me for a particular post that I was anxious to get. We have always understood, however, that later on he recommended me for my present benefice, and I am surprised that this was not mentioned instead of the disappointment.

(3) Does Feda's description of Canon [*Parker*] remind you of any one else, "some one who has passed over since your last sitting"?

Answer. No.

Mr. Irving's statement (see his note above on p. 261) that to the best of his knowledge he had not seen any number of *The Guardian* since November 18, 1922, is of some importance in view of the fact that letters from Canon *Parker* on the subject of the New Lectionary appeared in the issues of January 5 and 19, 1923, as well as in the issue of January 26, 1923.

CHAPTER III.

PICTURE-TESTS.

THE particular type of evidence with which I am concerned in this chapter is one which, so far as I am aware, is peculiar to Mr. Irving's sittings; at any rate no incidents of quite the same kind have been reported to us by other sitters. The evidence has been obtained mainly in sittings with Mrs. Leonard, but before describing any of these picture-tests, as they are called, in detail it will be of interest to quote a short extract from a sitting Mr. Irving has recently had with another medium, Mrs. Warren Elliott, not only because this extract affords some evidence of supernormal knowledge, but principally because it suggests a personal link between these picture-tests and the particular communicator from whom they purport to come, *i.e.* Mr. Irving's wife; it suggests, I mean, that the picture-tests are "in character."

*Extract from Sitting with Mrs. Warren Elliott,
November 18, 1924.*

Sitter and Recorder: Rev. W. S. Irving.

(After an excellent description of the communicator's character, Mrs. Warren Elliott continued:)

MRS. W. E. Was she in some ways almost childish?

W. S. I. No, certainly not.

MRS. W. E. Well, I want to tell you what she shows me. I feel I want to play with picture puzzles, bricks. I want to play with them. [She says:] "I have proved to you since my crossing I am still interested in picture puzzles, though in a much more sacred and helpful way."

Note by Mr. Irving.

My wife and I used at one time to go in largely in our spare time for trying to solve puzzles in *Tit-Bits*, *Answers*, etc. It was not merely an amusement, we were very

poor at the time, and large prizes were offered for correct solutions. My wife was much better at, and keener on, these things than I was. I have always considered her skill at giving tests a proof of identity, but I had never connected, consciously, till now her "picture-tests" given through Mrs. Leonard, with a special type of picture puzzle she was fond of. In these picture puzzles you had to find the names of towns or stations, etc. from a picture—for instance, take a simple illustration. A knight in armour crossing a bridge would be "Knightsbridge." About 60 of these would be given, most of them very difficult to interpret, and valuable prizes awarded to those who were most successful in elucidating the puzzles. In the "picture-tests" I have been getting through Mrs. Leonard a picture is described more or less in detail and I am told that I shall "see this picture" or "be shown this picture" almost immediately. I have now had a large number of these tests. I had three more on the day after this sitting. Most of these pictures are seen as described, though not quite all, and a few are too indefinite, also, for certainty.

It does not seem possible that Mrs. Elliott should normally know about these. She does not know my real name, and only three have so far been published of these tests—in the *S.P.R. Journal* for November, 1921.

The only other point which it seems desirable to record before passing on to the tests themselves is that Mr. and Mrs. Irving, being both of them much interested in drama, had been in the habit for some years before Mrs. Irving's death, of visiting the cinema together, this being the only form of dramatic entertainment easily available in the country parish where Mr. Irving lives. This habit Mr. Irving still keeps up.

It is worth noting that the first attempt at anything in the nature of a picture-test occurred at Mr. Irving's first sitting with Mrs. Leonard on January 25, 1921, at which time he was still anonymous to Mrs. Leonard. This case, of which a full account will be found in the *S.P.R. Journal* (Vol. XX. pp. 153 ff.) may be regarded as forming

a kind of transition between book-tests and picture-tests. The picture, subsequently identified as the one to which reference was intended at the sitting, was found in a book, *The Crimson Tide*, from which a book-test was given at the same sitting, and so far as that part of the evidence goes, the incident might well be classified as a book-test. But the communicator also emphasised the circumstance that at a place identified at the time of the sitting as the S.P.R. Rooms at 20 Hanover Square, London, W., Mr. Irving would subsequently have his attention called to a picture which would have a special meaning for him in connection with what had been said at this sitting. The communicator's words as given by Feda were: "Your attention will be drawn to a picture . . . I am going to make you look at a picture, and there will be something that will seem a link to you, will have a meaning for you, and you will know I told you beforehand." This statement was apparently verified on February 1, 1921, when the Secretary, Miss Newton, whilst discussing with Mr. Irving the record of his sitting on January 25, 1921, called his attention to a picture in *The Crimson Tide*, suggesting that it had a significance in connection with the book-test given at that sitting which Mr. Irving had hitherto overlooked. This allusion to a future event which the communicator claims that she is able in some way to influence distinguishes the incident from the normal type of book-tests and brings it into line with the series of picture-tests, subsequently given at Mr. Irving's sittings, several of which I shall now describe.

The first picture-test proper, apart from the transitional incident quoted above, occurred at Mr. Irving's third sitting on June 8, 1921. This incident has also been reported in the *Journal* (Vol. XX. p. 168), but it seems worth while to repeat it here :

§ 1. "THE DEVIL'S CLAIM."

*Extract from Mr. Irving's Sitting with Mrs. Leonard,
June 8, 1921.*

FEDA. And then she [communicator, Mr. Irving's wife] says :
"I want you to know you're going to see a picture

soon that will remind you of me in my earth life. I'll influence matters so that you're sure to see it. I did before, you know." . . . [Note 1.]

[*After a digression to another matter Feda returns to the subject of this picture.*]

- F. What? You're going with her where? To see some pictures? Perhaps he doesn't like pictures! She says she's going with you to see some pictures, many pictures. As if you're going to be in a place soon where there are a lot of pictures. Not in Psychological 'Searchers' rooms. No! Different kind of place altogether. Because there's something there she wants to make you look at there, a picture, that, when you see it, will remind you of the sitting to-day, of the fact of her coming to you. She'll be able to impress you immediately to look at the right one. There'll only be one that will fit it. [Note 2.]

Notes by Mr. Irving.

(1) During my visit to town I stayed with Mr. and Mrs. Whitehead, the father and mother of the communicator. On coming down to breakfast on the morning of June 9, the day after the sitting, I found the breakfast-room empty, and, while waiting for the others to come down, saw a large cabinet photograph of my wife on the mantel-shelf. No mention had been made to me of this photograph on this visit, though two months before Mrs. Whitehead had told me that she believed she had one somewhere that I might not have seen before. She had found it on the previous day, during my absence at the sitting, and placed it where I found it for me to see. It had been taken nearly thirty years before.

(2) On Thursday evening, June 9, getting back from town earlier than I expected, I went into a Cinema, the one almost next door to the "Hippodrome" at Catford. The second film shown was "'The Devil's Claim,' featuring Sessue Hayakawa." One scene was of a man visiting a "seer," apparently a female trance-medium. The sitting was shown on the film; medium on a sofa, apparently in

trance, sitter, but no notetaker. There was also what appeared to be a semi-materialisation. I had not looked to see what films were being shown before going, nor could anything of a spiritualistic nature have been suggested to me by the posters, had I looked at them. I went round next day to see. I had read no review of this film, and believe it was the first day it was shown there, Thursday. It was apparently American in origin. Though frequently I go to Cinemas, I cannot recall having seen before any sitting shown so strongly resembling in certain points an ordinary trance-sitting.

Mr. Irving has sent us corroborative statements from Mrs. Whitehead, and from the Manageress of the Cinema, but it does not appear necessary to print these statements here. They bear out what Mr. Irving has said in all essentials, and in particular the statement from the Manageress confirms his impression that the film in question, "The Devil's Claim," was shown at that particular Cinema for the first time on June 9, 1921, the day of Mr. Irving's visit.

§ 2. THE IKON CASE.

Extract from Sitting with Mrs. Leonard, August 10, 1923.

Sitter: Rev. W. S. Irving. *Recorder:* Mr. E. J. Dingwall.

FEDA. That's about the book-tests, but she got another one that she thinks of in connection with the book-tests, but you couldn't quite call it that. It's a picture-test. You have to show it more plainly, Dora. Yellow, gold, yellow, gold, looks like the sun. A picture suggesting yellow, gold, looks like the sun. Like a large, brightly coloured, then she says *aggressive* sun. Do you mean a boy? No! A sun! Do you see? Do you understand that? I don't know if this is a picture of the sun, but it looks like it. Close to, and partly, if not entirely, round the sun spikes, lines, bars, arc lines and bars of unequal length. White, white, white splashes, or lumps of something on the lower part of the picture. A man in old-fashioned dress, not a young man,

an elderly man in very old-fashioned dress, such as one doesn't see now at all—seem to be doing something with his hand. What she's doing look to Fedá as if he was catching hold of something like that. His hand, not flat to him. Do you see, Mr. Bill, he's holding it out a bit? There's a little lesson to read from this picture, rather interesting, she says, "But while I was looking at it I was rather confused as to whether it was two pictures touching each other, or close to each other, or whether it was all part of the same picture." She says, "You can understand what I mean, can't you?"

W. S. I. Yes.

F. You can understand that if you was looking at two pictures close together under rather difficult conditions, not seeing them very easily, you might easily take them for one. Station, station, seem to get the word station, the idea of station, as if picture connected with the word station. She says, Mr. Bill, she doesn't want you to go looking for it, she can make somebody show it to you like she did before—soon. Perhaps they [recorder has "you"] won't be aware they're showing it, or doing it, but she says, "I shall be responsible."

W. S. I. She's a marvel, Fedá!

F. (Draws in the air a figure something like a horizontal T.) Wait just a minute. She says, "Fedá will have to take this in my words. There's something holy, something suggesting the Cross which you'll be reminded of same time as the picture. A reminder of holy things, something to do with sacrifices too, sacrifice and leaves, and leaves, green leaves. Stone, stone, coming a long way round, long way round, a long way round. Not quite as it was intended. Difference." Have you got that down just as she said it? She says, "Because you'll be seeing it all soon and then you'll understand these funny remarks about it." Mr. Bill, that's all about the test, do you see?

Note by Mr. Irving.

On the afternoon of the day on which this sitting took place I walked down to Hunter Street to try to book a sitting with Mr. Vout Peters for September. The person who came to the door told me that Mr. Peters was engaged and that it was impossible to disturb him, but if I cared to wait he might not be long before he could see me. After waiting in a front room for about half an hour, Mr. Peters hurried in, followed by three people who had apparently been having a sitting. He seemed surprised to find me waiting, but barely pausing to say "Sit down a moment," strode across the room, and pointed to a picture in a corner which I had not noticed, saying, "These are the Ikons." Afterwards he showed us another Ikon in another part of the room which he called the "Veronica" head. It represented the head of our Blessed Lord as traditionally said to have been found imprinted on St. Veronica's handkerchief. On examining the first Ikon shown I found that it closely corresponded with the description given through Mrs. Leonard of the picture that I was soon to be shown. (See Plate I.) The Ikon was not large, approximately $10\frac{1}{2}$ inches by $8\frac{1}{2}$. It represented a full-length figure of St. Vladimir who first introduced Christianity into Russia. The Saint is depicted as wearing a crown and long flowing robes. Round his head is a halo as big as a penny, the golden rays of the halo are shorter at the sides than they are above the head of the Saint. St. Vladimir is represented as holding up in his hands a cross. The colouring of the groundwork of the picture round the Saint is gold, except at the base. In the background are cliffs and green trees. Immediately round the picture itself, inside the frame, is a strip of brown tin with some yellow markings on. The colour of the wall-paper has been white with red roses, but the roses have faded in colour and are now almost white—blotchy white. The Saint in appearance is elderly, he has a grey beard, and the style of his robes is of the type that one so often sees in coloured paintings of our Blessed Lord and His disciples. In a sense these Ikons may be said to be two



PLATE I.

pictures in one, as I am told that the picture proper is first painted and then a large part of it is overlaid with gold. They resemble somewhat closely in appearance Stations of the Cross. I had only once before this been to Mr. Vout Peters' house, on April 18 last, for a sitting which took place in the study at the back of the house. I remember that there were some Ikons in that room which I noticed then; and I have thought since that it is quite likely that I may have been shown those in the front room also, after the sitting. The picture of St. Vladimir, however, when seen this time, did not bring back to me any recollection at the time of my having seen it before, nor am I sure that I went into the front room at all then. . . . I had told no one but Mr. Dingwall that I thought of calling there to book another sitting on that day. The pseudonym that I have given to Mr. Peters is not one that I have used elsewhere. Mrs. Leonard knows my identity now.

The following corroborative statement was received from Mr. Vout Peters, contained in a letter to Miss Newton :

15.8.23.

On Friday, the 10th of August, 1923, at between 4 and 5, I invited a party of people, two ladies and one gentleman, to see some Russian Ikons I had in a general sitting-room I have in my house. I had been giving them a séance in my séance room, and after the séance they had admired some beautiful Ikons I have there. Hence the invitation to the sitting-room. When I entered the sitting-room I saw there a clergyman who had been to see me once before, whose name I do not know. I asked him if he would care to inspect the Ikons; to do so he had to cross the room, as he could not see the one I showed him where he was sitting. I did not know he was coming and he never has been in the room before. . . .

ALFRED VOUT PETERS.

With reference to Mr. Vout Peters' statement that Mr. Irving had never been in the room before, Mr. Irving wrote to me on October 25, 1923, as follows :

When I was in town last Miss Newton read to me Vout Peters' statement on the case. He says in it that I had never seen the Ikon before. I don't feel satisfied about this. In my statement I say I think it quite likely that I had. It is impossible now to be certain, but I still think it likely that I may have seen it and forgotten it. This does not diminish the value of the test owing to the way it was brought off, as you will see when you read it.

W. S. IRVING.

On November 23, 1923, Mr. Irving wrote a further note on the case, as follows :

Additional Note to the Ikon Test.

After sending in my notes on this test I was again reading through the latter part of the script, when it occurred to me that the words suggested that there was something else to look for as well as the picture. "There's something holy, something suggesting the Cross, which you'll be reminded of same time . . . something to do with sacrifices too, and leaves, green leaves. Stone, stone, coming a long way round. . . ." The following seems to be applicable: Some time about the end of 1916 or beginning of 1917, I had a letter from a lady in Norfolk, whom I will call Mrs. X, asking permission to put a Memorial to her son in my church at Oxenhall. The son had been killed in the war. Her first suggestion as to the form the Memorial should take did not seem suitable for our little church. It was ultimately decided that a large granite cross, about 14 feet in height, and bearing a figure of our Saviour in Sicilian marble, should be erected outside the church. This, at Mrs. X's suggestion, was to serve as a War Memorial for the Parish—not only for her son; and the names of all Parishioners who sacrificed their lives in the war were to be engraved thereupon. The Memorial was made by a firm in the Euston Road, brought down here, and dedicated by the Rural Dean at a service which I conducted, on June 14, 1917. A lady who was living with us at the time tried to take snapshots of the Dedication Ceremony; these were not, however, very successful. . . . On looking recently at one of



PLATE II.

these snapshots it struck me how very likely it is that my communicator was reminded of this scene by the Ikon. At the Dedication Ceremony there must have been a distinct resemblance to the picture, the cross, and the figure in ancient robes—myself wearing a cope, etc. Flowers and leaves are continually placed at the foot of the cross to-day by friends and relations of those whose names are inscribed thereon.

W. S. IRVING.

In one of these snapshots, which Mr. Irving sent us, the cross is seen, and in another (Plate II.) is the figure of Mr. Irving wearing a long cope which has a general resemblance to the priestly robe worn by St. Vladimir in the picture. Mr. Irving adds that the communicator, Mrs. Irving, was present when these snapshots were taken. "I remember she told me that she tried in vain to borrow the camera for a moment and take the snapshots herself." The Ikon is also reproduced in order that readers may judge for themselves how closely it corresponds to the description given at the sitting of August 10, 1923. The large "aggressive" sun can be clearly seen. With regard to Mr. Irving's suggestion that the reference to two pictures may be explained by the way in which the Ikons are painted, it seems to me that it is rather more likely to be due to a rather vague appreciation of the fact that there was more than one Ikon in the room. As will be seen by Mr. Irving's note another Ikon was actually shown by Mr. Peters to Mr. Irving and the other persons present, and he had in addition several other Ikons in his séance room at which his sitters had just been looking. The probability of this interpretation seems to be strengthened by the reference to "station," which immediately follows the allusion to seeing "two pictures close together." The second Ikon shown to Mr. Irving was, he tells us, a representation of the "Veronica" Head, and the incident of St. Veronica is commonly included amongst the "Stations of the Cross." On this point Mr. Irving writes :

Most of our favourite churches have Stations of the Cross, including one at which I was for a time Temporary

Assistant-Curate. Also my wife, when a girl, was at a Roman Catholic School at one time. Stations of the Cross were familiar things to her in Church worship, and she liked them.

With reference to any possible suggestion of collusion between Mrs. Leonard and Mr. Vout Peters, it is important to note that Mr. Irving did not go to Mr. Peters' house by appointment and only Mr. Dingwall knew of his intention to go there.

§ 3. THE HOUSE AND SHIP CASE.

Extract from Sitting with Mrs. Leonard, November 22, 1923.

Sitter: Rev. W. S. Irving. *Recorder:* Mrs. Savy.

FEDA. Wait a minute, 'cos I've got to see what you're showing as well as hearing. She's trying to show me something, and she wants me to see it very carefully before I say exactly what I think it is. "A country lane," she says, "very bright green, grass I suppose, each side of the lane, but something peculiar—this grass doesn't seem right, it seems the wrong colour." But grass is green, Dora! "Yes, I know, but wrong shade," she says. And a white and scarlet house. That would be a nice one! In the background, yet showing up very prominently in the picture.

W. S. I. Picture?

F. Yes, you didn't tell him it was a picture! "Yes," she says, "this is a picture, but I wanted Feda to get the idea of it. It's so important to be exact." She says as a matter of fact this is a picture she feels you'll be seeing at once—she thinks to-night. In an unexpected place—an unlikely place. She wants you particularly to notice the shade of green which she thinks is wrong. Now, Mr. Bill, she doesn't know whether this she's going to tell you is *on* the picture or *close to*—like round it, black and white stripes—a series of black and white stripes. Is there a window near it, Dora? She put her hand out close to the picture, Dora did,

she felt as if she were touching a window. She says, "It might be a glass door, it struck me as a window." Bron—Brun, and a word, she says, "I suppose it's a name—was suggested to me by this picture. It began with B. I seem to get a name commencing with Bron or Brun. This, I hope, you will understand too. Look for it carefully." He always does! She also felt—now how can I describe that to him? She says, "This may rather amuse you." Close to this picture, in the near assinity (*sic*) of the picture, something seemed to her a dangerous place. Something could be very, very dangerous. This feeling's very strong in her, Mr. Bill, a dangerous place. She doesn't want you to take it as a warning, or anything silly of that kind. A warning isn't silly! A warning couldn't be! But simply a test. This place of danger is connected with noises. Any moment you might hear startling noises; but look for the picture *first*. She says, "It's extraordinary how I can make you look at the thing I mean sometimes." "But," she says, "no, it's not extraordinary, because at home you often answer directly to what I tell you." She says, "You take my impressions wonderfully sometimes." . . . Mr. Bill, you may not remember this at the moment—have you been looking at a picture of a ship lately? Rather particularly looking at ships?

W. S. I. I saw an advertisement of one this morning.

F. I do not think it is important, but she just got it from your mind. You were a little impressed by the picture of a ship. This was not just an advertisement, but a picture of a ship. That's the right one, Mr. Bill, but you going to look at one that might easily be the duplicate of it to-night. Not the same one, a similar looking ship, and, she says, "I think it'll strike you as being similar at once."

Note by Mr. Irving.

In order that what follows may be fully understood I must briefly sketch my movements during this week. On

Tuesday, Nov. 20, I was at the S.P.R. Rooms going through some notes with Miss Newton. I remarked to her that I did wish I could see the film "One Exciting Night" again, as I had a minor point to verify before the "Noise" test could be published, and I also wanted my description of the film confirmed by a witness. On Tuesday, Wednesday and Thursday afternoons I was occupied with sittings. On Thursday evening I was looking for the red and white house. On Friday, having in the earlier part of the day finished my week's work, I thought I would have a few hours' recreation and take my sister-in-law, Mrs. Savy, to a show. Arriving at our meeting-place too early, and having to wait, I filled in the time by walking to the Palace Theatre to see what was on there. I found it was a film called "Down to the Sea in Ships." This was illustrated by many pictures outside the theatre of a large three-masted sailing-vessel with all sails set. There were eleven pictures of this ship on one side only of the theatre. This at once recalled to my mind a film, either, I think, part 1 or part 2 of the serial, "Japhet in Search of his Father," which I had seen a few weeks previously at the "King's" Cinema, Gloucester. I remember the ship, because I was particularly struck at the time with the beauty of the pictures of this ship in full sail and thought how different modern ships look. The ship I had thought of at the sitting was a three or four-funnelled Atlantic liner. I had seen that advertised at King's Cross Station prior to the sitting.

The "Palace" programme did not seem interesting, so after dinner I suggested to Mrs. Savy that we should go to the "Grange," Kilburn, as the music there is good. I did not know what was on, but had seen earlier in the week "Scandal" advertised there; I thought probably it would be still on. The piece proved to be "One Exciting Night"—the one piece necessary for me to see if the "Noise" test were to be published with my other tests. After the show we walked to Brondesbury and Kilburn Station. As I was getting our tickets Mrs. Savy said to me, "Why, there's your red house!" Hanging by the right-hand side of the ticket-office window was a good-

sized picture of a red and white house, the house proper being white, with bright red roof and chimneys. In the foreground is a country lane with a stile leading onto a road. Each side of the lane is bright *blue* grass. The station is *Brondesbury* and *Kilburn*. About five or six feet to the left of the picture hangs the Table of Fares, in, of course, what look like black and white columns. To the right and a little further off the Time-Table of trains. (I am not sure which side is the Time-Table and which the "Fares.") This booking-office is close to a very dangerous crossing, *Edgware Road*, as the road is very wide, there are no shelters half-way across, and it is at the foot of a long slope down which cars come very fast. It is almost under the railway bridge across which electric trains rattle every few minutes.

Later. I have discovered by looking back through last week's *Daily Mails* that "One Exciting Night" was advertised in that paper as being at "The Grange," *Kilburn*, in Thursday's and Saturday's issue. I myself generally read the *Daily Mail*, though I believe I missed it altogether on one day in the middle of the week, I forget which. Being very busy, however, I had not time to do more than skim through the paper. Certainly I did not consciously read the advertisement column of announcements on Thursday; and I consider it unlikely that I can subconsciously have noticed "One Exciting Night" advertised at *Kilburn*. The print is small. I was also most anxious to see the piece and could hardly have failed to grasp it, had I read it.

I should like, if I may, to put forward a theory concerning the events of this evening, Friday, November 23. If I interpret what happened correctly, I think that it was the intention of the controlling intelligence to make me verify these tests on the previous evening; but owing probably to my mind being over active and on the look-out for the red and white house, it proved impossible to impress me where to go. On the Friday, however, when my week's researches were over, and I was allowing myself a little relaxation, with a mind less occupied and strenuous, the chance was given. I think I am justified in assuming

that these three tests proving veridical one after another, as they did, is beyond chance-coincidence. If this intelligence be my own subconscious mind, which I find it difficult to believe, it would seem to have the power to see the sign-boards outside a theatre which I had not been near; to find out that a film necessary for me to see as soon as possible was being shown at a Cinema which I had also not passed during this visit to town; to describe, in very considerable detail, a picture which I may or may not have seen before, but certainly had not for months, as I seldom pass Brondesbury ticket office; and finally to steer me by mental impression from one place to another to verify three things in less than six hours. Once before I had a somewhat similar experience of three supernormal veridical impressions in one evening, but unfortunately in that case the material was too personal for publication, and also there was no witness.

November 26, 1923.

In reply to an enquiry from Miss Newton, Mr. Irving stated in a letter dated January 3, 1924, that

Mrs. Leonard knows nothing of my movements when in town. To the best of my belief she has no knowledge that I have ever been to Brondesbury or to the "Grange" Cinema at Kilburn.

With reference to this statement I wrote to Mrs. Leonard on January 21, 1925, asking her (1) whether she travelled much on the London underground railways, (2) whether she had been in recent years to Brondesbury and Kilburn Station, (3) whether she had any reason to associate Mr. Irving with Brondesbury. She replied as follows:

Jan. 23, 1925.

I have been once in my life to Brondesbury Station about ten years ago, at least I think it was Brondesbury, or Brondesbury Park. It is the station between Kilburn and Cricklewood.

I hardly ever go on the Underground. I have not been to Brondesbury or Kilburn Station since the time I went

in 1915—or late 1914. I have passed through Kilburn High Street in a car occasionally, but never been in the station.

No. I have never associated Mr. Irving with these places, nor heard him speak of them as far as I remember. . . .

GLADYS LEONARD.

Subsequently Mr. Irving made some further enquiries at Kilburn Station, the result of which he communicated to Miss Newton. She reports her conversation with Mr. Irving as follows :

Sept. 18, 1924.

This morning Mr. Irving told me that he made enquiries at Kilburn Station last night as to how long the picture had been there. He was told by the ticket collector that it had been there at least two years.

Mr. Irving remembers that about one and a half years ago he had an appointment with some one outside the station and had walked up and down at least a quarter of an hour waiting. He thinks therefore that it is highly probable that he must have seen this picture.

I. NEWTON.

To sum up the above incident : the four points to which Mr. Irving's attention was specially directed at the sitting of November 22, 1923, were (1) a picture of a ship which would remind him of another picture of a ship lately seen ; (2) a picture of a red and white house with a lane and grass of a colour which seemed unusual ; (3) a name beginning with "Bron," and (4) associated with the picture and the name a place described as dangerous and noisy. All these points were verified during the evening of Friday, November 23. It seems not unlikely that the name "Bron" given at the sitting may have unconsciously suggested Brondesbury to Mr. Irving, and this possibility is strengthened by the fact that he had probably seen the picture of a house outside Brondesbury and Kilburn Station some months before the sitting. The name "Bron" and his own unconscious recollection of the picture may have sufficed to turn his mind towards the "Grange" Cinema at Kilburn, when casting about for a possible explanation of the statements made at the sitting.

These circumstances do not, however, account for his apparently casual and accidental visit to the outside of the "Palace" Cinema where he saw pictures of a sailing ship and thereby verified another point in the test. Nor do they afford any explanation of the statements made at the sitting, which appear to be based upon a fairly exact knowledge of ideas lying dormant in Mr. Irving's mind and a consequent knowledge of what he might be likely or might be easily persuaded to do. And therein, as it seems to me, lies the special interest of these picture-tests. They appear to be intelligent forecasts based upon (a) a considerable knowledge of Mr. Irving's own thoughts and circumstances, (b) some knowledge of the thoughts of other persons, and (c) in some cases direct clairvoyance.

Whether these supernormal powers are to be attributed to Mrs. Leonard herself, or to Feda, or to the supposed communicator is a question which must, I think, be determined according to the general nature of the evidence obtained through Mrs. Leonard's mediumship; such tests as these do not in themselves afford strong evidence of personal identity, although, as is shown by the extract given from the sitting with Mrs. Warren Elliott, they are of a type which might readily suggest itself to a person of this particular communicator's turn of mind.

In regard to the above statement Mr. Irving wrote to me on January 19, 1925:

Your comment in the Ship and House Test as to the nature of the Directing Intelligences was anticipated by my communicator on April 19, 1923. I think her words are worth reording:

D. G. I. Isn't it funny I can lead you to things at times?

It shows I've power with you apart from the sitting. They surely wouldn't think it was the directing mind of the medium, would they? Have they thought she might be giving a sitting while you're looking, so she couldn't be directing your mind. No! It's just the happy, happy truth I'm with you and just getting things through in the best way I can, just enough to remind you I'm there.

§ 4. STOCK GHYLL FORCE.

*Extract from Sitting with Mrs. Leonard, April 30, 1924.**Sitter: Rev. W. S. Irving. Recorder: Mrs. Dingwall.*

FEDA. Could you show me what that is? A creek, a river winding? Mr. Bill, she showing me a picture of a r-r-river, a narrow, narrow river. Up the side of the river is trees and like scenery, country scenery, not a river in a town. And, she says, it's a picture that you're going to look at almost immediately; and which is very much like one that you have at home, which is not a fancy picture, but a—wait a bit—What? Wait a minute. A picture of a place you and Dora been together to. She says that the river part of it will not be stamped on your mind so particularly. I'm only describing that to you because it's in both pictures. The pictures are not copies of each other, but they're very like. [Note 1.]

[Feda then gave another picture-test of an old man in a curious dress, which was said to be also one that I should see "very, very soon" and of which it was said it "also has a duplicate at home" and "It's that that interests me." There was a picture in "The Eternal City" (see note below) that somewhat resembled the picture described, and that in one or two points reminded me of a picture at home, but was not definite or clear enough in detail to be evidential. W. S. I.]

F. Oh, what's those? Are they steel things, long things that sticks? I don't think he would be going to such a place! Mr. Bill.

W. S. I. Yes?

F. Wonder if you be going to a place where there are swords. That wouldn't be nice! What Dora calls "weapons." Dora has such a strong feeling of you in a place where there are swords, and weapons. I go slowly! And she says, "Put this: both old and new." "Old and new" is important, she says. She says, "I feel there will be two swords in a prominent position. That is what I would like you

to 'member," she says. Why is it dark in that place, Dora? While she's trying to show me that, I have a feeling, an impression, of shade and darkness. Yes, yes, that's right. Wait! She says, "Want you to remember that." She says 'tis important. [Note 2.]

Notes by Mr. Irving.

(1) The sitting ended at about 5 p.m. On the way to the station I remarked to the note-taker that I was reminded of the Lake District and that I thought that perhaps we might see the picture next day at Mrs. Brittain's. I had a sitting booked with her and I believed there were some pictures of the Lake District in a room there. My reason for mentioning the Lake District was that Feda's description had reminded me of two holidays that my wife and I had spent, in 1901 and 1902, at the English Lakes, where there are many narrow, woody rivers. We took a camera with us in 1902, and the particular snapshot of which I was thinking as answering to the description was one that I still have, of Stock Ghyll Foree, near Ambleside. About an hour and a half after the sitting, I went into King's Cross Cinema without knowing anything about what pictures were being shown, save that I saw outside the door that "The Eternal City" was billed. The Pathé Pietorial contained views of the Lake District. There were three pictures showing the little rivers of the district. I take it that the statement given through Feda that "the river part of it will not be stamped on your mind" was made because in my picture at home there is hardly any water. In summer these little "becks" become often nearly dry. At the Cinema there was more water shown.

(2) The comedy shown at the King's Cross Cinema was called "Don Quickshot of the Rio Grande." In the earlier scenes Don Quixote in armour is shown, mounted on a horse. Galloping up to an old gateway he thrusts at the gate-keeper with his lance, which is, I think, shivered by the blow. Drawing a long sword, he hastens to the rescue of a lady in distress, smiting vigorously; and with his sword spits two people at once. The scene then changes

from ancient times to modern. Don Quixote becomes Don Quickshot. An American cowboy has been dreaming of doing heroic deeds like people in the past. You see him practising shooting with the long bow. Later, in a house, a man draws a bowie-knife, and throws it at the back of Don Quickshot. I gather that another man was transfixed instead, for in the later scenes Don Quickshot is being pursued by the Sheriff. I have only once before been to the King's Cross Cinema.

Mr. Irving sent us a confirmatory statement from Mrs. Dingwall in regard to his conversation with her whilst walking to the station after the sitting and a programme of the King's Cross Cinema, which shows that on April 28, 29, and 30, 1924, the pictures shown included "Don Quickshot of the Rio Grande" and "The Eternal City." The Pathé Pictorial is mentioned on the programme, but there is no indication as to the nature of the pictures included in this section.

Mr. Irving also sent us his snapshot of Stock Ghyll Force, which shows a narrow white ribbon of water heavily shadowed by trees.

§ 5. EATING FRUIT.

Extract from Sitting with Mrs. Leonard, July 29, 1924.

Sitter: Rev. W. S. Irving. *Recorder*: Mrs. Dingwall.

FEDA. She says, "Do you remember a silly little thing I told you with regard to fruit?¹ You're going to be reminded of that in a picture almost immediately." She says, "I think quite quickly, within twenty-four hours." She says, "It will be quite a definite thing, an unmistakable thing, that you'll be forced to look at." What are you laughing at? She says, "I can't help laughing. I want you to remember the words *forced* to look at." You needn't look for it, Mr. Bill. She says, "*It's almost looking for you!*" She means something by that, Mr. Bill. I can tell when she means a little more than she can say.

¹ See above, p. 193.

Note by Mr. Irving.

I tried a new plan this time. In order that my communicator might know what my movements immediately after the sitting would be, I made a programme for myself, before leaving home, as to what entertainments I would go to on the evening after the sitting and the following evening. I chose the "Pavilion" Cinema at Shepherd's Bush for the Tuesday (July 29), and the Shepherd's Bush Empire (Varieties) for the Wednesday. I had no knowledge beforehand what pictures would be shown at the Pavilion Cinema, and was careful not to look at the advertisements. This programme I kept to. On Monday evening, July 28, 1924, the day before the sitting, I went to the "Grange" Cinema at Kilburn, and saw a film called "Fashion Row," featuring Mae Murray. On Tuesday morning, July 29, I received a note from Miss Newton asking me to send another copy of the "16 impressions Tests." By this letter I was reminded of the "Fruit Test" which was one of the sixteen. After the sitting I went to the Pavilion Cinema, according to plan, and did not discover till I got inside that the film which had just started was "Fashion Row" which I'd seen only the night before. I thought it best, however, to sit through it as I was there, and not to change what I had arranged to do. Half-way through the piece I found that I was looking at a picture in which Mae Murray, as one of the heroines, was looking after a fruit stall; she sells, or gives, a banana to a young man who asks for some, and then gets a large bunch of bananas to sell. I had of course seen this incident the night before, but not knowing that the subject of fruit was to come up, had forgotten it. After the performance I bought an *Evening News* to see, if I could, in what percentage of cinemas this particular film was being shown. I found that "Fashion Row" was advertised in seven out of the twenty-four.

One may suppose that the communicator's statement that Mr. Irving will be forced to look at the picture in question, that "it's almost looking for" him, is an allusion

to the fact that it was to be brought to his notice twice over on consecutive nights. As Mr. Irving mentions in his note, it had actually been brought to his notice on the night before the sitting, but not recognised by him at the time as having any interest or significance.

When I read a report on these picture-tests at a meeting of the Society on February 5, 1925, a question was raised as to the extent to which the tests could be regarded as affording evidence of the communicator's identity. On this point Mr. Irving subsequently wrote to me as follows :

Feb. 16, 1925.

In addition to the points you then mentioned there is the claim made in some of the tests that they are like pictures "at home." (This was said with regard to the "Battle" and "Narrow River"¹ picture-tests.) Or "will remind you very strongly of the Church at home." Or "also has a duplicate at home." . . .

I doubt if this point has been made enough of, probably because the best of these resemblances do not occur in the picture-tests which are most striking. The claim, however, seems to be correct in nearly every case—in one I am not quite certain.

The other picture-tests, although it is not stated so in the script, were found to be like pictures at home, or in some way connected with places in which my wife was interested.

W. S. IRVING.

CHAPTER IV.

MISCELLANEOUS INCIDENTS.

I WILL conclude this part of my paper by recording three incidents which do not fall into any of the classes previously considered. In the case of the first, and most striking, of these incidents the source of the information given at the sitting may be the communicator's memory of facts known to her during her lifetime. The last two incidents cannot be so explained, since they appear to

¹ See above, p. 281.

involve knowledge of events which have occurred since the communicator's death. They differ from the incidents recorded in Chapter I., in that the relevant facts were known to the sitter. In the third incident there seems to be an attempt to refer to a certain recent event through two mediums. (For another example of this, taken from Mr. Irving's sittings, see *S.P.R. Journal*, Vol. XXI. pp. 104 ff.)

§ I. THE LACE COLLAR.

Extract from Sitting with Mrs. Leonard, November 22, 1923.

Sitter: Rev. W. S. Irving. *Recorder*: Mrs. Savy.

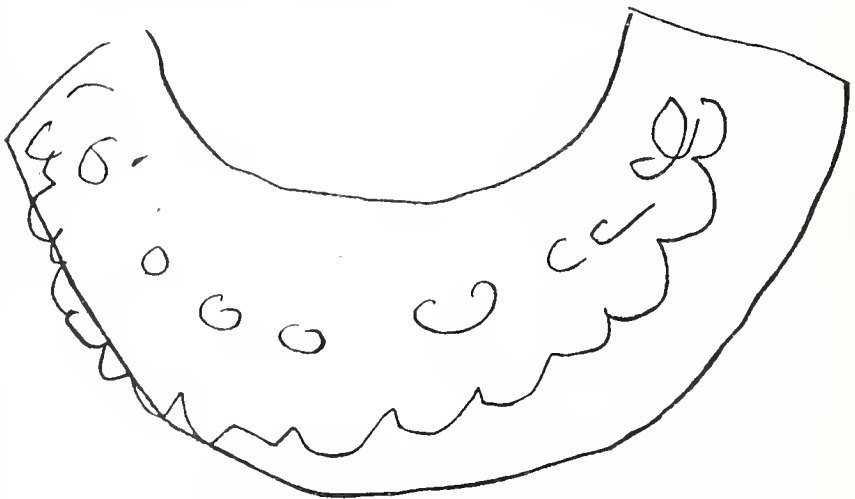
FEDA. Then she suddenly says to you, "Did you keep the lace collar, the small lace collar?"

W. S. I. I don't know.

F. She says, "I think you have." She's showing me this very plainly. Mr. Bill, it's not a straight piece of lace—not straight, rather curved, as if it were made a shape; and it's got a pattern on it. It isn't, but it looks almost like, the shape of a daisy, and then there is a sort of pattern.

W. S. I. Can you draw it?

(Sitter hands writing pad to Feda who draws thus:)



F. That's what it's like. She hope you'd kept it, and she rather got the idea you did.

W. S. I. I think I have it.

F. She says she didn't get it from a place close to, but perhaps you wouldn't know that. From somewhere away from where you are, not close there. Mr. Bill, this collar which she thinks you can find, the stitches have come under [undone?] near the front corner, she calls it, and are making a kind of break in it, like a slit it looks.

W. S. I. I know where it is, Feda.¹

F. She says she knows that'll be interesting now she's told you about it. Oh, has he? What a funny thing! I'll tell him. She's only wanting you to look at it, not to wear it. You wouldn't look nice in it. She says, "You've got a very good picture of it," she says, "a *very* good picture of it." She says, "I don't mean a photo of it." She doesn't mean she was photographed in the collar.

W. S. I. Oh, I thought she did.

F. But something you've still got of hers, looks to Feda like a book, and there's a picture looking exactly like this lace collar on the outside of it. You've kept that she knows.

W. S. I. She is clever.

F. She like to get things wouldn't be in your mind.

W. S. I. Feda, where's that book?

F. She says, "What book?" She says Feda's wrong in calling it a book, it's not exactly a book. Well, it looks like one, Mrs. Dora! She says, "Well, Feda can call it a book, and the description will do, but it's a very thin book. You've got it at home and the patterns are with it."

W. S. I. I know it.¹

F. She thinks you will, but she says it might be a reproduction of the collar, so wonderfully exact; but also on the outside of the same book—she says,

¹When I sent this report to Mr. Irving he wrote to me on January 19, 1925:

"In the 'Lace Collar' ease my remarks 'I know,' etc., give, I see, the impression that I knew more than I did. I only meant 'I know where to look.'"

“It isn't quite right that word”—there's the name of a very great friend of hers, of Dora's, and, Mr. Bill, she's trying to show me something as if somebody's written too, in ordinary handwriting, something short on the outside of this—looks like a name, not printed, but written there. [Note 1.]

F. Oh, did you keep the cutting book, the old cutting book with the diagrams in? The old cutting-out book with the diagrams in? I think you did. I can describe this one to you. It's a dark red, a very dark red. When you open it, it's got some very ugly pictures in, very ugly, Mr. Bill, pictures of dresses with no ladies inside them, and they isn't pretty, they's ugly shapes.

W. S. I. Where are they?

F. You've got 'em at home. She says, “I believe you know where the patterns are.” She says, “Don't believe you do know about this, but it's there.” In the front of this book, just as you begin to open it, are some remarks about schools and classes. Have you got that? And Dora says, “I wanted to use this book, in faet I did use it, a little while before I passed over. You must have seen it lying about.” She says, “You must have seen it.” Used to refer to it sometimes. You've still got it, but, she says, it's not where you keep books that you look at often. Doesn't suppose you've noticed this book for years, but it's there; and, she says, “it's a funny way to put it, very much impregnated with me because I used it a good deal.” [Note 2.]

Notes by Mr. Irving.

(1) I have found a laee collar that I think is the one intended on a dress of my wife's which was hanging in a wardrobe behind other things. If this be the collar meant, Feda is not correect in saying that it is not a straight piece of laee, for it is; but it does not look so, because it is sewn onto the collar of the dress. From the baek of the dress it looks just like the shape drawn by Feda,

but this is illusionary. The lace goes over the shoulders, and down the front of the dress in a V-shape. That the communicator knew this, though Fedá did not, is, I think, shown by the sentence "the stitches have come undone near the front corner." I found a slit, a tear, in the lace in the place indicated, one and a half inches in length. This was not in my conscious mind, but whether I have ever known about it, it is not possible now to find out. The pattern of the lace is called, I find, the "Shamrock pattern." The lace is three inches in depth, but only about two inches is visible on the collar, as the upper part is turned over and stitched inside the dress. The lace was made by my wife herself, who made many lace things. Fedá's statement that she "didn't get it from a place close to" may refer to the silk or to the pattern from which the collar was made.

After a hunt I found a picture of it on the cover of *Needlecraft*, No. 21. This and several other copies of *Needlecraft*, I found among a pile of papers in a room that I do not now use myself. I often saw my wife studying *Needlecraft* in life, but it is doubtful if I have ever come across this particular number since her death. "Mrs. Irving" was written in pencil on the cover in my wife's handwriting. The pattern on *Needlecraft*, No. 21, is an exact reproduction of the lace on the collar. There are a number of other patterns also of lace in *Needlecraft*, which is a thin magazine with paper covers published by the Manchester School of Embroidery and containing about 15 pages in each number. I had no *conscious* knowledge that a pattern of lace made by my wife was either on the dress or on the cover of the book, though I must have seen the lace on the collar and seen it made. The "slit" is not visible unless the collar is closely examined.

(2) From the description something of the nature of *Weldon's Journal* seemed indicated. An exhaustive hunt, however, failed to bring to light any magazine of that kind. There was also this difficulty that the "cutting-out book" was said to have been used a good deal by my wife, whereas fashion books are continually changing, nor could I recall having seen my wife make frequent use

of any such book. The only recollection of "cuttings" I could call to mind were recipes for cooking which many years ago my wife used to collect and paste into a book. It seemed highly doubtful if the book still existed, and there seemed to be little to be gained by looking for it, for it was not likely to be illustrated with ladies' dresses. I hunted for it, however, and found on Christmas Day two of these cookery books on an upper shelf in a kitchen cupboard, covered with dust. They had clearly not been moved for a very long time. The first had a dark red cover, but had inside only recipes written out in my wife's handwriting. The second was a brown-covered exercise-book, stained with red. On the front cover were the words "The St. Paul's Exercise Book." On the back cover were arithmetical tables. The words "middle-class cookery" occur at the top of six pages in the book, which consists of cookery cuttings apparently cut out of various papers and pasted in. I could not find any connection with ladies' dresses in the book, till I thought of *examining the backs of the cuttings*, when I found illustrations of ladies' dresses, both with and without "ladies inside them," and also diagrams for "cutting out." They must have been taken from some fashion paper of long ago, probably near the beginning of the century, as they are decidedly old-fashioned.

W. S. IRVING.

Mr. Irving also sent us the following confirmatory statement :

December 30, 1923.

I have this day compared the illustration of Irish crochet lace on the cover of the magazine, *Needlecraft*, No. 21, with a lace collar on a dress belonging to Mrs. Irving and certify that this lace collar appears to be an exact copy of the illustration. A tear about $1\frac{1}{2}$ inches in length appears about two inches from the bottom of the collar viewed from the front.

R. R. FARMER.

I have also myself seen a photograph of the lace collar in which the shamrock pattern and the tear are distinctly

visible, and Mr. Irving showed me the copy of *Needlecraft*, No. 21, with Mrs. Irving's name written at the top. It is to be observed that the statement made at the sitting that the name of a great friend of Mrs. Irving's was on the cover is incorrect. The name was Mrs. Irving's own.

I have also seen the cookery book to which Mr. Irving refers and the representations of ladies' dresses which appear on the back of some of the cuttings pasted into the book. It will be noted that the book is first referred to by Feda as "the cutting book, the old cutting book with the diagrams in." This would have been, so far as it goes, a correct description of the book. The further amplification "cutting-out book" was apparently a mistake. The statement that the cover is red is also wrong; this may be due either to confusion with the other cookery book found with it, or to an impression of the red splashes on the brown cover. The reference to "remarks about schools and classes," though not very definite, is correct, the book being called the "St. Paul's Exercise Book."

§ 2. KNOWLEDGE SHOWN OF RECENT CONDITIONS AT OXENHALL CHURCH AND VICARAGE.

(a) *Extract from Sitting with Mrs. Leonard, January 27, 1921.*

Sitter: Rev. W. S. Irving. *Recorder*: Col. C. E. Baddeley.

FEDA. What's to do with a window? Where's the window? What window? Where did you say? Near a window? Feda can't get that at all. She seems to have jumped now, she is talking of a window now. She says, "I stand by a window so often and I thought you so often looked to where I stood by it, as if you expected me to be there." But when you look at the window you have to look a little at one side. It's in a place you are in sometimes; and when you stand like that and think of her, she always sees you look to one side a little, as if you 'spect her to be standing there—and she does. She says, "You'll do it again soon, you often do." "Both get it," she says. She says, "You've done it almost unconsciously so far," but she thinks

that now she has told you, you will remember the next time you do it. I must tell him that. When you does that, suppose you here, the window is there (Fedá points to left front), and she stands by it. She says, "You'll do it again soon, and it will remind you." There is something by the wall there near the window which draws her, interests her, as if it reminded her of the earth, close by the window, quite close. Hymn, hymn. She doesn't mean a man "him," but a real "hymn." Fedá likes "Abide with me." She nods her head and says, "So do I." She's mixed it up, you say. What did you say? Stink, stink? What did it remind you of? Fedá can't quite get that. What's she pretending to do? She's moving something. (Fedá makes swinging movement, moving hand backwards and forwards.) What did you say? She says, "I come then, I'm there."

What is it? Is it a vase? Show Fedá the shape of it. (Fedá draws in the air with both her hands.)



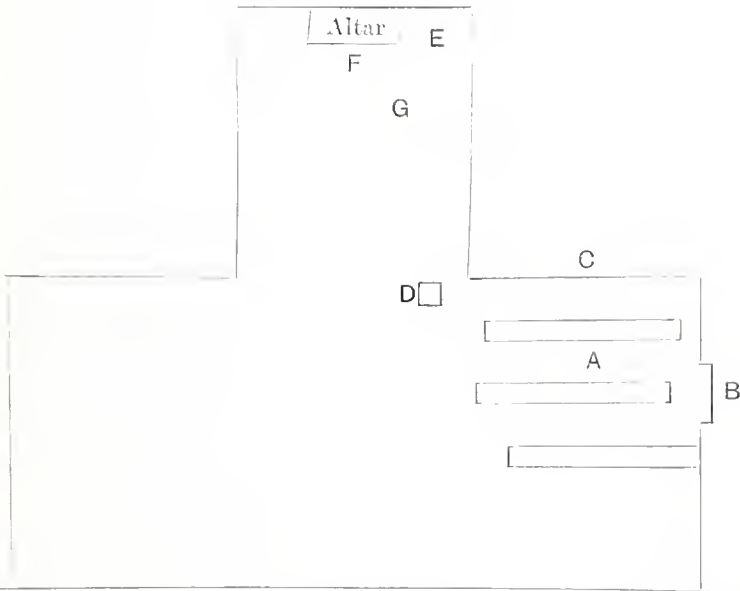
Something shaped like this, raised a bit, and then narrower, shiny and hard. Has it two bits sticking out at the sides? Not big things, two little things. Half-way down there are rings. Can't you put your nails through and feel grooves? Is this ever near a picture? She links it up with a picture. (Here Fedá traces a cross with her finger.) She's making a cross or two. No, no. It's a cross she's making.

W. S. I. Or two?

F. A cross. When you said "or two" she said, "no, no." Yet there is a cross. She says, "Not a cross, but something looks as if it had a design of a cross on it." When she sees the things she is describing she sees something with a cross on it. Fedá likes nice smells too. . . . She is going back

to what she kept showing Feda about the holder thing that looks like a vase with two bits on it. Where that usually stands, have you altered something lately? She feels something different. Will you look again? She says she is so often there just in the evenings. She says, "I just wanted to come back for some alteration that I feel. Something not the same." You tell Feda what?

Note by the Sitter.



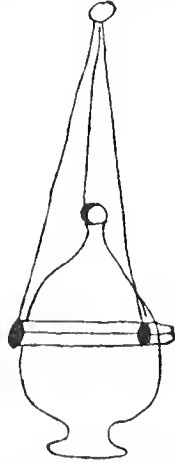
Part of interior of Oxenhall Church. (Drawn from memory, not from scale.)

- A. Front seat in pew where communicator used to sit.
- B. The window referred to.
- C. Hymn-board with large wooden cross on top.
- D. and F. Places at Lectern and Altar from which the sitter used to see the communicator in her pew.
- E. Picture placed in Church as a Memorial to communicator.
- F. Position from which the Altar is censed with incense.
- G. Processional Cross.

The hymn-board is the one thing in the church with which I have nothing to do. It is attended to by the Verger, and is out of my sight. It faced the communicator in life every Sunday at two or three yards' distance.

The Thurible, or Censer, is undoubtedly meant by the vase. There are three rings at equal distances fixed round

the broadest part of the thurible. I find that if the thurible be held up in front of any one, as a rule only two of these can be seen at once. Feda's remark "Can't you put your nails through and feel the grooves?" is of particular interest, because her vision of the thurible must have been very clear and apparently from close quarters, to draw from her this quaint comment. I take it that the thurible and picture are described as linked up, because they are both additions to the ornaments of the church



Drawing of Thurible.

since the communicator's passing over. The cross described was thought at the time to be either the Altar Cross, or the Processional Cross at G. It is clearly, however, the Cross on the Hymn-board that is meant. The hymn "Abide with me" has a special significance with regard to the communicator. The only alteration made of late near F has been the changing of the position of the large altar candles. They were moved forward last autumn owing to the ravages of the mice.

(b) *Further Extracts from Sitting of January 27, 1921.*

FEDA. She says she always feels as if she had got a piece of garden on earth, got a nice piece of her own; and will there be some yellow in a border along the edge? She sees yellow down one edge, turn round like that, and then blue.

(Feda indicates by gestures: $\frac{1 \text{ Blue.}}{\text{Yellow.}}$)

W. S. I. I don't know what the colour will be.

F. She laughs and says, "All the better, I think it's going to be yellow." It will be dreadful if they come up red and green. Fedra has to be very careful. Fedra is a honourable member of the Society for Psychological Research. . . . Dora's very careful too, but she says, "It's interesting, you know. I like to think about what there will be in my garden." She likes to see things grow. [Note 1.]

She gives the idea she wants to walk round. Slope down a bit. Something slopes down a bit. Has something been put there, altered there? She thinks so. It looks a little different. She doesn't mind. Have you had anything done to a path?

W. S. I. Not lately.

F. She means quite lately.

W. S. I. No.

F. She says, "You've got it done, haven't you?" She keeps doing this. (Fedra traces an arch in the air with her finger.) That's something wanted seeing to.

W. S. I. Is it done yet?

F. Not yet. It wants seeing to, fixing up. She liked that very much. It was placed at that part of the garden which is transposed. She says, "That's not quite what I wanted, but exactly what I mean." [Note 2.]

It's as if something that used to grow here was taken out, and something else put in.

W. S. I. Weeds taken out and flowers put in?

F. No, more than that. Something that used to grow there has been taken up and other things put there. . . . [Note 3.]

Did you want to keep something out of the garden?

W. S. I. Yes.

F. Dora gave Fedra that feeling. It's an awful nuisance. What wanted filling in? Gap? Feel as if ought to fill in a gap, should be closer together. The gap wants filling, it hasn't been done yet. You can easily look for that, it wants seeing to. [Note 4.]

Have you had anything done to a gate lately? She saw something wanted to be done. No particular hurry about it, but she noticed it a little while ago. Fedra can feel Dora wants to keep an eye on the place. She do, she does. The gate doesn't hang quite right. She's pretending to pick it up and push it sideways. [Note 5.]

She doesn't know what you wanted to do about the door. You thought of something about the door, to do later. It's something important, you'll have to have it done. Dora likes to keep it nice. She wouldn't let a place be anyhow. [Note 6.]

Isn't it a nuisance? Fedra feels she is afraid you will have to get a new slave.¹ Fedra will help about getting a new slave. . . . It's something she feels. Can't you make the old slave stay? It is something she has been sensing, an unsettled condition. Fedra will help her get a nice new one when the time comes. [Note 7.]

Why is she looking up at the corner of the house? You know there is something wants doing outside, up at the corner. She doesn't want you to look. You'll soon know about it. It's a bit important. It wants seeing to. [Note 8.]

Notes by the Sitter.

1. Some hyacinth and narcissus bulbs have lately been put in along the border. Colour unknown. Only one so far is distinguishable—blue, as foretold.

(Mr. Irving sent a subsequent note as to the colour of these bulbs, marking them thus:)

B				
A				
A				
	B	B	C	

A. Blue hyacinths.
 B. Yellow and cream narcissi.
 C. White hyacinth.

2. The lawn slopes down to the flower bed in question. Until three years ago there was an arch across a path by

¹ Fedra habitually speaks of servants as "slaves." H. de G. S.

the side of the bed, up which rambler roses climbed. Half of it came to pieces then and has not been replaced.

3. A gardener may have taken up plants, I don't know. I have recently put in rose bushes and rose cuttings.

4. I have much difficulty in keeping cattle out of the garden, as they jump the sunk fence. This however apparently refers to rabbits. I have just found three gaps in the hedge and my dog has caught one rabbit.

5. The garden gate wants re-hanging. At present it is kept closed by a rope.

6. The lock of the wood-shed door has come off and any one at night could steal the wood.

7. I do not think my elderly housekeeper is unsettled. I hope not. [Months later I found this was true at the time.]

8. I see that a tile has slipped down on one of the gables. I should certainly soon know it, if the weather turned wet.

§ 3. A REFERENCE TO A RECENT EVENT, GIVEN THROUGH TWO MEDIUMS.

*Extract from a Sitting with Mrs. Leonard,
Tuesday, April 28, 1925.*

Sitter : Rev. W. S. Irving. *Recorder* : Mrs. Dingwall.

D. G. I. (controlling). Will, had you to think something out about music lately? Did you know I was trying to help you? This is something you've got to do. I did help you with some music a little while ago. This is something fresh. . . . You'll want help almost immediately. Remember, I'm helping.

*Extract from Sitting with Mr. Vout Peters,
Wednesday, April 29, 1925.*

Sitter : Rev. W. S. Irving. *Recorder* : Dr. V. J. Woolley.

MOONSTONE.¹ She's rather amused at something—where there has been a trial with some new music—can you understand?

W. S. I. Not for the moment.

¹ Mr. Vout Peters's "control."

- M. Was there not some trial with some new tunes which didn't succeed at first?
- W. S. I. An important person in the choir left and the music was thin.
- M. At one of the services you saw there was a defect and the other people didn't, there wasn't a success, you substituted new tunes where that part wasn't needed. You substituted new tunes where that voice was needed.

Note by Mr. Irving.

On the Thursday before the sitting two of the chief singers in my little choir at Oxenhall were married. For one or two Sundays before, when the banns were being called, the lady stayed away from some services. She has an unusually powerful voice, and the other members of the choir had got into the habit of relying on her to lead them, and the result now is that there is continual danger of collapse. On one Sunday recently, as the organist also had not turned up, I thought it necessary to change nearly all the hymns at the last moment and substitute better known ones. As the lady and gentleman have now left the parish, I shall have to try to pull the choir together again.

W. S. IRVING.

*PART II.**EVIDENCE OBTAINED BY OTHER SITTERS.*

§ 1. MRS. DAWSON-SMITH'S SITTINGS.

THE communicator in the sittings recorded below was Lieutenant Frank Dawson-Smith, 1/5 Battalion The King's African Rifles, who was killed on the Abyssinian frontier on January 11, 1920. His mother wrote on October 14, 1920, in a letter addressed to Sir Oliver Lodge's Secretary :

I don't know if you remember the account (it was in every paper all over the world) of a mutiny of Somalis on the Abyssinian frontier. My boy was the only white man and in sole command of the native troops. He had a district to patrol of 4000 square miles, and his nearest white man was 250 miles away. Owing to the rabid instigation of a fanatic of "Mad Mullah's," 20 of the native troops mutinied; the rest of the Somalis (notably excitable and cowardly) fled, and left my boy to face those fiends alone—one white man alone among that horde of black devils. He faced them cool, calm and smiling to the last! And they killed him. Then they looted all he possessed and deserted him. He was found lying dead and quite alone in the native Boma, and he was buried with military honours, and a Memorial Cross erected to mark the spot where a hero fell "For God, for King and for Country." . . . He had been all through the war in France and Flanders and was wounded at Passchendael, before he finally got transferred to the King's African Rifles, and was sent out to East Africa and given the entire command of the Expedition to the Northern District Frontier.

On October 7, 1920, Mrs. Dawson-Smith had her first sitting with Mrs. Leonard. The appointment was made

anonymously through Sir Oliver Lodge. On January 10, 1921, she had a second (also anonymous) sitting; she was accompanied on this occasion by her daughter, Miss Madge Dawson-Smith. At both sittings a certain amount of evidential matter was obtained of the type usually associated with Mrs. Leonard's mediumship (together with some statements which were incorrect or confused), but by far the most striking incident was one which occurred at the second sitting. I will quote first several extracts from the records of the two sittings, showing evidence of supernormal knowledge, and will then give in detail the incident referred to. The notes of the two sittings were made by Mrs. Dawson-Smith; the comments are taken from letters she wrote either to Sir Oliver Lodge or to his Secretary.

Extracts from Sitting with Mrs. Leonard, October 7, 1920.

Sitter and Recorder: Mrs. Dawson-Smith.

FEDA. The communicator says: "Have you got the snapshots?"

MRS. D.-S. I have those you sent me before you passed over.

F. He says: "Ah, but there are more to come. Will you remember what I say? You will laugh over it and I want you to laugh. Don't forget it. I feel strongly you will get it and you will see what I mean. I am taken in such a funny position." . . . [Note 1.]

He calls you by a funny name (more whispering, "No, no, not that"). He must mean Mum. Not—well, but the other is nothing. (Pause.) He says he called you MOTH—that spells "moth" (pronouncing as written), but he says, "No, no, ask her, she knows, don't you, Moth?"

MRS. D.-S. It is short for mother.

F. Just a piece of a word. He says, "Yes, a piece of mother," and he laughs. . . . [Note 2.]

He keeps calling, "Eric, Geoff." (Feda shouted the two names.) And Eric! He says, "All right, put that down and I'll explain afterward." . . . [Note 3.]

He says you have some books of his with funny

language. He was studying them. He says, "I started to learn the two languages, I have dabbled with many, but these two were different. I could speak one fairly well—but I know little or nothing of the other." . . . [Note 4.]

He is pleased about the memorial. You know what he means? His name and a date—and he likes what you have put on it. He says, "Something else is being done which you will know soon, not a private one but a public one." . . . [Note 5.]

Notes by Mrs. Dawson-Smith.

1. The above was verified in December, 1921, when a brother officer brought two packages my son had left. In one was a packet of films and some prints. I *laughed* when I saw the one he evidently meant me to notice. It was a snapshot of him surf-bathing on the coast at Kismayu, and he was taken at an awkward moment and certainly would not have willingly posed for a photograph in the state of "nature unadorned" in which he appeared with a broad grin as he emerged from the surf. [See also further incident concerning photographs in second sitting.]

2. Feda wrote "Moth"¹ and then stopped and said that was nothing, until I suggested it was part of my own name. My boy always called me "Moth" (pronounced Muth). In writing to me he called me Mother.

3. Eric was a boy who passed over 15 years ago—a very dear and close friend of my boy's. Geoff was killed during the war and was in days gone by a great chum of my boy's.

4. Swahili vocabulary. He started later on to learn Somali, but had not time to do much before he was killed.

5. A white marble tablet has been erected in our church—in memory.

The further statement concerning a public memorial was subsequently verified. The information is contained

¹Feda's habit of writing letters with her finger in the air is familiar to sitters with Mrs. Leonard.

in a letter addressed to Mrs. Dawson-Smith by Colonel P., who writes from Nairobi on March 12, 1923, as follows :

I am writing to tell you that the Memorial Tablet to your son was unveiled by the Governor, Sir Robert Coryndon, at the midday service in the All Saints' Church yesterday. . . .

Extracts from Sitting with Mrs. Leonard, January 10, 1921.

Sitter: Miss M. Dawson-Smith. *Recorder:* Mrs. Dawson-Smith.

FEDA. He is pleased about the new photographs. He holds two photos, one in each hand, as if giving them. "There is a photo of me—you haven't got it yet." It is not a proper photo—he calls it a snapshot. He is trying to do his best to get it to you. He is going to try and impress the person who has it to send it to you. It may take some time, but I think you will get it. . . . [Note 1.]

And he says, "Do you remember I spoke to you last time about a memorial, something being done, and I was so pleased about it. Not for my sake, but for you, because you would be so glad." It is not a private one, but a public one. . . . [See Note 5 to first sitting.]

He keeps on showing Feda you (Miss Dawson-Smith) sitting with sheets of paper as if you were filling them up in parts. He saw you doing this and was trying to help you, in a room near a window. A table with no cover on, just wood, a folded newspaper by your side. You will recognise it. You were sitting down, leaning forward quite close to a window. Something hanging down white near a wall, on one side numbers written on. You are going there again soon. He wants you to realise he is there with you. Don't forget the newspaper, the folded newspaper. Very important. . . . [Note 2.]

Notes by Mrs. Dawson-Smith.

1. The photo was in the possession of another brother-officer who had picked it up among the scattered belong-

ings which the mutineers had left after rifling my son's kit.

The letter was written by this officer to a man in Ireland, telling him of his finding the photo, etc., and that he was coming home on leave and would bring them to England. The man wrote to me, telling me, and I arranged to meet my son's brother-officer in London in July, 1921. This I did—and he gave me the packet he had gathered from the ruins, and in it among the rest was the last photo my son had taken—his orderly, under his instructions, had snapped my son—a splendid likeness.

2. The description of the room where she [Miss Dawson-Smith] writes at the C.O.O. hut in Cologne is *exact*, even to the folded newspaper which she buys daily on her way to her office and keeps folded on her table beside her until lunch time. I knew nothing of it and did not recognise it, but of course she did.

Further Extract from Sitting of January 10, 1921.

FEDA. And he says, "Have you got my little key? You were touching it the other day. As you moved about, you touched the key. And there was an old purse with a receipt in it, a tiny paper. It feels old. I wish you could find it, old, worn and soiled, mixed up with a lot of other things." He doesn't think you have it. Do find it. He calls it a counterfoil. Try and unearth it. He will be so interested. He knows you have it, a long narrow strap close to it. "I noticed that accidentally." He says this is important.

In sending the record of the sitting to Sir Oliver Lodge on January 15, 1921, Mrs. Dawson-Smith remarked in regard to the above statement that it was "correct." Subsequently, nearly four years later, she wrote to Sir Oliver Lodge as follows:

November 23, 1924.

I think you will be interested to hear of another fulfilled prophecy. [Mrs. Dawson-Smith then proceeds to quote the extract from her sitting of January 10, 1921, as given above.]

I hunted for this paper, and over a big trunk in our box-room I noticed a long strap hanging. I opened the box and hunted through the contents and came across a worn old leather purse, and in it a worn old counterfoil of a money order. I carefully took it out and put it in my desk, thinking the importance might be found later. And *true!* The following explains:

I had a letter from the "Enemy Debt Clearing Office" demanding a sum of money said to be owing to a Hamburg firm, which was incurred in July, 1914—before the war. I *knew* my boy had paid it, as I remembered how anxious he was to send the money before war was declared, as he owed it and wanted to pay as a point of honour. So I wrote to the Controller and explained that the account had been paid ten years ago. Then the Hamburg people said they had not received it, and if I had no proof other than my memory, it would be pressed (the claim). *Then* I remembered my boy's message at Mrs. Leonard's and I hastened to look at the counterfoil and found it the identical paper needed to prove the account had been paid. Needless to say I sent a complete account of the transaction to the Controller, and he of course verified it in every particular, and wrote to apologise for having caused me so much worry and trouble, and to say no further action would be taken in the matter. . . .

KATIE DAWSON-SMITH.

Later Mrs. Sidgwick, to whom Sir Oliver Lodge had sent a report of the incident, wrote to Mrs. Dawson-Smith, asking whether it would be possible "to send us for inspection the correspondence with the 'Enemy Debt Clearing Office,' and, if you still have it, the counterfoil itself."

On December 4, 1924, Mrs. Dawson-Smith sent to Mrs. Sidgwick the counterfoil and two letters from the "Enemy Debt Clearing Office." Concerning these documents Mrs. Sidgwick writes as follows in a note dated December 9, 1924:

Mrs. Dawson-Smith has shown us the counterfoil, which is a "Certificate of Issue of a Money Order" numbered

2793 and payable at Hamburg Grossborstel, Germany. The amount named on it is £8 16s. and the post-office stamp is

Scaford

29 Jy

14

Sussex

She has also shown us all she has kept of her correspondence with the Clearing Office (Enemy Debts), Cornwall House, Stamford Street, London, S.E., namely, two letters dated Oct. 11, 1924 and Nov. 18, 1924 respectively. These are sufficient to show that a claim was made against Mrs. Dawson-Smith by one August Foekelmann, Hamburg, through the Clearing Office, for a sum in the neighbourhood of £8 due since 1914, and that after some correspondence the Clearing House abandoned the claim altogether and regretted any inconvenience that might have been caused to her.

The above-mentioned documents have been read by Sir Oliver Lodge as well as by myself.

ELEANOR MILDRED SIDGWICK.

It will be seen that at the time of the sitting with Mrs. Leonard on January 10, 1921, the only circumstances relating to this incident of which Mrs. Dawson-Smith had definite knowledge were (a) that her son had incurred a debt with a German firm, and (b) that he had paid the debt shortly before the war. The exact description of the place in which the counterfoil was to be found certainly suggests that the communicator's memory was the source of the knowledge shown. The emphasis laid upon the importance of the counterfoil, though interesting in view of the sequel, does not seem to imply any more exact knowledge of the future than would be within the scope of any person who had the circumstances of the case clearly in his mind. Obviously it *might* be of importance to be able to prove payment of such a debt, and documentary proof was therefore worth preserving.

On February 24, 1922, Mrs. and Miss Dawson-Smith had a sitting with Mrs. Brittain at which a good deal of evidence of supernormal knowledge was shown, although

little concerning matters unknown to both sitters. I give some extracts from this sitting below, together with Mrs. Dawson-Smith's comments. These were contained in a letter to Mrs. Sidgwick dated December 8, 1924. Mrs. Dawson-Smith states that the appointment with Mrs. Brittain was made through a friend "quite anonymously. Mrs. Brittain did not know our names nor from what part of the country we came." Concerning the record of the sitting she states that "my daughter (Madge) and I both wrote, she in shorthand."

Extracts from Sitting with Mrs. Brittain, February 24, 1922.

Sitters: Mrs. and Miss Dawson-Smith (both recording).

MRS. BRITTAİN. . . . Here is Frank with a chum called Geoff who was killed in a flying accident. But Frank is the one to be talked about. He says Geoff is not to barge in. [Note 1.] I see Frank in a far country, either India or Egypt or somewhere East—he is surrounded by black men, he is the only white man. He was killed through treachery by a bad black man. He was Commander. He was used to commanding mans, white mans and black mans, many soldier mans. . . . [Note 2.] (To Miss D.-S.) Oh, you are a soldier in khaki with a funny hat. Frank is laughing and says something about "Knight of the Garter." [Note 3.] Belle [Mrs. Brittain's "control"] has come and says she is going to talk to you now.

BELLE. . . . The big boy is very tall—six foot two-three, broad on the shoulder, big muscles, showing not much "meat" on him, nice high forehead, brown face, sunburnt, the fresh air and hot sun gives him fine colour, nice white teeth, big and wide, firm chin with a little dent in it—do you remember it? He has a saucy smile and laughs—"Ha, ha!" . . . [Note 4.] Some peoples call him "Smithie" and sometimes "Biff." I don't know why they call him "Smithie" because it isn't his name—but they call him "Biff" because he goes like that (illustrating boxing). . . .

He goes "pom tiddley om pom, pom, pom" (illus-

trating by slapping his hands on his knees). . . .

[Note 5.]

Mrs. D.-S. Can you tell me how to get the missing case?

B. He says, "The stuff has come to London, and is stored with other things, with the label off. You can't lose a hippopotamus like a pocket-handkerchief." He says it is a hippo. There is some mans whom you have bothered and bullied who will find it. . . . The hippo can't be lost. There are a lot of names on it but the chief label is lost. It is a wooden box with a tin inside as lining. It will make cupboard afterward. He is called Mac, poor old Mac, he was a good pal to me, and he suffered a lot; the man it was given to [*Nigel Mackintosh*] (pseudonym) a little fair man—Ginger Mac. There are a lot of the village boys here. Did you know [*Nigel Mackintosh's*] mother? You will find the case all right, but you won't know where to put the things. They are jolly nice things for you. You did get some skins, didn't you? . . . [Note 6.]

Have you had a St. Bernard dog? There's a big one standing by you. It died of distemper. It is with Frank, he found it waiting for him. [Note 7.]

Notes by Mrs. Dawson-Smith.

1. My boy [Frank] had a dear chum called Geoff who was killed in a flying *accident* in England, before he could be sent to France. This was in 1917. Not only are the names given correctly, but the fact that it was an accident—not killed on active service. [See also Leonard sitting, p. 300 above, for the name Geoff.]

2. My son was in sole command of the native troops on the Northern Frontier District (Abyssinian Frontier) of East Africa, and he was killed by the treachery of one of his own men after signing a Peace Treaty.

3. My daughter was an Officer in the W.A.A.C. in France and was mentioned in despatches by Sir Douglas Haig for gallant conduct in the field.

4. The description of my boy Frank is exceedingly good and easily recognisable by all who knew him.

5. This refers to a little joke my boy and girl had in which they always spoke the magic words and beat the time on their knees.

6. The case in question contained two hippo feet and some animal skins. It was given in charge of a brother officer of my boy's who brought it to England and left it at the cloak room at King's Cross, where it remained unclaimed with the labels torn off. I traced it thus far, only to find I was a month too late, as it had been sold by auction as unclaimed property. The officer, Captain [*Nigel Mackintosh*] had returned home on sick leave, and he died at his home in Scotland before he could let me know about the case he had brought. His *mother* wrote after his death and told me all she knew.

7. That is a brief paragraph and not written entire because we thought the sitting was over and Belle had gone. We had put our pencils and notebooks away and sat quietly waiting for the medium to awake. What followed was this :

Mrs. Brittain opened her eyes and suddenly stared over my shoulder, looking startled and alarmed. I was sitting in a low chair facing her. She said with a gasp, "Oh ! don't growl like that—oh how dreadful !" Then she grew calmer and said, "Have you a St. Bernard dog ? It is a big one. He died of distemper." My daughter at once said, "No, we haven't had a St. Bernard. Our dog is an Airedale." Mrs. Brittain instantly said, "You never saw him ; it was long before you were born. The dog is standing by Mother—he loves her and is very jealous of everybody who goes near her."

This was all perfectly correct. We had a St. Bernard, and he died of distemper when my boy was four months old. The dog was devoted to me and to my baby (Frank) but would not allow anybody to come near us.

KATIE DAWSON-SMITH.

In August, 1925, I sent a draft of my report on this case to Mrs. Dawson-Smith, asking for a corroborative statement from Miss Dawson-Smith concerning such points as came within her knowledge. I also pointed out that

since at the sitting with Mrs. Leonard on January 10, 1921, and at the sitting with Mrs. Brittain on February 24, 1922, there seemed to be allusions to Miss Dawson-Smith's work in the W.A.A.C., it would be well to state whether she attended the sittings in uniform, and I asked for some further information concerning the extent of Mrs. Dawson-Smith's knowledge about the "missing ease" at the time of the sitting with Mrs. Brittain. I received in reply the following corroborative statement attached by Miss Dawson-Smith to the report of the sittings as printed above :

I have read the following report and certify it is correct in every particular.

M. DAWSON-SMITH.

I also received a letter from Mrs. Dawson-Smith, dated September 1, 1925, from which I quote the following extracts :

. . . My girl (Madge) was not in uniform on either occasion. She always wore mufti in England.

. . . I had been trying to trace the missing ease, but I had no real clue to go upon beyond the fact that I had the letter from [*Nigel Mackintosh's*] mother, after his death, telling me of his passing and long serious illness, when he had been too suffering to inform her of the ease of which he had taken charge, and had merely said he left it at "the cloak room." I did not know even *where* the cloak room was! As far as I can recollect I was only thus far on my quest when I went to Mrs. Brittain and asked about the missing ease. I then made further enquiries, writing to all the London Termini with *the description given by "Belle,"* and after long waiting I ran it to earth at the King's Cross Lost Luggage Depôt and learned that "a ease as I had described had been sold at their recent sale of unclaimed property." So that ended my search, and but for "Belle's" close description I should never have found out what had become of my boy's trophies. I suppose that when she said I should "find the case" she meant I should discover what had happened.

With reference to my comment upon the counterfoil incident that "the emphasis laid upon the importance of the counterfoil . . . does not seem to imply any more exact knowledge of the future than would be within the scope of any person who had the circumstances of the case clearly in his mind" (see above, p. 305), Mrs. Dawson-Smith writes in the same letter :

I think my boy *knew* what would happen and wanted to help me over the worry. He knew, of course, that as the wife of a poor country clergyman I have to practise rigid economy, and the sum claimed, although to many would be a trifle, to me it would demand many anxious moments of planning and contriving and ultimately some sacrifice to obtain. So, with his love and dear thought of sparing "Mother" if he could, he paved the way for me to meet the claim and so ease my burden of worry. . . .

KATIE DAWSON-SMITH.

§ 2. MISS DALLAS'S SITTINGS.

I give below a record of two sittings with Mrs. Leonard sent to me by Miss H. A. Dallas, who was the sitter. In the first case a young man purported to communicate whom at the time of the sitting Miss Dallas was quite unable to identify; he was subsequently identified by his brother, referred to here as C. B. *Vincent* (pseudonym), from the statements made at the sitting, Miss Dallas having at the time no acquaintance with this brother or with any other members of the young man's family. The first information I had of the case was contained in a letter from Miss Dallas, written on January 15, 1924, enclosing her notes of her sitting with Mrs. Leonard and a statement as to knowledge subsequently acquired. Miss Dallas asked me to return these notes, but offered to send me an account of the incident, with corroborative evidence, if I thought the matter worth recording. I replied that I should be glad to have a record of the case, and on February 13, 1924, Miss Dallas wrote to me again enclosing the following statement :

On Oct. 4, 1923, I had a trance sitting with Mrs. Osborne Leonard, and in the course of this Feda described a young man whom I could not recognise. I noted every detail carefully; I was at a loss as to how to identify him. My only clue was the one word "Manchester," uttered by Feda in this connection.

A day or two before this interview I had received a letter from a complete stranger and it bore the postmark "Manchester."

I wrote to my correspondent, therefore, and mentioned that I had been given the description of a flying man called "Jaek"; I added one or two details. She replied that she was not able to identify him, but that she had shown my letter to a friend who had called to see her and that the details I had mentioned were claimed by him as applicable to his brother. I then copied my notes fully, asking him for a definite answer on each point, as follows. I also asked for his [that is the dead brother's] photograph to examine. He sent me three photographs.

*Statements made.**Verification.*

- | | |
|---|--|
| 1. A young man. | Aged 23. |
| 2. Specially nice-looking. | Very good-looking. [As the photograph shows.] ¹ |
| 3. Rather tall. | 6 ft. |
| 4. Strongly built. | Yes. |
| 5. Well-proportioned. | Yes. |
| 6. Square face. | Yes. [As the photograph proves.] |
| 7. Nice mouth, rather full lips, curved at the corners. | Yes. [The photograph shows these details to be correct.] |
| 8. Straight nose. | Yes. |
| 9. A little rounded at the tip. | Yes. [The photograph shows this.] |
| 10. Eyes blue. | Yes. |
| 11. Ordinary brown eye-brows. | Yes, he was on the fair side. |

¹The remarks in square brackets are Miss Dallas's additions to Mr. Vincent's comments.

<i>Statements made.</i>	<i>Verification.</i>
12. Forehead square.	Yes.
13. Practical.	Yes.
14. Not long passed over.	Killed whilst flying, June,
15. Passed suddenly.	1917.
16. Tried to impress his mother.	Not verifiable.
17. P.	A great friend was called
18. Flying.	Petrie, not in the air force, but both boys were very interested in aviation.
19. Mother and father on earth.	Petrie's mother and father are on earth; they live in the Lake District.
20. Don't live near you; in England.	Petrie has not died.
21. Jack.	John; Jack was the name by which he was habitually called.
22. "I was flying when I was killed."	Two British machines collided in a cloud; four men were killed.
23. R.	Perhaps Rochdale or Royton indicated; both were places where Jack's family lived.
24. Another boy.	This may refer to the fellow killed in the same plane.
25. A lot of trams near his house.	Correct, both of his mother's home and his brother's.
26. His mother heard of you through some one else.	[I had never heard of her, nor, as far as I know, had she heard of me. This <i>may</i> refer to the very indirect way in which I was able after the interview to verify the matter.]
27. M.	Initial of the pilot, killed in the same machine.

*Statements made.**Verification.*

- | | |
|--------------------------------------|-------------------------------------|
| 28. His people think about
trams. | Unverified. |
| 29. Manchester. | The Post town of Jack's
brother. |
| 30. Peter. | Petrie ? |
| 31. New machine, new route. | Unverifiable. |

I need only add the affirmation that I had no knowledge of the existence of any of Jack's family, and that the only clue which led me to enquire was the one word "Manchester."

H. A. DALLAS.

In a subsequent letter Miss Dallas offered to obtain from "Jack's" brother, Mr. C. B. *Vincent* (pseudonym), a statement as to his having had no previous acquaintance either with Miss Dallas herself or with Mrs. Leonard. Mr. *Vincent* wrote as follows :

Feb. 20, 1924.

I wish to state that I had never met or corresponded with Miss Dallas before her interview with Mrs. Osborne Leonard in October, 1923.

I have never met or corresponded with Mrs. Leonard up to the present, nor had I ever heard of her before.

C. B. [VINCENT].

I questioned Miss Dallas as to what knowledge of "Jack's" family or of the circumstances of his death her correspondent in Manchester had had, and also whether there had been any allusion to "Jack" in the letter received by Miss Dallas a few days before the sitting. Miss Dallas replied thus :

Feb. 23, 1924.

. . . I think that my correspondent (Miss Burrows) must certainly have known the circumstances of "Jack's" death, as his brother and his wife had been friends of hers for about two years, but I do not know whether it had occurred to her that the letter might apply. I did not give full details in that first letter. I can ask her, if you like, and I can also ask her to send me a note to the

effect that she had not mentioned "Jaek" in her letter to me. Miss Burrows' letter arrived just before I went up to town, and to the best of my memory I had not yet answered it when I visited Mrs. Leonard on the following day.

H. A. DALLAS.

Concerning the points mentioned above Miss Burrows wrote to me thus :

10th March, 1924.

I wish to say that in my first letter to Miss Dallas I did not mention either Jack [*Vincent*] or any of his people; and not until after Miss Dallas had sent the notes did I tell her of the [*Vincents*]. Previous to my third letter to Miss Dallas they were entirely unknown to her.

SARAH EMILY BURROWS.

Miss Dallas also sent me the photograph of "Jack" which is referred to above, and I verified the details mentioned in the sitting. The description seemed to me quite good.

Miss Dallas endeavoured in November, 1923, to obtain some further communication from "Jack" through her friend, Miss Bazett, and Miss Bazett has been kind enough to send us a record of the impressions she received. There is some evidence in this record of information supernormally acquired, but there is also a good deal of confusion and misstatement, so that I have not thought it worth while to quote the record here.

The second case contributed by Miss Dallas is as follows :

Extract from Sitting with Mrs. Leonard, September 13, 1920.

Sitter and Recorder : Miss H. A. Dallas.

FEDA. A gentleman, elderly, a little bent, cheek bones show, eyebrows with long hairs, good forehead, good shaped head, rather thin hair on top, grey. W will lighten the burden of material conditions. (Here intervened apparent reference to a personal matter, perhaps suggested by the word "burden"; this

seems to have nothing to do with the above). Still something they have to do in removing limitations. He is interested in your writings, a new book, new people brought into touch, old conditions dropping away, a new lead to help people.

Note by Miss Dallas.

I did not recognise the description as applicable to any one I know. The mention of a "new book" reminded me of the MS. of a "Manual of Prayers for the Bereaved" which I had tried to get published; but the publishers did not care to undertake it, and "material conditions" did not admit of my publishing it at my own expense, so I had accepted the "limitation" which these conditions imposed, and had put the idea of publishing quite aside for the present. A few weeks later I saw a request in *Light* for a prayer that could be used for the Departed and wrote to that Journal (Oct. 6), offering to lend my MS. to any one who would care to see it. Several applicants wrote to me and among others a gentleman whose first name was Walter; he asked to see the MS. with a view to publication. I did not quite understand what that might mean, so I wrote explaining that I had not been able to secure a publisher. He then wrote again offering to take the MS. and publish at his own expense. This surprisingly generous offer has been carried out. I noted that his name began with W and when I saw him I observed that he answered to the description Feda had given to me; I remarked to him that she had said that his eyebrows were long-haired (this was not *noticeable*), he replied: "I have to cut them sometimes." He removed "the material conditions" which hindered the publication of this new effort "to help people" by financing the project, and when I paid him a visit to talk over matters I was brought into contact with a circle of "new people," to whom at his request I gave an address on psychical matters. At a later date I found that I had a book on my shelf in which this gentleman was mentioned in connection with a psychical experience; I have no recollection of ever having read this, and when I received his letter

I did not recall the book or recognise his name. I subjoin extracts from two letters received from him and from Mrs. Leonard in reply to enquiries from me as to whether they had ever met.

Extract from Letter from Mr. Walter [Jones] (pseudonym).
Feb. 21.21.

Your letter Feb. 16th duly received; in reply I have never (to my knowledge) met Mrs. Osborne Leonard.

WALTER [JONES].

Extract from Letter from Mrs. Osborne Leonard.
Feb. 23.21.

I have no knowledge whatever of Mr. W. [Jones] of Worcestershire. Of course he may have come to me anonymously . . . but I have no knowledge of him at all. It is always a pleasure to me to answer anything of this kind. Evidence is most important.

GLADYS LEONARD.

Further Statement by Miss Dallas.

In order to make clear the significance of the next incident in the trance a brief statement is necessary as to matters which preceded it:

During the war I made the acquaintance of a widow, Mrs. Raymond D., whose husband had recently died from wounds received, and who was in great distress; the result of our meeting was that she experimented carefully and with moderation, and received communications she was able to verify, and which convinced her that her husband was in touch with her and their children. Her own psychic faculties, and those of the sister who experimented with her, were evidently very strong. It was delightful to notice the change in her outlook, and the effect was so marked that her Vicar told me he regarded her as the best instance he had seen of the value of attempting this sort of intercourse with the Departed.

On May 5, 1918, Mrs. D. wrote to me saying that she had been told (through table tilts) that her husband knew Raymond Lodge, and on July 5 of the same year the

table tilts, when spelt out, read: "I know medium Gladys." This seems to have been in reply to a question she put a few days previously, asking her husband if he could find a medium he would like her to visit. Mrs. D. did not recollect any medium of that name and asked, "Can you tell us more?" "No." "Shall we ask Miss Dallas?" "Yes." "Is the medium Gladys on your side?" "Yes, guide."

These questions show that Mrs. D. had no conscious knowledge of the medium referred to.

At the time I received her enquiry I did not recall the fact that Gladys is Mrs. Leonard's name; but I was with Mrs. D. and her sister on July 18. We had a sitting together and after other communications the table tilted: "Raymond thanks H. A. D." Then (for no obvious reason) I remembered vaguely that Gladys is Mrs. Leonard's Christian name, and I remarked that I thought this was so; the table tilted "Yes." "Did you hear of her through Raymond Lodge?" "Yes."

We then spoke of Mrs. Leonard and our thoughts wandered from the table until they were recalled by it tilting again and spelling. "Y gone?" It appeared that we had broken the connection in much the same way as if we had hung up the telephone receiver! Communications of some interest connected with the war were then resumed.

After this Mrs. D. secured an appointment with Mrs. Leonard, Sept. 7, 1918, arranged anonymously by myself. On this occasion she received a good description of her husband and among other things Fedra said: "He tried to get through to you in two ways, through some one else and through you as well, tried to give message to some one, not a professional; you were afraid to take message through H, H, H (?), trying to get through to H to send message. He is leaving no stone unturned to try to get into touch."

Mrs. D. writes:

There was a great deal more which was most convincing to me. . . . You know that I was not fully convinced. . . . I do not think Mrs. Leonard at that time knew that I know you.

Miss Dallas's Statement Continued.

As I made the appointment she probably inferred that I knew her (Mrs. D.), but this remark in Mrs. D.'s letter shows that she herself made no allusion to me at the sitting.

Miss Dallas then goes on to suggest that the allusion in Mrs. D.'s sitting to her husband having tried to "get through . . . in two ways" refers to a sitting Miss Dallas herself had had on August 29, 1918, with Miss Violet Ortner (Mrs. Warren Elliott), at which Mrs. D.'s husband had purported to communicate. Miss Dallas has sent us the following extract from her record of the sitting:

MRS. WARREN ELLIOTT. Raymond has just appeared. I hear, "Raymond is here." [Do you know] Raymond Lodge?

(My note has only the names "Raymond Lodge," but, if I remember right, she put the remark in the form of a question.)

H. A. D. There is another Raymond I know.

MRS. W. E. Is there a distant connexion? And somehow marriage is mixed with it.

He sends a message to thank you for the help you gave him.

H. A. D. He has done that before. I am very glad.

MRS. W. E. Will you send his people his love? They are not leaving a stone unturned; their efforts will be successful. He is surprised at the change which has taken place and is grateful to you. If there is anything he can do for you, he will do it.

With regard to the reference to marriage Miss Dallas notes that this was correct, as Mrs. D. is a distant connexion of hers by marriage. She also called attention to the verbal correspondence between Mrs. D.'s sitting with Mrs. Leonard on September 7, 1918, and her own sitting with Mrs. Warren Elliott on August 29, 1918, in the allusion to "leaving no stone unturned."

We may now return to Miss Dallas's sitting with Mrs. Leonard on September 13, 1920, of which Miss Dallas has sent us the following record:

*Further Extract from Miss Dallas's Sitting with
Mrs. Leonard, September 13, 1920.*

FEDA. R— not Raymond.

H. A. D. Not Raymond ?

F. Not Raymond Lodge—tall nice-looking, rather long, not oval, chin well rounded, jaw firm, nice mouth, lips a little full, nicely curved upper lip, under lip pressed firmly, spiritual looking face, brown hair, forehead square, hair short, side and back, rather long on top. [Note 1.]

(After some reference to his wife's domestic worries R. D. said that he would give me a "Times test" which he had learnt about from the "parson's father." Doubtless by the "parson" was meant the Rev. C. Drayton Thomas. In the *Times* of the following day (Sept. 14) I was to look for this :)

Front page, second column from left, about two inches down, there will be your mother's name, one of her names [Note 2, a]. But very close to it is another name connected with her, which will help to identify [Note 2, b]; also the name of a place just below your mother's name, a place which your father was connected with in a very important way on earth [Note 2, c]. On the first column not quite half-way down is your father's name [Note 2, d]. And the name of a near relative of his is given almost side by side [Note 2, e]. Higher up in the first column, near the top, there are your initials close together—the first letters of names forming your initials [Note 2, f]. As I looked down the first column about two-thirds of the way down there was the first syllable of Marguerite, in conjunction with a place she and I were very interested in. I am somewhat interested in Marguerite. I ought to be—better not tell her I said that [Note 2, g].

(Attempts were then made to mention Mr. Stanley De Brath's name, thus: "Bath—Bath—Brath," and Feda said :)

F. Have you heard from Brathe? He was going to write last week, he was thinking of writing to you . . . he wanted to ask you a question. One of his names given at bottom of first column, at about an inch from the bottom [Note 2, h].

Notes by Miss Dallas.

1. I had never seen him [R. D.], but I had seen his photograph. His wife wrote to me, "The description is striking, especially the curve of the upper lip, but I should not call his lips full, though they are not thin . . . the way he holds himself makes him appear taller than he is."

2. (a) Correct; my mother's name was Emily.

(b) Correct; my father's first name, Alexander, occurs on the second line below.

(c) The name of the County, Hants, in which his parents lived and where he was brought up appears on the same line as my mother's name, not below, as stated.

(d) Slightly misplaced; his name occurs more than half-way down.

(e) The name of a son, John, follows immediately, side by side.

(f) I cannot find this either in the first or second column.

(g) Marguerite is his wife's name. This is slightly misplaced, it occurs about half-way down. Only two names beginning with M appear, and one is Marshall. Two names, Broekhurst and Church Stretton, occur in this connection; neither of them are associated with *both* persons, but Broekenhurst has association with both the communicator and his wife.

(h) On enquiry I found that Mr. De Brath had thought of writing, but not to ask a question. R. D.'s wife has been in communication with Mr. De Brath, so R. D. might be likely to know him. His name, Stanley, occurred in the Times at the spot indicated.

The last Times test in this series I could not verify.

In reply to an enquiry from me as to whether Miss Dallas had mentioned the name Marguerite at her sitting on September 13, 1920, she wrote to me as follows:

July 5, 1924.

. . . I certainly did not mention the name Marguerite in this connection in Mrs. Leonard's presence, before Fedá mentioned it. I am sure of this for two reasons: first because I am very cautious about giving away what might spoil evidence, and if I occasionally make a slip I always notice it and regret it afterwards; secondly because, as I never have called Mrs. D. by her Christian name when addressing her, or speaking of her to others, it would not be *likely* that I should use it inadvertently. Whether the name may have been mentioned in one of Mrs. D.'s sittings I cannot say . . .

H. A. DALLAS.

Subsequently I wrote to Mrs. D. to ask whether the name had occurred at any sitting she had had with Mrs. Leonard before September 13, 1920. There was some delay in getting an answer, owing to illness in Mrs. D.'s family; eventually she wrote to me as follows:

10.3.26.

. . . In answer to your question about my name—I had a sitting with Mrs. Leonard dated 1.5.20, when referring to an attempt at psychic photography the following message came through:

(I quote from notes made at the sitting.) “Do you know what the flowers are? You *said* daisies; he means marguerites.”

This was the only reference made to my name at any sitting I had . . .

M. M. D.

Miss Dallas concludes her report of her sitting with Mrs. Leonard on September 13, 1920, by recording the following incident, in which information was given concerning a matter of which she had no normal knowledge at the time.

Statement by Miss Dallas.

The communication which followed appeared to be from a friend who had been much in my thoughts, particularly in connection with a book I had been reading; it seemed

as if he was aware of this. The only detail which is evidential of something more than telepathy came at the close of the sitting, when I was told that I was going soon to meet some one connected with this friend "on the earth plane."

As his relatives are almost unknown to me I had not any anticipation that I should meet them. I had arranged to have tea that afternoon with a lady from the United States. When she arrived she brought with her a lady who was quite a stranger to me, and not expected. In the course of conversation I learned that she is the god-daughter of the friend who had just communicated through Fedá.

§ 3. EVIDENCE OBTAINED BY MRS. DRUMMOND¹ AND MRS. LE BLANC SMITH.

Mrs. *Drummond*, as she is called here, is a Member of the Society who has had a considerable number of sittings with Mrs. Leonard, at which her son Ian and her husband have purported to communicate. Incidents previously reported to us by Mrs. *Drummond* have been printed in the *S.P.R. Journal* (Vol. XX. p. 128 and p. 398).

In May, 1923, Mrs. *Drummond* sent me an extract from a sitting she had had with Mrs. Leonard on January 3, 1923, with the following covering letter :

25th May, 1923.

Is the enclosed incident of interest to you? The type-written notes were sent to me by Mr. W. [*Brown*] (pseudonym) with permission to send them to you. He is very emphatic that his identity should not be disclosed and he chose his own pseudonym. I don't think he is satisfied with any evidence he has had through Mrs. Leonard or any other medium.

L. D. [*DRUMMOND*].

When I sent the proof of this part of my report to Mrs. *Drummond* in the early spring of 1926, she told me

¹ Pseudonym.

that she believed there would now be no objection to revealing the fact that the person referred to above as Mr. *Brown* was in fact the late Mr. William Archer. At Mrs. *Drummond's* suggestion I wrote to Mrs. William Archer and obtained from her and from Mr. William Archer's Executor, Colonel Archer, permission to publish the name in this report. Some of our Members will be aware that at a meeting of the Society held on February 18, 1926, a paper was read by Dr. William Brown, which included a report on some sittings with Mrs. Leonard at which Mr. William Archer had purported to communicate.

Extract from Sitting with Mrs. Leonard, January 3, 1923.

Sitter and Recorder: Mrs. Drummond.

FEDA. You were thinking of [*Archer*].

L. D. D. Yes.

F. And he [*Ian*] says, "I see his boy over here many times and you know he helps his father to write, not automatically, but to write things; his father is a clever man and he writes not only stories but plays, and his boy has been trying lately to write something very special with him, but it was founded on some old matter of a long time ago which his father had not used but has been thinking of using lately. Do you think you could let him know? He does know, but he wants telling, it is rather important. Just lately he has been going back and using up some material that he had a good many years ago, and now he has an idea of making something of it and his boy is very interested in it."

Note by Mr. Archer.

On the very day of this sitting (January 3, 1923) I was on the other side of the Atlantic, working at a play founded on an Elizabethan subject ("some old matter of a long time ago") which I had had in my mind ever since 1920, but had begun to put in form only in November last ("just lately he had been going back and using up some material that he had a good many years ago"). The referenes to this play are therefore exactly accurate;

and they are rendered all the more curious by the fact that I had never spoken to any human being of my intention of writing a play on this subject. I have had several sittings with Mrs. Leonard (the latest in August 1922), but I am pretty sure she does not know my name. Even if she does, any telepathic explanation of this incident would presuppose a power on Mrs. Leonard's part to read (at great distances) my unspoken intentions, and to ascertain what, at a given period, I was working at—a matter quite unknown even to the people immediately around me.

At one of Mrs. *Drummond's* later Leonard sittings a reference, which proved veridical, was made to Mr. and Mrs. Le Blanc Smith and their son Ralph. Mr. and Mrs. Le Blanc Smith have had numerous sittings with Mrs. Leonard, at which their son has purported to communicate, and evidential statements have been made.

Extract from Sitting with Mrs. Leonard, February 14, 1924.

Sitter and Recorder: Mrs. Drummond.

- FEDA. Ian says: "Ralph, I've been with him of course."
- L. D. D. What were you doing?
- F. "Yes, trying to help some one. I have got a little job to do with you, Mum. Ralph wants it."
- L. D. D. What is it?
- F. Oh, not exactly to get messages, but to liek something into shape for him. Not a nice way to say "liek," Ian. "You'll understand soon, but I think you ought to have known already, something they (Ralph's people] want you to do. I can impress you and help you about it and I am going to do it, something they want you to do with somebody else for them, not psychic material, but about a psychic thing," he says, and he approves, and he will help you in the aforesaid licking process.
- L. D. D. Ralph wants me to help?
- F. Yes, they were talking about it yesterday, I don't mean here, at home, and they were saying that they would be so pleased if you could do it for them, because they don't know the correct procedure, so

I suppose you will soon know about it, even if you don't know now, and he says, "Yes, I bet you will." Mr. Arthur [Mrs. *Drummond's* husband] is very interested and keeps nodding his head and saying "good." It is not a lot of trouble, but Ian says, "I expect I will have to help you with it."

Shortly after the sitting Mrs. *Drummond* wrote to Mrs. Le Blanc Smith to ask whether the above references had any meaning for her. To this enquiry Mrs. Le Blanc Smith replied as follows :

March 3, 1924.

Thank you so very much for your very kind letter. I know exactly what Ian means. I said the other day I wanted very much to send you some information Ralph gave me at a sitting which I had no knowledge of and which I found was right in every particular, and that I wanted you very much, if you thought the test good enough, to send it to the S.P.R.

We further talked of you in this way another time, and I said how very much I wanted to find some friend (especially a psychic one, if possible) who would call on a great friend of mine who is going to live at Hensham, and somebody said, "Doesn't [Mrs. *Drummond*] live in Sussex? It would be splendid if she would." But of course you are miles and miles away, but Ian may have got that too, and "miles" don't count with them. It is very good, isn't it? I will write out the sitting and take it over to the old woman whose relations (dead years and years ago) it concerns and get her to sign her replies to it. She is over 80 and nearly blind, and the information is all correct as far as it goes.

I think that Ian telling you I wanted to ask you this is a very good test, don't you? Because I said it *here* just casually to my husband and Mrs. D—— who was staying here then. I never thought of or mentioned it at Mrs. Leonard's. . . .

B. LE BLANC SMITH.

The incident in regard to which Mrs. Le Blanc Smith had been thinking of asking Mrs. *Drummond's* advice occurred at a sitting with Mrs. Leonard on December 4,

1923, at which Mr. and Mrs. Le Blanc Smith were both present. I give below an extract from the record of the sitting and a preliminary note of explanation by Mrs. Le Blanc Smith.

Note by Mrs. Le Blanc Smith.

“M. F.” or Mary Farr is an old woman over 80 years of age and nearly blind, but in full possession of all her faculties. She gave my children their first lessons, and “Ralph,” my elder son, killed near Ypres on 26th November, 1915, was very fond of her. She was their daily governess, and I never knew anything of her people, who were dead *before* I knew her, beyond the fact that they had been very respectable old-fashioned farmers. Some years ago my son Ralph through a table sitting at Mrs. Leonard’s asked me to go and tell “M. F.,” as he called her, about spiritualism. He added, “I’ve prepared her, it will be all right, she’ll understand.” I went *very* reluctantly, but she was indeed “prepared” and took the deepest interest in it, and it has been the joy and consolation of her lonely old age, with no relation or old friend living, debarred from books by her almost complete blindness. She is always happy and cheerful, full of confidence and hope in the future life.

I had *never heard she had an uncle*, or any particulars about her people, and knew nothing of the photos mentioned.

Extract from Sitting with Mrs. Leonard, December 4, 1923.

Present: Mr. and Mrs. Le Blanc Smith.

FEDA. Ralph says there is a lady here belongs to M. F., passed over a long time ago, nice-looking, tells Feda she was not well before she passed over, ill a *long* time. She had a lady girl who passed over, calls her “her little girl,” her sister.

MRS. LE B. S. Whose sister?

F. M. F.’s, he says, she would have had bad conditions, consumptive, supposing she had got better, she never would have got rid of it. Uncle died of same thing. [Note 1.]

M. F. has a photo of her father, also a group photo or picture with him in it. [Note 2.]

Ask her if she remembers anything about a big hoop and her uncle. She was very fond of her uncle and he of her. [Note 3.]

B. L. LE BLANC SMITH.

HERBERT LE BLANC SMITH.

Notes by Miss Farr.

1. Miss Farr says, "The lady was her mother, the description answers exactly." The "lady girl" was her daughter, Miss Farr's sister, passed over about eleven years of age, from consumption; her uncle died of consumption.

2. Quite correct.

3. Miss Farr says, "Yes, when I was young I wished for a 'hoop' or steel petticoat, when I was at home on holiday. My mother refused to buy me one and my uncle walked five miles to Hatfield and bought me one. We were then living at Barber's Lodge Farm, near Hatfield."

(Signed) M. FARR.

Concerning the circumstances in which these notes were obtained Mrs. Le Blanc Smith writes to Mrs. *Drummond* :

March 11, 1924.

I went to Standon this morning and have written down the exact answers "M. F." made to each statement or question of Ralph's. . . . The "hoop" incident is certainly wonderful. I knew absolutely *nothing* of it, not even that she had had an uncle.

B. LE BLANC SMITH.

§ 4. MRS. FERNALD'S SITTING.

The incident recorded below was reported by Mrs. Fernald, who is a Member of the Society, to the Secretary, Miss Newton. I give first Miss Newton's copy of an extract from Mrs. Fernald's notes of a sitting with Mrs. Leonard. The sitter on this occasion was Mrs. Fernald's husband, Mrs. Fernald herself acting as recorder; the ostensible communicator is their son.

Extract from Sitting with Mrs. Leonard, March 6, 1925.

FEDA. The young one's mind is divided between two places—very interested in your being here and in another place away from London. A curved part of the coast, near the sea—ships. He's very fond of this place. You will be reminded of this place by having it put in front of you very soon. A shiping place, used as a port—an island close to it. He shows me you holding something in your hand—a paper or narrow book with printing or pictures. As if you opened it suddenly and are suddenly reminded of this port. You'll see it before you go, but you'll go. Even within a few hours you'll be reminded of it. An island that you'll be reminded of. That's what it is. An island, and that is what it is called.

Note by Miss Newton.

March 30, 1925.

Mrs. Fernald read the notes of the sitting to me on March 9, 1925. She told me then that she had no doubt at all that the place described was San Francisco, a place her son was exceedingly fond of, near where they have a house overlooking the bay and Angel Island, one of three islands in the bay. She also told me that Feda had seemed to be trying to give the name of an island, and not succeeding had concluded with "Well, an *island* it is, and an *island* it's called."

To-day, March 30, Mrs. Fernald brought me [a] packet as she had received it. It consisted of five Sections, or Numbers, of *Progressive California in Rotagravure*, issued by the *San Francisco Chronicle*, all dated March 11, 1925. Section E was placed first, and on opening the packet one would be confronted by the picture on the cover, which was a reproduction, $12\frac{1}{2}$ by 10 inches, of a photograph of a part of San Francisco Bay showing Angel Island. (See Plate III.) The publication may be described as "a paper or narrow book with printing or pictures." It is $16\frac{1}{2}$ in. long, $11\frac{1}{4}$ in. wide, and each Section contains from

Progressive **California**
in Rotogravure

San Francisco
Wednesday
March 11
1923
Section E
19 Pages

ISSUED BY THE **San Francisco Chronicle**

On
SAN FRANCISCO
Bay

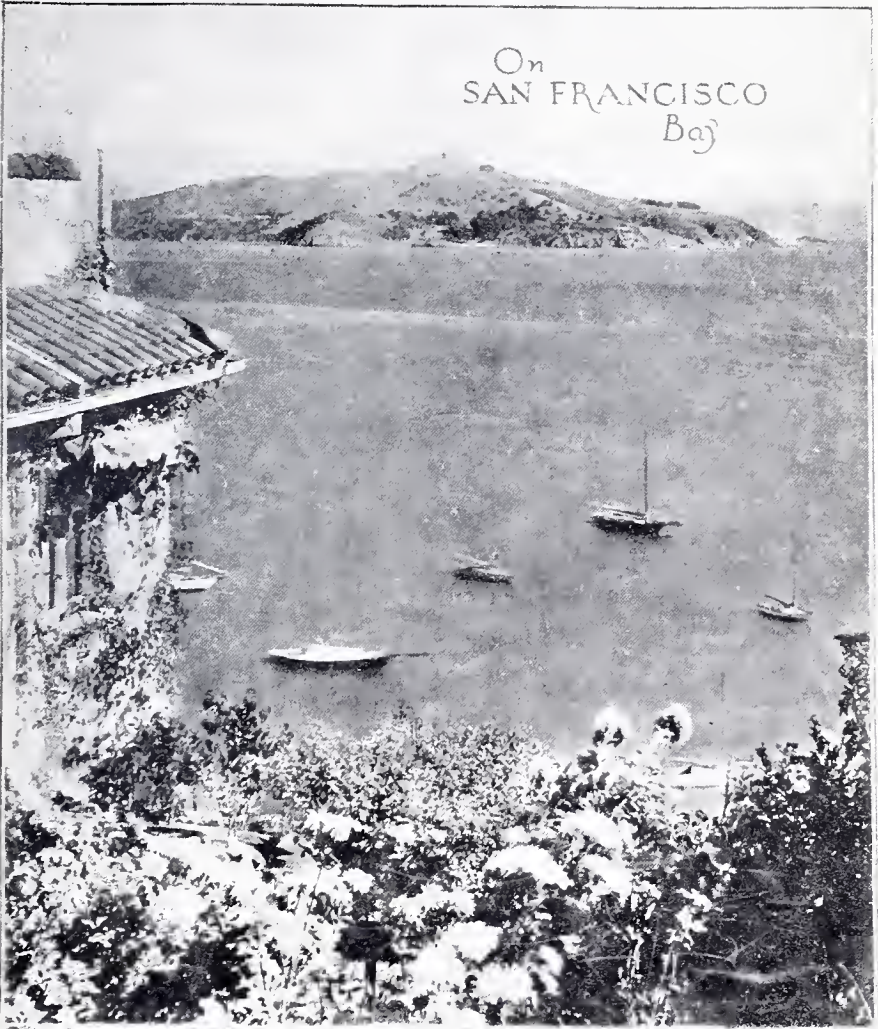


PLATE III.

16-32 pages covered with small reproductions of photographs illustrating current events, with brief printed notes regarding them.

The date of the postmark on the packet is illegible. The name of the sender, Miss Livermore, is written on the wrapper. Mrs. Fernald told me that she is a friend from whom she hears "once in a blue moon," and that the packet was entirely unexpected.

ISABEL NEWTON.

Statement by Mrs. Fernald.

March 31, 1925.

On Saturday, March 28, I received a tightly rolled parcel through the post. On opening the roll a full-page picture of a part of San Francisco Bay showing Angel Island was the first thing I saw. Immediately I recalled Feda's words in our Leonard sitting of March 6. [Quotation from sitting follows, see above.]

The confirmation of Feda's words was so striking that I took the roll of "papers or narrow books" to Miss Newton on Monday, March 30, in the original wrapper, as it had come through the post. There were five illustrated pamphlets in the roll, showing different Californian views. The Angel Island view was on the top and the first one to be seen as the packet was unrolled. The date on the pamphlet (a newspaper supplement) was March 11—five days later than the Leonard sitting.

JOSEPHINE H. FERNALD.

Miss Newton wrote on May 9, 1925, to the Business Manager of the *San Francisco Chronicle*, asking upon "what date Section E of *Progressive California in Rotogravure* was first on sale and available to the public."

The following reply was received :

May 29, 1925.

Replying to your letter of May 9 in reference to the date of publication of the *Progressive California in Rotogravure*, I beg to advise that this number was put on sale to the public on March 11. However, various sections of

this publication were printed in advance. For example, the first section was printed on February 2 and another on February 25. . . .

San Francisco Chronicle,
by C. E. GILROY,
Purchasing Agent.

Mrs. Fernald wrote to her friend Miss Livermore to ask her to record the circumstances in which the copies of *Progressive California* were despatched. In reply Miss Livermore wrote to Miss Newton as follows :

SAN FRANCISCO,
April 25, 1925.

Mrs. Fernald has asked me to write you exact data in the matter of my sending her those views of San Francisco Harbour which came to her as such a coincidence after having had a description of them in a sitting with Mrs. Leonard.

They were published as a supplement to the *Daily Chronicle* and were delivered with the regular paper on March 11.

At once on seeing the pictures I thought of three friends, all absent Californians, who would be interested in seeing them. I left the papers lying on my desk for about a week—undecided as to whether to send them to a friend in Paris, or to one of two friends in London. I can't tell you the precise date of my sending. I woke up that morning with a brisk and firm decision to send them to Mrs. Fernald—more to clear my desk than for any other reason.

And this is all I can tell you about it. It seems a remarkable coincidence and I am very glad to have given Mrs. Fernald this pleasure.

EDITH LIVERMORE.

In reply to a further enquiry as to the circumstances in which the statement at the sitting of March 6, 1925, was made, Mrs. Fernald wrote to Miss Newton as follows :

April 6, 1925.

I shall take my notes of the sitting to you to-morrow—you will see that Fedra gives her information about Van

Dyke's [the communicator's] mind being "divided between two places" quite out of a clear sky. There was nothing to lead up to it. Neither my husband nor I had spoken a word during the sitting. I was writing my notes at the time as fast as I could get the words down, as apparently unmoved by any of Feda's statements as if I had been taking notes on a lecture. My husband sat like a graven image through the whole of the two hours. We had never spoken to *any one* about our proposed visit to Mrs. Leonard. From the first it had seemed of paramount importance to us both that no one should know that we were going to her—and to Miss Walker, Sir Oliver Lodge's Secretary, through whom the appointment was made, we were known as Mr. and Mrs. Eliot.

JOSEPHINE H. FERNALD.

Miss Newton did not in fact see the notes when Mrs. Fernald brought them to the Rooms in April, but she saw them at a later date and has sent the following note:

October 22, 1925.

I have examined the notes taken at the sitting. There is nothing in them that might appear to have led up to the incident recorded, or to suggest that the sitter and note-taker had any interest in America or in any other place away from London.

Mrs. Fernald told me that she and her husband have lived in London since 1907.

ISABEL NEWTON.

It would therefore appear that at the time of the sitting Mrs. Leonard had no reason to associate Mr. or Mrs. Fernald with California, although it is possible that something in their voice or manner may have led her to think they were Americans. It is worth mentioning that since 1898, Mr. and Mrs. Fernald have spent only three years (1903-1906) in America. I am told by people who have met Mrs. Fernald that her connection with America is not immediately apparent. Mr. Fernald, it will be observed, did not speak at all during the sitting.

It should also be noted that the view of San Francisco Bay which was reproduced on the cover of *Progressive*

California, and to which reference appears to be made at the sitting, is not an obvious or typical view, not the kind of view that would be likely to be suggested to Mrs. Leonard if she had somehow formed the idea that her sitters were Californians. The general sweep of the bay is not shown at all, whereas the island referred to at the sitting is conspicuous. On the other hand the view has special associations for Mr. and Mrs. Fernald. On this point Mrs. Fernald writes :

October 22, 1925.

Our house is on a slope of Mount Tamalpais overlooking the more northern part of San Francisco Bay, which has altogether a length of fifty miles. The house was built for the view—the most conspicuous feature in the foreground is Angel Island. The other two islands in the bay cannot be seen from our house.

JOSEPHINE H. FERNALD.

Miss Newton and Mr. Dingwall corroborate Mrs. Fernald's statement as follows :

October 22, 1925.

Mrs. Fernald has shown us snapshots taken at the house in California which confirm her statement that Angel Island is a conspicuous feature in the view from the house.

ISABEL NEWTON.

E. J. DINGWALL.

REVIEWS.

I.

Der Okkultismus in Urkunden. Hrsg. von MAX DESSOIR. I. "Der physikalische Mediumismus": von Dr. med. W. v. GULAT-WELLENBURG; GRAF CARL v. KLINCKOWSTROEM und Dr. med. HANS ROSENBUSCH. Pp. xiii + 494. Berlin. 1925.

THIS volume is one of the most important critical surveys of physical mediumship which has hitherto appeared. It is primarily an examination of printed records supplemented occasionally by an account of the results of the authors' personal experiences. For many years it has been said that no serious critical study has been undertaken by those who frankly dismiss the accumulated evidence in favour of the authenticity of the alleged physical phenomena of spiritualism. That objection can now no longer be urged. For in the volume before us the authors have evidently been at some pains to examine the literary evidence, and in their own words, they find that the final result of their inquiry is to conclude that no scientifically valid proof of so-called physical mediumship has hitherto been brought forward.

The authors of this remarkable work have been generous to their opponents in the choice of material. The volume opens with a general introduction, which is immediately followed by an admirable chapter on methods of investigation, in which the weaknesses and flaws in mediumistic inquiries are ruthlessly examined. We are not sure how far Dr. v. Gulat-Wellenburg (who is the author of this section) is aware that the defects he notes are only too painfully familiar to the workers in this field. But the difficulties which confront the reformer appear almost insuperable, and Count v. Klinckowstroem is right when

he says that so long as the investigator preserves the traditional methods of inquiry, methods which have remained almost unchanged for decades, so long no way seems clear by which the phenomena can be properly interpreted (p. 95).

As an introduction to the detailed analysis of individual cases Count v. Klinekowsstroem touches upon the Hodgson-Davey experiments, and also contributes a short account of the contents of the well-known book *The Confessions of a Medium* (London, 1882), which he might well have supplemented by a similar reference to the rarer and more interesting *Revelations of a Spirit Medium* (St. Paul, Minn., 1891. Reprinted 1922). Although Count v. Klinekowsstroem lays stress upon these confessions, he must be aware that the contents have little value in a consideration of modern physical mediumship as investigated by competent observers. These volumes present a picture of the ordinary spiritualistic "circle" at which the observers are merely tools in the hands of the medium. Such performances are probably not now common in Europe, but they are still far from rare in the United States, and we have ourselves seen more flagrant examples than anything recorded in the *Confessions of a Medium*. They are of value rather as psychological studies of states of mind, and it is noteworthy that the writers of this volume constantly insist upon this important and often neglected factor.

The examination proper is begun by Dr. Rosenbusch, who takes the inquiry of the London Dialectical Society as his first subject. The study is fair and judicious, although we cannot assent to his rather brusque dismissal of the incident recorded by the Sub-Committee as described on p. 10 of the *Report*.¹ On the other hand it can hardly be denied that the Dialectical Society failed to produce the quality and standard of evidence which would prove acceptable among serious inquirers to-day. The fourth chapter is by Count v. Klinekowsstroem and treats mainly of Sir William Crookes's experiments with Home and Florence Cook. It is with the former that the weakness of the criticism is most apparent. The author

¹This incident consisted of the levitation of a table when all the sitters were kneeling on their chairs, the backs of which had been placed towards the table.

is forced to admit that the evidence of fraud in the case of Home is almost non-existent and at the same time his phenomena were far more varied and impressive than that of any other medium of the past. It is true that criticism can easily be levelled against certain isolated cases. But minor omissions and inaccuracies are small compared with the immense bulk of evidence regarding the amazing occurrences in his presence. Substitution of hands and the surreptitious use of the feet simply do not meet the case. The observers were either hallucinated or some at least of the phenomena really occurred. There seems no escape from this conclusion, and Count v. Klinckowstroem cannot avoid one or other horn of this dilemma by vaguely discussing the incompleteness of Crookes's experiments or the imperfect explanations of Mr. Podmore.

On the other hand his criticism of Florence Cook and the problem of Katie King is sound, and we are glad to note that he fully appreciates the difficulties which, in reference to this case, confront those who maintain the teleplastic basis of mediumistic materialisations. Similarly we agree with his treatment of Prof. Zöllner's experiments, although the recent story concerning Slade's alleged confession needs confirmation.

In Chapter VI. Dr. Rosenbusch discusses Palladino. This medium is easier to deal with than Home, since all admit that she occasionally resorted to fraud, but we cannot entirely assent to Dr. Rosenbusch's summing up of the problem. "She was certainly a conjurer," he writes, but "was she something more? Were there under the layer of false phenomena genuine ones also? Was there even *one* genuine one? Does there exist one single compelling observation that shows that a phenomenon occurred which was beyond her actual faculties or the possibility of fraudulent creation? We have never found such an observation in the abundant materials before us." In support of this opinion Dr. Rosenbusch has been at pains to examine the literature from the early days of Damiani, Chiaia and Barth down to the American sittings in 1909.¹ But as with Home the criticism is weak, since no

¹ The examination of the original authorities is somewhat weakened by a number of errors due mainly to difficulties in translation and to an imperfect acquaintance with the whole of the literature. Mr. R. Lambert has indicated some of these in *Psychische Studien* for November, 1925.

definite theory is adduced to account normally for the phenomena observed by reputable witnesses. The argument rather runs on the assumption that since some tricks were discovered, the remaining phenomena were tricks also though undiscovered. There is certainly something to be said for this hypothesis, and we might agree with it if the phenomena were all of the same class: but to suppose that release of a hand or foot which explains some phenomena also explains those observed by Sir Oliver Lodge on the Île Roubaud, appears to involve suppositions for which there is no valid basis whatever. Similarly in the survey of the Society for Psychological Research sittings at Naples stress is laid on what is considered the weakness of Mr. Baggally's hand control, but to suppose that this made it possible for all the phenomena to be produced by the medium's hands and feet, including the visible and tangible hands and black objects, seems to us to demand further evidence than that which Dr. Rosenbusch has offered. For to assume that one person is capable of producing 305 "phenomena" fraudulently when two expert witnesses are doing everything that they can do under the circumstances to prevent that fraud, is to suggest a dexterity which does not, in our opinion, exist. The same criticism can, we think, be applied to Dr. Rosenbusch's analysis of Mlle. Tomeczyk's phenomena, an analysis which is the first of its kind. He confines himself almost solely to the telekinetic phenomena, and his conclusion is that the medium attached normal threads or wires to the objects and then lifted them. Now this again demands a belief (we would almost call it a credulous belief) in the power of the conjurer which is quite unwarranted by the facts. For the facts are these. Dr. Ochorowicz had his early experiments in Warsaw in 1909. In 1914 Mlle. Tomeczyk was in London, where similar although weaker phenomena were observed. That is to say that for six years this medium produced one type of telekinetic phenomena. Supposing this to have been a trick, the solution was simple. It is that indicated by Dr. Rosenbusch himself. But not a single observer seems to have seen the necessary threads or wires being attached to the objects to be moved or detached from them. If the trick be so simple, it can be repeated. Can Dr. Rosenbusch discover a single conjurer who is willing to repeat these effects for any

length of time? We believe that if he proposes it, he will be received with a laughing refusal. For, as Professor Hoffman has said in *Modern Magic*, the first rule to be borne in mind is this: "Never tell your audience beforehand what you are going to do," and it follows that "you should never perform the same trick twice on the same evening." In this case the medium broke these two rules for six years. Can we indeed suppose that her investigators were so amazingly incompetent that they all failed to detect her methods of gaining possession of her threads and attaching, detaching and getting rid of them? Certainly if this be the case, then human testimony is worthless in this branch of psychical research, since no arguments such as those adduced from experiments in slate-writing and billet-reading have here any weight. For here the observers know how the trick is done before they see it; yet they cannot detect one move which is concerned with its perpetration. Such amazing lack of acute observation is almost unthinkable, apart altogether from the other factors pointing to the supernormal character of the phenomena, to which Dr. Rosenbusch apparently attaches small weight.

In the eighth chapter Dr. Rosenbusch examines the Goligher phenomena and here builds up a strong case against the supernormal character of the occurrences. The whole chapter should be carefully studied, and we shall content ourselves here with quoting a part of the final paragraph which sufficiently indicates Dr. Rosenbusch's judicious and penetrating analysis of this extraordinary case. "The case of Crawford," he writes, "is more interesting than the case of Miss Goligher. . . . For behind the fantastic misinterpretations of these scarcely original productions of an unsavoury sorcery lies the more weighty problem of their deluded sponsor. These reports of Crawford are not to be explained by the imperfection of human observation. Here are to be discerned the more severe aberrations of mental life, and the range of their activities is astonishing. Is the case of Crawford unique? What precise conditions predispose the mind for assimilating a superstition so easily? And what power of perception caused Goethe to characterize his occult experiences in the following striking phrase: 'It needed only a slight stimulus to inoculate even me with this disease'!"

Having examined the cases of Sordi and Gazerra, Dr. v. Gulat-Wellenburg passes to a detailed survey of the case of Eva C. He contributes a discussion in which good use is made of the many suspicious incidents which occurred with this medium and prints certain of the more curious photographs to illustrate his criticisms. The treatment appears to be restrained, and evidently a very careful study of the documents has been carried out. We are not clear, however, what his conclusions are, and there is small mention of the regurgitation theory, which apart from the confederacy of Madame Bisson, seems the last (if very insecure) refuge for the sceptic. Perusal of the chapter will probably leave the critical reader where he was before except that Dr. v. Gulat-Wellenburg's acute analysis of the foot incident on May 29, 1911, and the appearance of the "slipper" on May 17 and 20, 1912, will incite the student to attack the records of other sittings in the same spirit. The treatment of the Society for Psychical Research series (pp. 353-365) is careful and the author deserves credit for his painstaking and laborious work. On the other hand, Count v. Klinekowsroem is more superficial in an examination of Kluski and Willy Schneider in Chapters XI. and XII. More might be made of evidence against the former, and too much stress has been laid on the incident where a mould of unexpected shape appeared at a sitting in Warsaw. Moreover, no mention is made of the articles of Nordmann and Morhardt, which are at least worth consideration.

The treatment of Willy Schneider is again weak, although Count v. Klinekowsroem is to be congratulated upon his fearless attempt to cast doubt upon the results and methods of control. We cannot agree to the importance he attaches to the exposure by Mr. Seeger (pp. 414 *seq.*), and we consider that the weight he gives to Professor Henning's alleged experiences with a Russian "medium"¹ is altogether out of proportion. He accepts Prof. Henning's statements without any proof being offered, and even without the signed statements of the witnesses or the name of the medium. Yet after dealing with these occurrences of very doubtful authenticity he writes, "These amazing phenomena put the case of Willy considerably in the shade" (p. 446). We are frankly

¹ See *Proc., S.P.R.*, 1924., pp. 327 *seq.*

surprised that Count v. Klinckowstroem has allowed himself to be diverted from the path of fair criticism by these phenomena reported by Prof. Henning. We have examined this report with some attention, and evidence is totally lacking that the phenomena were in any way like those so graphically described by Prof. Henning. On the contrary, Prof. Henning's narrative leaves the impression that a few miserable parlour tricks were presented to him and his friends, and that the performance was then raised to the dignity of an investigation in order to provide material for just that criticism that Count v. Klinckowstroem has used in connection with it. If Prof. Henning wishes to be considered seriously he must permit other observers to see these marvels as Baron v. Schrenck-Notzing has done with Schneider, and as every scientific man does when he demonstrates some new phenomenon. We should like ourselves to examine Prof. Henning's "Russian medium" and to report faithfully our experiences. But from what we have been able to ascertain Prof. Henning is as shy of allowing psychical researchers to see his "medium" as the "medium" is of permitting any sort of adequate investigation. The criticism of Willy Schneider is of the same type as that of Home. Mere freedom of hand or foot does not explain the phenomena, neither does the theory of an ingenious use of a wire in the mouth. In our opinion the facts compel the adoption of the hypothesis of supernormal action until it is shown that a normal theory fits the facts. This Count v. Klinckowstroem has not shown in the case of Willy Schneider. He is much more successful with Guzik in Chapter XIII., whereas in Chapter XVI. he reverts to apparently unwarranted faith in the reliability of witnesses if their observations are contrary to the medium's claims. In Chapters XIV. and XV. Dr. v. Gulat-Wellenburg deals with Nielsen and Laszlo, dismissing the claim of the former and appreciating the importance of the latter.

Whatever we may think of the conclusions of the authors of this volume, it must, we think, be agreed that they have contributed a permanent addition to the scanty material on physical mediumship. The book is one for the student and not for the propagandist: it presupposes a serious interest in the problems apart altogether from their relation to survival

of personality after death. This aspect of the question is left almost untouched except in so far as it is indicated that the religious atmosphere of séances is a factor in increasing superstitious beliefs on the part of the sitters. The question that the authors have attempted to answer is whether any super-normal physical phenomena occur as described. If we understand them rightly their answer is in the negative. They do not deny the possibility of such phenomena occurring. They merely state that they have failed to discover any scientific evidence that they do so occur. We fear that the circle of readers in this country will be small, both on account of the length of the volume and also the difficulties involved in translation. Should any enterprising publisher prepare an English edition he may obtain some satisfaction from the knowledge that the book is the most important critical survey of physical mediumship since that made by Mr. Podmore.

E. J. DINGWALL.

II.

Der Okkultismus in Urkunden. Edited by MAX DESSOIR. II. "Die Intellectuellen Phänomene." By Dr. RICHARD BAERWALD. Berlin, Ullstein, 1925. Pp. ix. + 382.

THIS stately volume is one of a series under the editorship of Prof. Dessoir which is designed to instruct the general public in Germany on the subjects included in what the Germans prefer to call "occultism." "Physical Mediumism," by three writers, and "Suggestion and Hypnotism," by Prof. Albert Moll, are the other volumes announced in the series, which, if one may judge by this volume, should fulfil its purpose very well. It is composed of selected extracts from standard "classical" works on the subject, most of which are unknown and unprocurable in Germany, accompanied by critical comments. The ground it covers is best indicated by an enumeration of the topics it discusses, viz. Kerner's Seer of Prevorst, Telepathy, Phantasms of the Living and the Dead, Clairvoyance, Prophecies, and Spirit-communications, which consider Flournoy's case of "Helène Schmidt," Mrs. Leonard, Raymond and Cross-

Correspondences, with special attention to the "Ear of Dionysius." The selection, containing as it does a large amount of material from the researches of the S.P.R. (for which Dr. Baerwald always expresses the highest appreciation and respect), must be pronounced excellent, and the narrative is lucid and well-arranged. Besides his copious quotations from the S.P.R., he also gives interesting accounts of cases not so well known in this country, such as the experiments of Doctors Chowrin, Naum Kotik and Wasiliewski, of Richet and Geley with Ossowitzki, and of Dr. Pagenstecher with Maria Reyes de Z.; and altogether his book is a competent and creditable piece of workmanship.

It is when it comes to theorizing and explaining the facts that it becomes permissible to part company with Dr. Baerwald. He believes in telepathy and apparently in nothing else—except hyperæsthesia—and tries to reduce everything to them by extending their powers to an unlimited extent. He holds that telepathic communication, which he conceives on the analogy of wireless radiation, is primarily between the unconscious parts of two souls which are *en rapport*, and is ready to believe also that all souls are thus unconsciously *en rapport*, and that, consequently, any knowledge in the possession of any mind may be tapped by a sensitive.

Moreover, although the unconscious is officially described as infantile in its mentality, he tends to attribute to it a high degree of practical intelligence and remarkable feats of dramatic impersonation. It is obvious that, so lavishly conceived, "telepathy" may be alleged to explain anything, and that it becomes next to impossible to guard against it. No stress is laid on the negativity of the conception, on the scantiness of the direct evidence for it, and on the competition of alternative theories. It becomes a key that turns in every lock, though it remains to be seen whether it will really open any doors. Nor is it clear that it has a scientific status superior to that of other hypotheses which are equally wide and vague, say than "spirits," or divine (or diabolical) intervention. Wide and vague hypotheses are incidental to the initial stages in the growth of any science, and at present characterize *all* our efforts to understand the subjects of psychical research. All of them, even "spirits," are capable of scientific use, all, even "hyper-

æsthesia," are capable of blocking inquiry. There is no occasion, therefore, for any one of them to give itself airs and to pride itself on any inherent scientific respectability. For all at bottom suffer from the same weakness, which besets all theorizing in a subject not yet brought under experimental control. We cannot verify them by accumulating evidence at will, and we cannot make crucial experiments. So we cannot use the pragmatic, *i.e.* the really scientific, test, and *make them work*. Until we can do so, it must remain open to every one to believe as much, or as little, as he likes, and vain to browbeat dissenters with the threats of scientific authority. Science itself in modern times has modified its basic doctrines so rapidly and radically, and become so conscious of the pragmatic nature of its method, that it has grown more and more careless about the ideal of coerciveness foisted on it by the philosophers, and no longer expects its truths to comply with the dogmas extracted by former generations from their less adequate knowledge. If a truth is good and useful and the best to be had, it is not essential that it should be absolutely certain and capable of *extorting* universal assent. It is recognized, not because we cannot help ourselves and there is no alternative, but because it is the *best* available and we *desire* the power over events which it gives us. Now Dr. Baerwald too often tries to make capital for his pet hypothesis (which for all one can tell as yet *may* turn out to be the best) by arguments based on the false ideal that "truth" rests on coercion (cf. p. 159): yet he too at times sees quite well that "*nearly (sic)* all our human knowledge consists of probabilities," and that "an ever-growing probability with a gradual approximation to certainty" may be as valuable and sufficient in psychical science as in any other (cf. p. 79). That is the true method of science, if it is added that absolute certainty is as unnecessary as it is unattainable!

Toleration of alternative theories then is even more expedient in science than in religion; and for all to recognize what a variety of alternatives is possible, and then for each to work his own theory for all it is worth (and no more!), seems the policy most likely to conduce to progress in Psychological Research.

F. C. S. SCHILLER.

A NOTE CONCERNING MR. SOAL'S PAPER.

Mr. Soal has asked us to print the following note concerning his recently published paper "A Report on some Communications received through Mrs. Blanche Cooper" (*Proc. S.P.R.*, Vol. XXXV., pp. 471-594):

On p. 507 of my paper I have found a slip. "October 1921" (line 29) should read "October 1922." Unfortunately I cannot recall the exact date on which I climbed the tree, but remember it was on a Saturday quite near the beginning of the Autumn Term in 1922. I went up the tree once before towards the end of 1921, but, the tide being out, I could see nothing.

S. G. SOAL.

“ ONE CROWDED HOUR OF GLORIOUS LIFE.”

BY J. G. PIDDINGTON.

THE complexity of cross-correspondences makes them difficult things both to present and to follow. If they are simplified too much, their true nature is misrepresented, and their value as evidence of intricate supernormal activity improperly diminished. The cross-correspondences embedded in the scripts of our group of automatists are not simple things; neither are they neat and compact, but extend themselves all over the place, intersecting and dovetailing with one another, so that it is hard to say where a given instance begins and where it ends. Years ago, when they were first observed, it was an easier matter to deal with them, because we then supposed each cross-correspondence to be an isolated thing, and to be confined within narrow bounds; and we had little or no suspicion of their ramifications, and of their interlacings with each other.

Were I to attempt to trace in a single paper the devious course of a cross-correspondence from its source in the scripts, say, of 1901, to the point it has reached in, say, 1926, few readers would have the patience to accompany me to the end of the journey, and I shall therefore confine myself to rendering an account of a *section* of a cross-correspondence, a part of a much larger puzzle. At the same time I must emphasise the point that it is only a section. I must also explain that I have not found it possible to cut it out from its matrix without some ragged ends adhering to it; and that about these ragged ends, when I do not ignore them, I am obliged for brevity's sake to make statements unsupported by detailed evidence.

The section of a cross-correspondence which forms the subject of this paper is extracted from the scripts of three automatists, Mrs. Verrall, Mrs. Salter, and Mrs. Willett.

It being convenient for purposes of reference for a paper to bear a distinctive title, I have called this one "One Crowded Hour of Glorious Life." I have chosen that quotation as a title, not because it epitomizes or suggests the main lines of thought running through the concordant scripts better than would several other phrases found in them, but because it so happens that within a short interval of time it occurred in the scripts of the three automatists independently: that is to say, without any one of them knowing of its occurrence in the script of the others.

Moreover, being myself unable to resist the conclusion that many of the coincidences between the scripts of our group of automatists are due to some one's intelligent design, and are not to be set down to chance, to common associations of ideas or to unmethodical, meandering, telepathic interchange, I assume that this three-fold repetition of "One crowded hour of glorious life" is meant to indicate a connexion between the three different contexts in which it was inserted. "One crowded hour," though the most salient, is not, however, the only link between the scripts to be discussed; other links are "The paths of glory lead but to the grave," certain allusions to Achilles, and quotations from Tennyson's *Ode on the Death of the Duke of Wellington*.

The scripts in question are as follows:

SCRIPTS IN CHRONOLOGICAL ORDER.¹

(A) *M.V.* 151 (*March* 18, 1907).

There was no message for you this morning but to-night I want to say something.

(Drawings of a ? cross-bow, a bow and arrow, a fledged arrow, and a ? target.)

¹ *M.V.* = Mrs. Verrall;

H.V. = Miss Verrall, now Mrs. Salter;

W. = Mrs. Willett.

Give the ring to her the turquoise ring That should
have a meaning for you.

Not once or twice in our rough island story—and there
has been another case of duty prevailing and leading to
glory—

But thoughts come not easily to-night. You do not
hear or heed. . . .

(B) *H.V.* 106 (*Sept.* 1, 1908).

. . . with foot in the stirrup boot saddle to horse and
away ere break of dawn. . . .

(C) *H.V.* 172 (*July* 22, 1909).

. . . He gave his bridle reins a shake the cavalier in
exile. . . .

(D) *M.V.* 323 (*Aug.* 3, 1909, 10.25 *p.m.*).

Not once nor twice and so on—the path of duty way
to glory—

But the paths of glory lead but to the grave

Seek no further—It will come unsought and least
expected. You are only asked to record.

Now write this.

In fear and dread the search began

In hope and with energy it was pursued

With joy the end was won.

But the end is after all only a beginning—and as long as
there is life there is neither beginning nor end—only
continuous development

There is more reason why I should say this than you
think—It is not talky talky—

(E) *H.V.* 198 (*Feb.* 23, 1910).

A silver birch—the shadow of the glen—the glens of
Pelion Medea—

a hooked stick—the wood is ash—the tough ashen
spear δολικόσχιον ἔγχος. war—the rivals face to
face. . . .

He gave his bridle reins a shake—said adieu for ever-
more my love adieu for evermore. . . .

(F) *H.V.* 199 (*March* 14, 1910).

ἔσχατος λογος ὁ φαινόμενος.

The paths of glory lead but to the grave—glory—one
crowded hour of glorious life—Achilles' choice—better
so. . . .

(G) *M.V.* 364 (*March* 30, 1910).

Oxenham is the next name to write—
Now there is a line of verse to be written
Sound sound the clarion blow the fife
and the rest of it—
One crowded hour of glorious life.
And again
Better have had the—then leave the blank space
for another to fill—
And overcome it
Than to have lost the memory of such power

(H) *M.V.* 370 (*Aug.* 7, 1910).

Toll Toll the bell
The echoing knell
That speaks the passing soul.

Then to the skies
Let clamour rise
no I think you have omitted a verse
Then dust to dust
With moth & rust
Writ in the graven scroll

Name title fame
All he can claim
Honour where honour's due

Tears will be shed
Tears for the dead
Cypress we plant and yew. . . .

(I) *H.V.* 213 (*Aug.* 22, 1910).

. . . Is it not enough to have tried? no that is
not right All that I strove to be that is better. . . .

The floating pennon beckons a troupe of horse
 Boot saddle to horse and away
 Reck not of danger if the prize be fair
 On to the battle warrior do and dare—
 To dare and again to dare—
ἰομεν that is the key note *ἰομεν* that should have
 been understood it was plainly said.

(J) *H.V.* 220 (*Oct.* 7, 1910).

. . . Lay not up to yourselves treasure upon earth
 [*Matt.* vi. 19: "Lay not up for yourselves treasures upon
 earth, where moth and rust doth corrupt"] dust to dust
 —ashes to ashes the paths of glory lead but to the
 grave—we have tried to get this thought through but
 there has been a check somewhere—look back part is
 there. . . .

(K) *W.* 225 (*Nov.* 13, 1910).

. . . Sound the trumpets Beat the not ploughshares
 One crowded hour of splendid life the Way to highest
 glory leads but to the grave Woe to the Vanquished
 How sleep the Brave [who sink to rest By all their
 country's wishes blest!] the capacity of soul which takes
 visible form in the Man of Action is not lost at death
 fight ever fight on No Shades but Reality incor-
 poreal if you will from white Cloud free there were
 Black Clouds too and much pestilence Captain my
 Captain But the end was not yet. . . .

(L) *H.V.* 298 (*Jan.* 12, 1913).

. . . the note of the trumpet a battle cry
 The leader of the host
 One crowded hour of glorious life is worth an age with-
 out a name
 fame is the spur that the clear spirit doth raise—that
 is nearer to the thought fame but not praise . . . there
 is a link missing—slowly & sadly we laid him down—
 no—that is the same thought again—it is something new
 that is wanted. . . .

(M) *H.V.* 409 (*May* 17, 1915).

. . . The Legend of Montrose. Montrose & Claverhouse . . . Claverhouse—bit & spur—the cavalier's song—to horse & away—He gave his bridle reins a shake—these belong together. . . .

The cross-correspondence proper, if I may so term it, is confined to the scripts marked **D** to **K**, Script **L** forming, as it were, an appendix to it. Scripts **B**, **C**, and **M** are included in the series, because they give the clue to the meaning of "He gave his bridle reins a shake" in Script **E**, and of "Boot saddle to horse and away" in Script **I**, and show that these two quotations are early emergences of the Claverhouse topic.

Script **A** contains the first reference to

"Not once or twice in our rough island-story,
The path of duty was the way to glory";

and I have had it printed with the other scripts, because it was seen by Mrs. Willett *before* she made in Script **K** a probable allusion to these lines in the form "the way to highest glory leads but to the grave," which looks like a mix-up of "The paths of glory lead but to the grave" and "The path of duty was the *way* to glory." Mrs. Salter likewise saw Script **A** before any of her contributions to the cross-correspondence were made. She, however, never quotes or refers to the Tennyson lines. I think it will be agreed that beyond the bare fact that Script **A** had referred to these lines, neither Mrs. Willett nor Mrs. Salter could have derived any hints of value from the context in which they there appear.

Mrs. Verrall in Script **D** puts together "Not once or twice in our rough island-story" and "The paths of glory lead but to the grave"; while Mrs. Salter in Script **F** puts together "The paths of glory," etc., and "One crowded hour of glorious life"; Mrs. Willett finally, in Script **K**, putting together "One crowded hour" and "The way to highest glory leads but to the grave."

When Mrs. Salter wrote Script **F** she had not seen the first part of Script **D**, and when Mrs. Willett wrote

Script **K** she had not seen either the first part of Script **D** or any part of Script **F**. They had both seen the second part of Script **D** from "Now write this" to the end; but I do not see how this part of the script could have suggested to one the combination of "The paths of glory," etc., with "One crowded hour," or to the other the combination of "One crowded hour" with "The way to highest glory leads but to the grave."

Meanwhile, as if to lay stress upon it, "One crowded hour of glorious life," which had appeared first in Mrs. Salter's Script **F**, is repeated sixteen days later in Mrs. Verrall's Script **G**, and then again repeated some six months later in Mrs. Willett's Script **K**.

I want to draw attention to only one other verbal coincidence, and to that one because it is possibly due to a normal cause. Mrs. Verrall's Script **H** has "Then dust to dust With moth and rust," while Mrs. Salter's Script **J** has "dust to dust" and "Lay not up to yourselves treasure upon earth";—the original context of the second phrase involving a reference to "moth and rust." Mrs. Salter had been "told of" Script **H** by Mrs. Verrall on August 24, 1910, *i.e.* some six weeks before Script **J** was written. "Told of" means, not that the text of the script was shown, but that its general import was revealed. But even if we assume that Mrs. Salter saw the full text, though it will account for the verbal coincidence, it will not, in my view at least, serve to account for the far more striking coincidences of thought between Script **J** and Mrs. Verrall's previous scripts.

It will be convenient at this point to state what other information about each other's scripts the automatists possessed.

On June 4, 1910, Mrs. Salter was shown Script **G**, and on June 5, 1910, Mrs. Verrall saw Scripts **E** and **F**. This may sound as if a lot of information was given away, which might account for at least some of the coincidences between the automatists. That is not my view; and, if the reader will make a careful study of the scripts, keeping well in mind the dates when they were written and the dates when information about some of them was communicated, I believe it will not be his view either.

Henceforward I shall be able to proceed without having to stop every now and again to state what knowledge of each other's scripts the automatists acquired at various times; for I have given all the relevant information on that head.¹ That information is derived from records kept by Mrs. Verrall; and those members who know how scrupulous she was in such matters, will, I think, feel assured that no essential information has been omitted or withheld.

So far I have touched only on the *verbal* coincidences between the scripts, and have said nothing about the coincidences of *thought* where there is no coincidence of language. These I will do my best to bring out by means of a running commentary, in the course of which I shall at the same time give the literary sources of most of the quotations in the scripts, and cite or summarize the *contexts* of these quotations.

“THE PATHS OF GLORY LEAD BUT TO THE GRAVE.”

The source of this is Gray's *Elegy in a Country Churchyard*:

The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour:
The paths of glory lead but to the grave.

This quotation first appeared in Mrs. Verrall's Script **D**, and she made the following note on the original script:

“Wolfe had been mentioned at dinner. These words are said to have been Wolfe's last.”

¹I do not count as *relevant* information the fact that Script **B** was seen by Mrs. Verrall on September 26, 1908, and by Mrs. Willett on February 26, 1909, or the fact that Script **C** was seen by Mrs. Verrall on September 7, 1909; for to suppose that the quotations in Script **B** could have suggested to both, and the quotations in **B** and **C** have suggested to Mrs. Verrall, “One crowded hour of glorious life,” seems to me altogether too far-fetched: and there is nothing in the contexts of these quotations to suggest Claverhouse either. Nor do I include under the head of “relevant information” the fact that Mrs. Willett did not see Scripts **C**, **E**, **F**, **G**, **H**, **I** and **J**, till after the date on which she wrote Script **K**.

I do not know what authority there is for these words having been Wolfe's last.¹ Whether they actually were, however, does not matter: the essential point being the association of them in Mrs. Verrall's mind with the death of Wolfe. The *Encl. Brit.* gives the following version of Wolfe's last words:

"While he was lying in a swoon some one near him exclaimed, 'They run; see how they run!' 'Who run?' demanded Wolfe, as one roused from sleep. 'The enemy,' was the answer; 'they give way everywhere.' Wolfe rallied for a moment, gave a last order for cutting off the retreat, and murmuring, 'Now God be praised, I will die in peace,' breathed his last."

Note in this connexion that the first quotation in Mrs. Salter's script (Script F) of "The paths of glory" is preceded by ἔσχατος λογος, which, though not classical Greek, may well be good "Script" Greek for the last words of a dying man. Note also that immediately after quoting "The paths of glory lead but to the grave" Mrs. Salter writes "One crowded hour of glorious life."

"ONE CROWDED HOUR."

To Chapter XXXIII. of *Old Mortality* Scott affixed as a motto the following lines—long thought to be his own, but now known not to be:

Sound, sound the clarion, fill the fife!

To all the sensual world proclaim,

One crowded hour of glorious life

Is worth an age without a name.

It is clear that Scott chose this motto because of its appropriateness to the sentiments which in Chapter XXXIII. he puts into the mouth of Claverhouse. Addressing himself to Morton, who has just been greatly upset by the sight of bloodshed, Claverhouse says:

But in truth, Mr. Morton, why should we care so much for death, light upon us or around us whenever it may? Men die daily—not a bell tolls the hour but it is the

¹ See pp. 372-373 below for the facts.

death note of some one or other; and why hesitate to shorten the span of others, or take over-anxious care to prolong our own? It is all a lottery.... It is not the expiring pang that is worth thinking of in an event that must happen one day, and may befall us on any given moment—it is the memory which the soldier leaves behind him, like the long train of light that follows the sunken sun—that is all that is worth earing for, which distinguishes the death of the brave or the ignoble. When I think of death, Mr. Morton, as a thing worth thinking of, it is in the hope of pressing one day some well-fought and hard-won field of battle, and dying with the shout of victory in my ear—that would be worth dying for, and more, it would be worth having lived for!

Scott, no doubt, in attributing to Claverhouse the hope of some day dying in the moment of victory, had in mind the real circumstances of his death. Claverhouse was mortally wounded at the battle of Killiecrankie, while leading his Highlanders to victory. As he lay on the ground he asked: "How goes the day?" of a soldier, who replied: "Well for King James, but I am sorry for your lordship." "If it goes well for him," said Claverhouse, "it matters the less for me."

When in Script L Mrs. Salter repeats "One crowded hour" she follows it with two quotations: "Fame is the spur" from Milton's *Lycidas*, which is said to be "nearer the thought," and "Slowly and sadly we laid him down" from the *Burial of Sir John Moore*. The latter is rejected, not because it is wrong, but because it merely repeats "the same thought." What is the thought common to all three quotations? If "One crowded hour" means, as the evidence shows it to mean, Claverhouse's hope of dying in the moment of victory, then the parallel with the death of Moore at the end of his victorious retreat on Corunna is obvious; and the parallel with young Lycidas cut off at the moment when poetic achievement was about to bring him earthly fame, if not quite so obvious, is clear enough:

Fame is the spur that the clear spirit doth raise

. . . .

To scorn delights, and live laborious dayes ;
 But the fair guerdon when we hope to find,
 And think to burst out into sudden blaze,
 Comes the blind Fury with th' abhorrèd shears.
 And slits the thin spun life. But not the praise
 Phoebus repli'd.

“CAPTAIN, MY CAPTAIN.”

The combination of “One crowded hour” with “The paths of glory lead but to the grave” found in Mrs. Salter’s script, and there associated with the deaths of Claverhouse, Moore and Lycidas, is reproduced in Mrs. Willett’s script (Script **K**); and it is there associated, by means of the words “Captain, my Captain,” with a death that struck down, not a soldier nor a scholar and poet, but a statesman in the very hour of triumph:

O Captain! my Captain! our fearful trip is done,
 The ship has weather'd every rack, the prize we sought is won,
 The port is near, the bells I hear, the people all exulting,
 While follow eyes the steady keel, the vessel grim and daring ;
 But O heart! heart! heart!
 O the bleeding drops of red!
 Where on the deck my Captain lies,
 Fallen cold and dead.

These lines are the first verse of Walt Whitman’s poem on the death of Abraham Lincoln.

ACHILLES’ CHOICE, AND *δολικόσχιον ἔγχος*.

In Script **E** Mrs. Salter combines “He gave his bridle reins a shake”—which, as we have seen, represents the Claverhouse topic—with “the glens of Pelion . . . the tough ashen spear *δολικόσχιον ἔγχος*. war—the rivals face to face.” Some of these phrases refer to Achilles’ spear—the only spear in the *Iliad* that was at the same time *δολικόσχιον*, ashen, and connected with Mount Pelion: “the Pelian ashen spear, which Cheiron gave his father, plucked from a peak of Pelion, to be the death of warriors.”

It was with this spear that he slew Hector, the champion of Troy. The rest of the phrases—viz. “war—the rivals face to face”—, as “Achilles’ choice” in the very next script of Mrs. Salter’s makes certain, allude to Achilles’ fight with Hector.

In Script F Mrs. Salter combines “The paths of glory” and “One crowded hour” with “Achilles’ choicee.”

By “Achilles’ choice” is meant his resolve to do battle with Hector, although, as he well knew, his own death was fated to befall straightway after Hector’s. From Thetis, his goddess mother, he had learnt that twain fates were bearing him to the issue of death. He was free to choose either: he could sail home from Troy, forgo all chance of fame, and live to a ripe old age; or, if he stayed and fought, he could win imperishable glory, but never see his dear native land again. Rather than life with dishonour, he chose death with honour, and he made his choice, I would ask the reader to bear in mind, believing, or at least fearing, that after death there followed no life of Elysian bliss, but a forlorn existence among the phantoms of men outworn.¹

This view of the after-life held by Achilles is referred to, and contradicted, in Script K; for that is what is meant by

No Shades but Reality incorporeal,

==
====

and by

the capacity of soul which takes visible form in the
Man of Action is not lost at death fight ever fight on.

“Fight ever fight on” is a slightly incorrect quotation—correctly given elsewhere in Willett script—from Browning’s Epilogue to *Asolando*:

One who never turned his back but marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

¹ See *Iliad*, XXIII., 65-74, 99-107; XVIII. 121.

No, at noonday in the 'bustle of man's work-time,
 Greet the unseen with a cheer!
 Bid him forward, breast and back as either should be,
 "Strive and thrive!" cry "Speed,—fight on, fare ever
 There as here!"

Browning's is a very different outlook from that of the living Achilles as represented in the *Iliad*, and still more so from that of the dead Achilles as represented in the *Odyssey*, where he is made to place the very poorest lot on earth above even kingship in the shades.

At this point I want for a moment to go outside the evidence contained in the particular group of scripts we are considering, and to say that I believe that "Achilles' choice" bears in the scripts a double meaning: referring partly, as explained, to the choice made by the Homeric Achilles; and partly to the line of conduct in which Socrates persisted at his trial, although he knew that it would almost inevitably involve his being put to death. In his defence Socrates compared the choice he was making to Achilles' choice, and having made the comparison, he added:

Strange, indeed, would be my conduct, O men of Athens,
 . . . if . . . now, when, as I conceive. God orders me to fulfil the philosopher's mission of searching into myself and other men, I were to desert my post through fear of death . . . For this fear of death is indeed the pretence of wisdom, and not real wisdom, being the appearance of knowing the unknown; since no one knows whether death, which they in their fear apprehend to be the greatest evil, may not be the greatest good.

In this particular passage he speaks of the *possibility* of death being the greatest good; but later on in the *Apology* he expresses the *hope* that after death he will hold converse with the great heroes of time past and "change replies with all the circle of the wise," and "above all" be able to continue the pursuit of philosophy

to which his life on earth had been devoted. Socrates' choice, then, unlike Achilles', was made in the hope—to adopt and adapt the language of Script **K**—that the capacity of soul which takes visible form, not only in the Man of Action, but also in the Man of Thought, is not lost at death.

TENNYSON'S "ODE ON THE DEATH OF THE DUKE OF WELLINGTON."

The thought that the capacity of soul which takes visible form in the Man of Action is not lost at death is expressed elsewhere in the scripts under review by means of quotations from, or allusions to, Tennyson's "Wellington" *Ode*. The scripts contain, it is true, only one explicit and straightforward reference to it, namely:

"Not once or twice in our rough island-story,
The path of duty was the way to glory";

but I hope to show that "dust to dust—ashes to ashes" in Script **J** is also a quotation from it, and that the verses which form Script **H** are a paraphrase of part of the *Ode*.

Taking the verses in Script **H** first, let us compare them with some passages in Tennyson's *Ode*:

SCRIPT.

"WELLINGTON" ODE.

Toll, Toll the bell
The echoing knell
That speaks the passing soul.

Let the bell be toll'd :
And a deeper knell in the heart be knoll'd ;
And the sound of the sorrowing anthem roll'd
Thro' the dome of the golden cross . . .

Then to the skies
Let *clamour* rise.

And thro' the centuries let a people's voice
In full *acclaim*,
A people's voice,
The proof and echo of all human *fame*,
A people's voice when they rejoice
At civic revel and pomp and game,
Attest their great commander's *claim*
With *honour, honour, honour, honour* to him,
Eternal *honour* to his *name* . . .

Name, title, fame
All he can *claim*

Honour where *honour's* due.

Till in all lands and thro' all human story
 The path of duty be the way to glory :
 And let the land whose hearths he saved from shame
 For many and many an age proclaim
 At civic revel and pomp and game,
 And when the long-illuminated cities flame,
 Their ever-loyal iron leader's *fame*,
 With *honour, honour, honour, honour* to him,
 Eternal *honour* to his *name* . . .

Then dust to dust
 With moth and rust
 Writ in the graven scroll.

Tears will be shed
 Tears for the dead.

Let the bell be toll'd :
 And a reverent people behold
 The towering car, the sable steeds :
 Bright let it be with its blazon'd deeds,
 Dark in its funeral fold . . .

Hush, the Dead March wails in the people's ears :
 The dark crowd moves, and there are sobs and tears :
 The black earth yawns : the mortal disappears ;
 Ashes to ashes, dust to dust.

When "dust to dust—ashes to ashes" appears in Mrs. Salter's Script J, it is immediately preceded by a reference to the following passage in the Sermon on the Mount :

Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt, and where thieves break through and steal : But lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt, and where thieves do not break through nor steal : For where your treasure is, there will your heart be also.

With this combination of "Lay not up for yourselves treasures upon earth" and "dust to dust—ashes to ashes," let us compare the contexts of "The path of duty was the way to glory" and of "Ashes to ashes" in the Tennyson *Ode* :

Not once or twice in our rough island-story,
 The path of duty was the way to glory :
 He that walks it, only thirsting
 For the right, and learns to deaden
 Love of self, before his journey closes,
 He shall find the stubborn thistle bursting
 Into glossy purples, which outredden
 All voluptuous garden-roses.

Not once or twice in our fair island-story
 The path of duty was the way to glory:
 He, that ever following her commands,
 On with toil of heart and knees and hands,
 Thro' the long gorge to the far light has won
 His path upward, and prevail'd,
 Shall find the toppling crags of Duty scaled
 Are elose upon the shining table-lands
 To which our God Himself is moon and sun.
 Such was he: his work is done.

.
 O peace, it is a day of pain
 For one, upon whose hand and heart and brain
 Once the weight and fate of Europe hung!
 Ours the pain, be his the gain!

While we hear
 The tides of Music's golden sea
 Setting toward eternity,
 Uplifted high in heart and hope are we,
 Until we doubt not that for one so true
 There must be other nobler work to do
 Than when he fought at Waterloo,
 And Victor he must ever be.

.
 On God and Godlike men we build our trust.
 Hush, the Dead March wails in the people's ears:
 The dark crowd moves, and there are sobs and tears:
 The black earth yawns: the mortal disappears;
 Ashes to ashes, dust to dust;
 He is gone who seem'd so great—
 Gone; but nothing can bereave him
 Of the force he made his own
 Being here, and we believe him
 Something far advanced in State,
 And that he wears a truer crown
 Than any wreath that man can weave him.

To adopt once more the language of Script **K**, where
 it seems to be applied to Lincoln in particular, such

capacity of soul as took visible form in the Duke of Wellington cannot be lost at death.

But this doctrine is not confined in the scripts under review to Men of Action such as Wellington and Lincoln. It is asserted also of Men of Thought: of Milton's "learned friend" young Lycidas, of Robert Browning the poet, and, for reasons which I will now give, of men of the type of Frederic Myers.

"TO DARE AND AGAIN TO DARE" AND "ALL THAT I
STROVE TO BE."

In Script I the Claverhouse topic, which is represented there by "Boot saddle to horse and away," is followed by

"To dare and again to dare."

This is a reference partly to the closing lines of Myers's *Passing of Youth*, and partly to a passage near the end of Myers's *Fragments of Inner Life*. The lines in the *Passing of Youth* I need not quote, because their point is sufficiently given by the passage in *Fragments*, which runs thus:

I am well aware that my temper is in disaccord with that of Buddha, of Cleanthes, of Marcus Aurelius. This "passionate affirmation of the will to live" as Schopenhauer would call it . . . makes the essence of my being

I know that my nature imperatively craves what the nature of Marcus Antoninus did not crave,—a personal, an unbounded, an endless career of life and joy.

Yes, and I believe, as against all Stoic and Buddhist creeds, that this temper of mine, however much of chastening it still may need, may yet be that which best subserves the cosmic aim; which helps the Universe in its passage and evolution into fuller and higher life. To be purged, not dulled, is what we need: to intensify each his own being, a pulse of the existence of the All.

We need . . . a summons "to no houri-haunted paradise, no passionless contemplation, no monotony of prayer and praise; but to endless advance by endless effort, and, if

need be, by endless pain." Be it mine, then, to plunge among the unknown Destinies, to dare and still to dare!

The Claverhouse topic and "To dare and again to dare" in Script I are preceded by

"All that I strove to be."

This, as other scripts of Mrs. Salter's show, is an attempt at

"What I aspired to be"

in Browning's *Rabbi ben Ezra*: the misquotation being due partly to confusion with "All I could never be" in the same poem, and partly to a connexion of thought with the stanza immediately preceding the one in which "What I aspired to be" occurs. If I quote these two stanzas, it will be seen why Script I associates Myers's "to dare and still to dare" with them:

Then, welcome each rebuff
That turns earth's smoothness rough,
Each sting that bids nor sit nor stand but go!
Be our joys three-parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare, never grudge the throe!

For thence,—a paradox
Which comforts while it mocks,—
Shall life succeed in that it seems to fail;
What I aspired to be,
And was not, comforts me:
A brute I might have been, but would not sink i' the scale.

The second of these two stanzas is closely connected with the two following later stanzas:

Therefore I summon age
To grant youth's heritage,
Life's struggle having so far reached its term:
Then shall I pass approved
A man, for age removed
From the developed brute; a god though in the germ.

And I shall thereupon
 Take rest, ere I be gone
 Once more on my adventure brave, and new :
 Fearless and unperplexed,
 When I wage battle next,
 What weapons to select, what armour to indue.

The reader should bear these stanzas from *Rabbi ben Ezra* in mind while he reads the following phrases that form part of Script I :

All that I strove to be . . . Boot saddle to horse and
 away Reck not of danger if the prize be fair On to
 the battle warrior do and dare To dare and again to
 dare— *ἰομεν* that is the key note *ἰομεν*

“Do and dare” is not exactly a reference to, but answers to Browning’s “dare, never grudge the throe”; and in the same way *ἰομεν* answers to “nor sit nor stand but go!”

Ἰομεν.

Ἰομεν, which means “let us go”—in the sense, that is, of “let us go forward”—is a reference to a famous passage in the twelfth *Iliad*, where Sarpedon, using the argument of “noblesse oblige,” tells his peer and comrade Glaucus that it behoves them both to take their stand and fight in the foremost ranks of the Lycians, whose chieftains they are.

A translation of the essential part of Sarpedon’s speech is to be found in a passage in Jebb’s *Romanes Lecture*, in the course of which he told the following story in illustration of the value of classical studies and literature in training statesman :

In 1762, at the end of the Seven Years’ War, Robert Wood—he himself tells the story in his “*Essay on the Original Genius of Homer*”—being then an Under-Secretary of State, took the preliminary articles of the Treaty of Paris to the President of the Council, Lord Granville, who was ill, and had indeed but a few days to live. Seeing what his condition was, Wood proposed to with-

draw; but the Statesman replied that it could not prolong his life to neglect his duty, and then quoted in Greek from the *Iliad* the words of Sarpedon to Glaucus: "Ah, friend, if once escaped from this battle, we were ever to be ageless and immortal, I would not myself fight in the foremost ranks, nor would I send thee into the war that giveth men renown; but now—since ten thousand fates of death beset us every way, and these no mortal may escape nor avoid—*now let us go forward.*" "He repeated the last word ἴομεν several times," says Wood, "with calm and determined resignation, and then, after a pause, asked to hear the treaty read."

I do not claim—I am not sure that I even think—that Script **I** is referring to this story; but I *am* sure that it illustrates the meaning of the script's ἴομεν. We may compare with the spirit of the Granville anecdote "The path of duty was the way to glory," Claverhouse's speech to Morton, and particularly, I think, "O Captain! my Captain!" in Script **K**.

I pass on now to deal with a few small points.

Script **G** opens with the name "Oxenham." I believe it to be one of a very small number of references in scripts to Kingsley's *Westward Ho!* I do not understand the point of the reference, if such it be; but that is not a reason for dismissing it as meaningless.

Nor can I throw any light on the following passage in Script **G**:

Better have had the—then leave the blank space for another to fill— And overcome it Than to have lost the memory of such power

I suspect it to be a literary reference; and if any of my readers can trace it I hope he will let me know. A possible point of connexion between this cryptic phrase and its context on the one hand and Script **F** on the other should be noted.

Script **G** has:

One crowded hour of glorious life. And again *Better* have had the . . . and overcome it,

while Script **F** has :

One crowded hour of glorious life—Achilles' choice—
better so.

In Script **E** the name "Medea" crops up between "the glens of Pelion" and references to Achilles' spear. It is possible that "Medea" is a meaningless association of ideas, which intruded itself during the emergence of the idea of Achilles' spear; for it was on Pelion that Medea plucked the herbs "that did renew old Aeson," and on Pelion likewise that Cheiron plucked the ash from which Achilles' spear was made. At the same time there are several references in the scripts to Medea's herbs, and it may be that some connexion is intended between them and the Achilles topic; but if so I have no explanation to offer.

The extract from Script **K** opens with the words :

Sound the trumpets Beat the not ploughshares

The general sense is plain : namely, that martial exploits, not the achievements of peace, are the theme. The phraseology is reminiscent partly of *Isaiah* ii. 4, or *Micah* iv. 3, or *Joel* iii. 10, and partly of Dryden's *Alexander's Feast* :

The jolly god [Bacchus] in Triumph comes ;
Sound the Trumpets ; beat the Drums.

The script, however, is referring to War, not to Bacchus ; and the line about Bacchus has simply been used to suggest the following verse in another poem of Dryden's, his *Song for St. Cecilia's Day* :

The TRUMPETS loud Clangor
Excites us to Arms,
With shrill notes of anger
And mortal alarms.
The double, double, double beat
Of the thund'ring DRUM
Cries, heark the Foes come ;
Charge, Charge, 'tis too late to retreat.

In this same script—**K**—the words “from white Cloud free” belong to the preceding “No Shades but Reality incorporeal”; “If you will from white Cloud free” meaning: “If you prefer, instead of ‘Reality incorporeal’ you can say ‘from white Cloud free’.”

The expression is taken from Blake’s *Little Black Boy*, and means simply “when this mortal shall have put on immortality,” the Cloud symbolizing the body which vanishes at death and no longer envelops the soul. Blake’s poem is about two little boys, one black and the other white; their bodies being spoken of respectively as a black cloud and a white one. In Script **K** “from white Cloud free” is used in just the same sense as in the poem; but “there were Black Clouds too,” though of course suggested by the poem, seems to bear a different sense, and to serve as a transition to the idea of a great national danger or disaster, such as the American Civil War,—or at least that is how I read the context:

there were Black Clouds too and much pestilence
Captain my Captain But the end was not yet,

the “pestilence” and “the end was not yet” being reminiscences of the “wars and rumours of wars” passage in the Gospels. This interpretation anyhow suits the next paragraph of the script (not included in the extract printed on p. 349 above), which explicitly refers to the Battle of Philippi, one of the great battles of the Roman Civil Wars.

We have here a good example of what I have called a “ragged end,” for “there were Black Clouds too” marks a point where the “One crowded hour” train of thought branches off into another train.

I turn now to Script **D**. It will be remembered that the second part of this script, from “Now write this” down to the end, was shown to Mrs. Salter and Mrs. Willett before either of them made her contribution to the cross-correspondence.

Whether the words about a search beginning in fear and ending in joy have some definite application I do

not know ; but at any rate they obviously lead up to the assertion that

as long as there is life there is neither beginning nor end—only continuous development ;

and this assertion, especially considering the quotation from the “ Wellington ” *Ode* that precedes it, we may, I think, regard as expressing in general terms the doctrine formulated later in a less general way, that “ the capacity of soul that takes visible form in the Man of Action is not lost at death.”

Mrs. Verrall communicated this part of her script to Mrs. Salter and Mrs. Willett, because she fancied that it might relate to a matter in which both of them felt a personal interest. Whether it did or not—and, speaking for myself, I do not believe it had the slightest relation—I can assure the reader that the meaning tentatively read into the second part of Script **D** by Mrs. Verrall bears not the remotest resemblance to the meaning which collation of this script with the other scripts under review has led me to place upon it. Had the *whole* script been communicated to Mrs. Salter and Mrs. Willett, it is conceivable that both might, consciously or subconsciously, have traced the connexion between “ not once or twice in our rough island-story ” and the thought of death proving no bar to the development of talents and capacities possessed and displayed in this life. But the whole script was not shown them ; and we must therefore look elsewhere for an explanation of the coincidences between Script **D** on the one hand and Mrs. Salter’s and Mrs. Willett’s scripts on the other.

LEADING IDEAS.

It remains for me to try to state what are the leading ideas traceable in the group of scripts before us ; and how they are distributed between the three automatists.

I take first Death with Honour. It is illustrated by Achilles’ Choice (peculiar to Mrs. Salter’s script), and by Claverhouse’s speech to Morton, referred to by all three automatists by means of “ One crowded hour of

glorious life." If, by "Achilles' Choice" allusion is intended as well to the death of Socrates, his would be another example of Death with Honour.

Another leading idea is that of Duty done in the face of pain or despair, of mortal danger or of certain death. This is illustrated by Sarpedon's, and possibly by Granville's, *ἵομεν*; by the "Dare and still to dare" passages in Myers's *Passing of Youth* and *Fragments of Inner Life*, and by Browning's *Rabbi ben Ezra*. These illustrations are confined to Mrs. Salter's script.

A third leading idea is that of Death in the moment of victory or achievement. Illustrations of this are Claverhouse's speech to Morton, common to all three automatists; the Death of Lincoln, found only in Mrs. Willett's script; the Death of Moore at Corunna, and the Death of Lycidas, peculiar to Mrs. Salter; the Death of Wolfe, associated by Mrs. Verrall only with "The paths of glory lead but to the grave"; and the Death of Achilles, implicit in the reference to Achilles' Choice. I rather suspect that Death in the moment of Victory is what is really implied by "The paths of glory lead but to the grave." This is not, of course, the meaning of the words in Gray's *Elegy*; but scripts on their own admission, if such an expression may pass, not infrequently use quotations in a sense other than their original sense.

The last of these leading ideas that I have to mention may be thus expressed: "Death does not end or interrupt men's activities; but on the contrary offers new and greater opportunities for the exercise of enhanced powers of work." Of this thought there is a considerable variety of expressions:

- (1) Browning's Epilogue to *Asolando* (Mrs. Willett only);
- (2) "The end is after all only a beginning—and as long as there is life there is neither beginning nor end—only continuous development" (Mrs. Verrall only);
- (3) *Ode on the Death of the Duke of Wellington* (Mrs. Verrall and Mrs. Salter);
- (4) "The capacity of soul which takes visible form in the Man of Action is not lost at death.... No Shades, but Reality incorporeal" (Mrs. Willett only);

(5) Browning's *Rabbi ben Ezra* (Mrs. Salter only);

(6) The "dare and still to dare" passages in Myers's writings (Mrs. Salter only);

(7) Possibly "Lay not up for yourselves treasures upon earth" (Mrs. Salter only);

and I may remind the reader in this connexion of the hope of which Soerates spoke during his trial of being able to continue his pursuit of philosophy after death.

CONCLUDING REMARKS.

No one outside a lunatic asylum would deny the existence of at any rate most of the coincidences between the scripts under review, or would attribute them to chance. Though it would not be quite so absurd to attribute them to fraudulent conspiracy between the automatists, I shall assume that there is no need to discuss that hypothesis, until at least some one has been bold enough to advance it. A less unreasonable hypothesis would be that the coincidences are the result of unfair selection by the commentator, who, ranging over a mass of scripts, has arbitrarily picked out one here and another there, his choice having been guided by a desire—conscious or subconscious—to make a pretty story out of the batch. I would most readily allow that any commentator possessed of much patience and of a modicum of ingenuity, especially if unhampered by scruples, could concoct any number of pretty stories out of the scripts. I would myself undertake, for a sufficiently attractive reward in hard cash, to discover in the scripts the story of the Tichborne Case or of the Third Crusade or of Alice in Wonderland, or evidence of the Baconian authorship of Shakespeare's Plays, provided that I was free to pick and choose such scripts, and particularly such fragments of scripts, as suited my purpose, in an arbitrary way: that is to say, regardless of whether there was evidence of some bond between the scripts and fragments so selected other than that created by my own fanciful theory.

But the cross-correspondences published in *Proceedings* are not the product of arbitrary selection. I have

endeavoured to set forth on pp. 443-451, 457-459 of *Proc.* Vol. XXXIII. some of the rules which we observe in this matter; and these rules not only follow the instructions as to the grouping of scripts explicitly or implicitly laid down in the scripts themselves, but are also, I venture to think, in accordance with common-sense and logic.

The scripts dealt with in this paper are thirteen in number, and for the purpose of easy reference are marked, according to their chronological order, **A**, **B**, **C**, etc., down to **M**. The reasons for grouping together these thirteen scripts may be thus stated;

F is joined to **G**, **K** and **L** because all have the quotation "One crowded hour of glorious life."

F is joined to **E** because both allude to Achilles.

E is joined to **C** and **M** because all three have "He gave his bridle reins a shake."

M has "the cavalier's song—to horse and away," a quotation from the third of Browning's *Cavalier Tunes*, "Boot and Saddle," found also in **B** and **I**, which are accordingly joined to **M**.

F has "the paths of glory lead but to the grave," found also in **D** and **J**, which are therefore joined to **F**.

D has "Not once or twice in our rough island-story," previously quoted in **A**, which is therefore joined to **D**.

J has "dust to dust" found also in **H**, which is accordingly joined to **J**.

Everyone of the thirteen scripts from **A** to **M** is accounted for in this list.

But let us test the matter in another way. The thirteen scripts include

(a) the 1st, 2nd, 3rd, and 5th occurrence in all the scripts of all the automatists¹ of "One crowded hour of glorious life" (see **F**, **G**, **K**, and **L**);

¹ I mean by this not merely in all Mrs. Verral's, Mrs. Salter's and Mrs. Willett's scripts, but in all the scripts of the *whole group* of S.P.R. automatic writers.

- (b) the 1st and 2nd occurrence in all the scripts of all the automatists of "Not once or twice in our rough island-story" (see **A** and **D**);
- (c) the 1st, 2nd, 3rd and 4th occurrence in all the scripts of all the automatists of "The paths of glory lead but to the grave" (see **D**, **F**, **J** and **K**);
- (d) the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th and 8th allusion ("Boot and Saddle," "He gave his bridle reins a shake," and "One crowded hour" being so accounted) to Claverhouse (see **B**, **C**, **E**, **G**, **I**, **K**, **L** and **M**).

This list leaves every one of the thirteen scripts accounted for except **H**, and the reasons for including **H** are given on pp. 358-359 above.

In the face of these facts can it be plausibly argued either that the thirteen scripts have been selected arbitrarily; or that the interval of time—August 3, 1909, to Nov. 13, 1910—that separates the first from the last of the scripts constituting the cross-correspondence proper is so long as to diminish to any serious degree the force of the coincidences?

There remain two other hypotheses; one, that the coincidences were mainly, if not entirely, due to some supernormal cause; the other, that they were the result of a normal cause: namely, a certain amount of knowledge of each other's scripts normally acquired by the automatists. An advocate of this last hypothesis would have to start from the following facts:

- (1) the knowledge of Script **A** acquired by Mrs. Salter in 1907, and by Mrs. Willett in 1909;
- (2) the knowledge of the second part of Script **D** acquired by Mrs. Willett in Oct. 1909, and by Mrs. Salter in Nov. 1909;
- (3) some acquaintance with the subject of Script **H** acquired by Mrs. Salter on Aug. 24, 1910;
- (4) the knowledge of Scripts **E** and **F** acquired by Mrs. Verrall on June 5, 1910; and
- (5) the knowledge of Script **G** acquired by Mrs. Salter on June 4, 1910.

He would then have to show how the possession of this information enabled the automatists to develop certain similar or identical trains of thought; and, to make his argument plausible, he would have to trace the process step by step. I do not envy our imaginary advocate his task, and I fear he is likely to remain imaginary. But should he present himself, I should be very curious to learn his explanation of the appearance in the scripts of all three automatists of "One crowded hour of glorious life," and especially, perhaps, his explanation of Script K. Meanwhile, until detailed explanation on normal lines is forthcoming, I shall prefer to believe that the coincidences were either due to some remarkable form of telepathic interchange between the automatists, or else were the work of some directing intelligence, operating on them *ab extra*. And of these two theories I prefer the second.

May 25, 1926.

POSTSCRIPT.

Except for some merely verbal changes and for the addition on pp. 369-370 above of a passage dealing with the question of manufacturing coincidences by arbitrary selection of scripts, the foregoing paper is printed as originally written in May 1926. In the following July I came across a passage in A. G. Bradley's *Wolfe* which has a bearing on Sarpedon's *ἵομεν* if taken in connexion with "The paths of glory lead but to the grave." As mentioned on p. 352 above, Mrs. Verrall assumed "The paths of glory lead but to the grave" to have been the last words spoken by Wolfe. Though I knew that there was a story to the effect that shortly before his death Wolfe had said he would rather have written Gray's *Elegy* than take Quebec, I did not trouble to ascertain what authority, if any, there might be for these words from the *Elegy* having been the last spoken by Wolfe, because I thought (and I still think) that the essential point is *the association in Mrs. Verrall's mind* of these words with the death of Wolfe.

It appears to be certain that Wolfe did quote "The paths of glory" and its context shortly before the battle on the³ Plains of Abraham; but the precise moment is uncertain. It is, however, certain that these were not his last words.¹

I suggested on p. 368 above that "The paths of glory lead but to the grave" stands for Death in the moment of Victory; while I took Sarpedon's speech to Glaucus—the *ἵμεν* speech—to be an illustration of Duty done in the face of pain or despair, of mortal danger or of certain death;² and though I did not *directly* and *explicitly* connect it with the "The paths of glory," I think I made it plain that Sarpedon's *ἵμεν* and "The paths of glory" belong to the same range of ideas. But that there was any *historical* ground for associating Sarpedon's speech to Glaucus with "The paths of glory" was quite unknown to me till in July 1926 I read for the first time the last paragraph of A. G. Bradley's *Wolfe*, which runs thus:

In the pocket of the coat in which he fell was found a sheet of paper containing these lines from Pope's version

¹The following extract from a letter which Mrs. Salter wrote me on June 24, 1926, after reading my paper in MS., shows that at one time Mrs. Verrall knew that "The paths of glory" were not Wolfe's last words:

"I am rather puzzled at my mother's note to Script D that 'The paths of glory,' etc., are said to have been Wolfe's last words. No doubt that is what she thought when she wrote the note, but I have a perfectly distinct and vivid recollection of hearing my mother, many years ago, when I was a child, tell to me and to some other children what I believe to be the true story about Wolfe and Gray's *Elegy*. The story was that when he was on his way across the river for the assault on Quebec, Wolfe read (or spoke) that particular verse to the officers standing round him, and said: 'I would rather have written those lines, Gentlemen, than take Quebec.' And that is why the last line, 'The paths of glory lead but to the grave,' was inscribed on his tombstone. (If not on the tombstone, then on some memorial to Wolfe; I am not clear on this point) . . .

This . . . seems to me worth mentioning, because it shows that there was a clear association between Wolfe and the line from Gray's *Elegy* not only in my mother's mind (which you mention), but also in my mind."

²"Duty done in the face of pain or despair, of mortal danger or of certain death" can be applied with curious exactness to the behaviour of Wolfe during the last weeks of his life. When I wrote the words, however, I was not thinking of Wolfe.

of Sarpedon's speech to Glaucus in the twelfth book of the *Iliad*. Whether the variations from the original are due to the accident of his having transcribed the lines from memory, or from his having altered them to suit his own mood, must be uncertain; but never surely has a memorable passage been illustrated in a fashion so striking and so glorious.

But since, alas! ignoble age must come,
 Disease, and death's inexorable doom,
 That life which others pay, let us bestow.
 And give to fame what we to nature owe,
 Brave let us fall, or honoured if we live,
 Or let us glory gain, or glory give.
 Such, men shall own, deserve a sovereign state,
 Envied by those who dare not imitate.¹

It seems, then, probable that *ἵομεν* in Script I includes an allusion to Wolfe's death, and that it should be connected with the four quotations of "The paths of glory lead but to the grave" in Scripts D, F, J, and K.

To illustrate the general meaning of *ἵομεν* I cited from Jebb's Romanes Lecture the story of Lord Granville's quoting Sarpedon's speech to Glaucus, when the preliminary articles of the Treaty of Paris were brought to him for consideration during his mortal illness. It was this Treaty of Paris which settled the affairs of Europe at the close of the Seven Years' War; and of this War Wolfe's capture of Quebec was one of the outstanding events. It is strange that there should be this two-fold association of the Seven Years' War with Sarpedon's speech.² That the intelligence responsible for the

¹I have examined five or six different *Lives* of Wolfe, and none of them gives this story except Bradley. The writer of the article "Wolfe" in the *Dict. of National Biography* makes a very brief reference to it. Mrs. Salter tells me that she had never heard the story, and has never read A. G. Bradley's *Wolfe*.

²Robert Wood, the original authority for the story about Granville, ends his account thus.

"After a serious pause of some minutes, he desired to hear the Treaty read, to which he listened with great attention, and recovered spirits enough to declare the approbation of a dying statesman (I use

scripts was familiar with both associations I do not claim ; but it seems to me highly probable that it knew the association with Wolfe, and possible that it knew the association with Granville.¹

his own words) 'on the most glorious war, and most honourable peace, this nation ever saw.' "

This suggests that Sarpedon's speech was associated in Granville's mind, not only with his own condition, but with the Seven Years' War.

¹ Although when she first read my paper in MS. Mrs. Salter did not remember the Granville story, it is practically certain that she had once read it. Sir Lawrence Jones, when my paper was read at a Private Meeting of the S.P.R., pointed out that the story is told in Matthew Arnold's *On Translating Homer*; and a few days later Mrs. Salter wrote to tell me that, as she had read Arnold's book in her college days, she must once have known the story. She informed me later that the Granville anecdote is given in the second edition of Walter Leaf's *Iliad* published in 1900, which she thinks she has made use of. She has, however, no conscious recollection of having read it in this book.

While it is thus practically certain that Mrs. Salter had at one time known of the association of Sarpedon's *ἵουεν* with Granville, she has no recollection of having known of its association with Wolfe; and it is to the association with Wolfe that the scripts point. Not that it matters one way or the other; for even if it were certain that Mrs. Salter had once upon a time known of the association with Wolfe, this would not make it any easier to explain the coincidences between the scripts in a normal way.

REVIEWS.

I. *An Outline of Abnormal Psychology*. By WILLIAM M'DOUGALL, F.R.S. London: Methuen & Co. Ltd. Pp. xvi + 572. Price 15s. net.

THIS book will be welcomed by students of both normal and abnormal psychology. It is a complement to the author's well-known *Outline of Psychology*, and the two volumes are to be regarded as parts of one work. The inclusion of abnormal psychology in a work on general psychology is of great advantage to the student, for when he comes to the study of morbid mental processes he is already acquainted with the author's outlook on all questions of normal psychology. The importance of this is particularly great in a science like psychology, in which, even upon fundamental principles, there is still so much difference of opinion.

This book is not a text-book of psychiatry or of psychotherapeutics. Its standpoint is that of the student of human nature and human behaviour. The author is not concerned with the classification of diseases or with the psychology of definite clinical types of mental disorder. He deals rather with types of abnormal mental process, such as dissociation, hallucination, delusion, and seeks to understand them in terms of the general principles laid down in the earlier volume. He discusses such topics as hypnosis and suggestion, conflict and repression, automatisms and somnambulisms, not from the point of view of medical practice but from that of psychological theory.

Dr. M'Dougall gives an outline of the various schools of abnormal psychology existing at the present time, and declares himself more in accord with the views of the psycho-analytical school than with those of any other well-marked group. The pure mechanists and behaviourists are anathema to him;

Janet's intellectualistic and sensationist descriptions and interpretations of abnormal mental phenomena are the product of a system of psychology against which Dr. M'Dougall has long protested; only when psycho-pathologists describe disorderly mental process in terms of a hormic or purposive psychology does he consider their work to be truly fruitful. Therefore he believes "that Professor Freud has done more for the advancement of psychology than any student since Aristotle." Yet he by no means accepts all Freud's teaching, and a great part of the book consists of a running commentary on his views, especially those to which Dr. M'Dougall is most strongly opposed. He thinks both Freud and Adler are addicted to the vice of over-generalization and exaggeration in the exposition of their theories, and that Jung has given psycho-analytic theory a turn in the right direction. But Dr. M'Dougall is not a Jungian and he is not a Freudian. He affiliates himself to a group, represented in America by Dr. Morton Prince and in England by the late Dr. Rivers, who have seen both the truths and the errors of Freud's teaching, and have sought to incorporate the truths in the general body of psychological science.

There are several sections of the book which are of special interest to students of psychical research. There are three chapters dealing with hypnosis and the theories of hypnosis and suggestion; three chapters in which are discussed such topics as dissociation, repression, and automatisms; and five chapters devoted to multiple personality and the theory of personality and of its disintegration.

Dr. M'Dougall's views on the nature of hypnosis and his theory of suggestion are well known from his former writings. He gives here an admirable account of the hypnotic state and of its most characteristic phenomena. On the theoretical side he reproduces part of his paper on "The State of the Brain during Hypnosis" which was published in *Brain* in 1908. He is of opinion that any theory of the hypnotic state must consist of two parts: it must describe the condition of the brain during hypnosis, and it must explain the nature of *rapport*. This is, perhaps, to ask too much. In the present state of our knowledge we can do little more than guess about the state of the brain during hypnosis, just as we cannot do much more than guess about the state of the brain during

ordinary waking life. We should be content for the present if we can give an intelligible account of the state of the mind during hypnosis. To explain the nature of *rappport* is the essential problem for any theory of the hypnotic state. Dr. M'Dougall has arrived at what is practically the same conclusion as that put forward by Freud: *rappport* depends upon the coming into play of an "instinct of submission." These two authorities differ, however, in so far as Dr. M'Dougall regards submission as a primary instinct, an irreducible element of mental life, while Freud derives submission, in the form of masochism, from the sexual instinct.

There is an interesting chapter on dissociation in which Dr. M'Dougall maintains that this process should not be confused with repression. He points out that since repression has come to be widely accepted as the chief cause of forgetting, many writers treat of repression and dissociation as though the two terms were synonymous. He, on the other hand, thinks there are good grounds for distinguishing the process of repression from that of dissociation, as also the state of continued repression from a continuing state of dissociation. He does not deny that repression may prepare the way for dissociation, and that active repression may maintain a dissociation, but he does not think the evidence warrants the belief that dissociation is always preceded by repression. In localised dissociation the onset seems to be, as a rule, sudden, and in many cases it sets in at the moment of some emotional shock. Dr. M'Dougall's discussion of this topic is timely, for many students of abnormal psychology have felt that psycho-analysts have shirked the problem of the wide differences between the massive dissociations of hysteria and the so-called 'dissociation' produced by repression in the other psycho-neuroses and in normal people.

In dealing with multiple personality Dr. M'Dougall discusses briefly the alternating type, and at greater length the co-conscious type and trance personalities. He cites as examples of alternating personality the case of Mary Reynolds and the Hanna case; and he is inclined to include in this class the cases which Janet calls "dominating somnambulisms," *e.g.* his Léonie, Félicité X. and Marcelline. Of co-existing or co-conscious personalities he selects the B.C.A. and Beauchamp cases

of Dr. Morton Prince, the case of Maria, recorded by Professor C. E. Cory, and the Doris Fischer case. In illustration of the main features of trance personalities he describes shortly Flournoy's case of Hélène Smith.

Dr. M'Dougall enters a protest against the attitude of most men of science towards the problems raised by trance personalities. He says that when such men as Henry Sidgwick, William James, Henri Bergson and Hans Driesch "have studied the evidence over many years and have pronounced themselves convinced that it is of a nature that demands further careful study, it is surely a little presumptuous for young scientists who have never deigned to pay any attention to it to dismiss it with indifference or contempt."

In his closing chapters on the theory of personality and of its disintegration Dr. M'Dougall adheres to the monadic view of personality which he put before our Society in his presidential address in 1920. Only in this way does he find it possible to reconcile the two opposing views of personality which a study of these cases seems to compel us to accept. Only by regarding human personality as an integrated system of monads, arranged in a converging hierarchy with one supreme monad at the top, is it possible to adopt the view of the twofold nature of personality which the evidence seems to force upon us. For Dr. M'Dougall, as for Frederic Myers, each man is "at once profoundly unitary and almost infinitely composite."

T. W. MITCHELL.

II. *Proceedings of the Boston Society for Psychic Research.*
Vol. I. 1926. "The Psychic in the House." By
WALTER FRANKLIN PRINCE. Pp. vi + 284. Boston, 1926.

THIS volume is the first official issue of the new Boston Society for Psychic Research, a society that has been founded, since the reorganisation of the American Society for Psychical Research, to try to preserve a scientific attitude towards the problems of psychical research.

The present contribution to serious discussion constitutes, in our opinion, one of the most interesting studies that has hitherto appeared in a neglected field. For it is a study rare in psychical literature: a story of haunting recorded apparently

with scrupulous accuracy by an expert observer, and enriched by a series of supplementary descriptions based on contemporary visions experienced by, and experiments with his foster daughter, Theodosia B. Prince, for whom he claims supernormal powers, a claim which it is difficult to resist. In three houses out of seven in which T.¹ has lived phenomena have occurred of which certain of the auditory class were heard by P., who had never heard such sounds in twenty-six previous residences. Moreover, these auditory and other phenomena in one of the houses were, seemingly at least, connected with past events, which were revealed by T. in a series or group of crystal visions, veridical portions of which were confirmed later by relatives of the former inhabitants of the house. This in rough outline is the story of the *Psychic in the House*. The *Psychic* is T., and the *House* is each of the three houses in which she lived since psychogenetic occurrences began. The first question that naturally arises is as to the real character of the occurrences. Were these raps and other auditory phenomena due to some purely normal cause, or were they mere figments of the imagination: hallucinatory experiences due to some unexplained set of contributory factors? Or were the crystal visions (proved in part to have been veridical) mere guesswork on the part of T. or due to information normally acquired and then reproduced in the form of pretended visions in the crystal? Or to stretch the normal hypothesis still further: are we to suppose that the whole record is a carefully prepared hoax by P., with his wife and daughter as collaborators, and designed for the purpose of self-advertisement or cynical amusement? Taking the record as it stands, with personal knowledge of all the chief parties in the case, this last supposition appears to me too grotesque for discussion. With regard to the other hypotheses, we will consider the crystal visions first.

Screaming is too common a faculty to excite surprise, nor need it disturb us that T. should be a successful crystal-gazer. P. has shown that the possibility of T. having become acquainted normally with the facts revealed in the visions is

¹In the following review the letter T. will denote Theodosia B. Prince (the Doris Fischer of the former case of multiple personality) and P. will denote Dr. W. F. Prince, the author of the volume under consideration.

so remote that it can be dismissed as a reasonable hypothesis. Accepting P. as a *bona fide* witness this would appear to be the case, and as any serious discussion of the book presupposes the theory of P.'s integrity the hypothesis need not be considered. Therefore in the following discussion I shall assume (a) that T.'s "crystal visions" are what is usually meant by that term, and (b) that in addition they reveal knowledge of events supernormally acquired.

The question of the auditory and other phenomena appears to be of a rather different nature. Taking the raps alone we cannot assume, I think, as P. seems inclined to do, that all these sounds were supernormally produced. Not only did raps occur in the houses, but they also occurred in P.'s New York office and also in the office of a Dr. G. It is difficult to assume that *all* these sounds were normal, a supposition that would not be so hard were P. not the narrator of the incidents. But possibly it can be assumed that *some* were normally produced, and of these, some of those in P.'s office might be conveniently selected. These appear only to have occurred when P. was left alone. Thus at 1.35 p.m. on November 30, 1919, Miss T. and Mrs. S. had left when a sharp rap was heard. The same thing occurred on December 2, at 9.10 a.m. P. asks, "If normal, why have I never heard one when another person is about? And why must I be alone if they are supernormal?" The answer to this question does not seem to be difficult. P. hears them (assuming their normal character) just because he *is* alone. When others are present such sounds, if they occur at all, are supposed to be connected with those present. When the observer is alone, sounds cannot be thus explained and often are therefore inexplicable. For the purpose of example it may be instructive to consider the following illustration of my meaning. While writing this review raps are occurring in my room. The last sounded as if the curtain rod had been struck by a light metal object. Other raps followed in different parts of the room, and if I direct my attention to the detection of sounds a number are instantly remarked which before were unnoticed. The wicker chair emits rustling and creeping sounds; taps occur on the panes of the window; and from the legs of a small table at the other side of the room come sharp cracking sounds. I get up and try to trace the

origin of certain of these raps, but a goodly proportion elude me, and I can discover no cause for the sharp metallic rap which I localised as upon the curtain rod. Now because I fail to determine the cause of these sounds I do not therefore consider them supernormal. It is true that the thought comes into my mind that they may be so, but on analysing my reasons I find that the chief is that the medium Willy Schneider is in the next room and that such disturbances on a greatly increased scale have already been reported upstairs. It is only when there are some apparent grounds for the belief that normal sounds are considered as possibly supernormal. Thus in an alleged haunted house, numberless happenings which are of almost everyday occurrence in ordinary houses become vested with a mysterious import and take their place along with other "occult phenomena" which demand explanation. P. is concerned with raps: the sounds may be produced by spirits for his edification: spirits with their alleged extended powers of locomotion can easily follow him, so what is more natural than that they should rap in his office? He hears nothing (just as I hear nothing) when others are present: when he is alone and more easily disturbed by chance sounds, the raps are noticed and immediately they assume importance, not because of their intrinsic character, but because of the associations which they arouse.¹

These considerations, however, do not invalidate the other sounds heard by more than one person and sometimes resembling bangs as if by a stuffed club and the trappings of a person on the stairs. These sounds are common to haunts at

¹ Since writing this paragraph raps seem to have begun in my room at the S.P.R.

The fact of my remarking them is doubtless due to my consideration of those heard by P. in relation to the arguments outlined above.

Thus this morning a sharp rap occurred which I localised as upon the glass shade of a lamp standing in an isolated position near the window. A visitor who happened to be present also heard this rap, but thought that it occurred away from the window whilst agreeing that it was certainly something apparently striking glass. On audibly requesting a repetition of the sound nothing was heard for some thirty seconds, when a startlingly loud rap came clearly from a large mahogany piece of furniture at another side of the room.

I have no explanation for these sounds, but have little doubt as to their normal nature.

all times and in all places, but what appears to me more inexplicable than the sounds themselves is P.'s attitude regarding them. We are told on page 68 that "night after night the most, or at least a large percentage, of the raps seemed to come from the desk. I tested my judgment in every way I could think of and became certain that I was right." And again on page 266: "I am not able to think of a precaution which I did not take or a theory however wild which I did not test."

Now if there is one controversy that can easily be set at rest, it is that concerning the objective or subjective nature of the phenomena of hauntings. Are the sounds and impressions in some way mentally received and then externalised; or are they objective realities in the sense that air waves are set in motion from a distant point and aurally received as is the case with other normal sounds? We cannot discover in P.'s work any interest regarding this fundamental problem. Yet he admits that he is a "slightly deaf person" (p. 52) and that certain of the raps were "below the threshold of my imperfect hearing" (p. 142). At the same time he hopes "that it is not necessary to explain to readers that a slightly deaf person is as able to give as trustworthy testimony regarding sounds which he *does* hear as persons with normal hearing are regarding the fainter sounds which they only can hear" (p. 52).¹ Now since he asserts that not only were the majority of the raps seemingly centered about a desk, but also that the shakings of a bed were so common that they "settled down into a formula" (p. 91), it would appear that here was an ideal opportunity to make use of *self-recording electrical apparatus*. It would have been easy to amplify the raps in the desk and to devise experiments with a view to determining the actual or apparent movements of the bed. It is true that now and then P. used an instrument to magnify the sounds for the benefit of his own hearing, but no automatic *record* was ever taken of *any* of the physical phenomena. This amazing neglect is all the more remarkable when it is remembered that P. is fully cognisant of the controversy mentioned above. But

¹This is true, but the inability to hear what may be the commencement of a series of normal sounds which culminate in a loud one may be a serious hindrance in discovering the origin of the sound in question.

taking the record as it stands, it is difficult to devise any effective reply to the critic who assumes that all the physical phenomena were hallucinatory.¹

From what P. has written, however, it seems clear, and at any rate we shall assume it to be so, that certain supernormal phenomena occurred which were closely linked up with the house, the previous inhabitants, and the psychic T. What that connexion is, is a problem as old as haunting itself. The raps and peculiar sounds as of walking on the stairs later identified as being connected with a former inhabitant now deceased: the connected series of visions referring to a past time: the odd behaviour of a dog which appeared to act towards apparitions seen by a percipient as if it saw them also: the additional supplementary evidence of other persons who under similar circumstances experienced identical sensations of an unpleasant and terrifying nature: all these occurrences demand some theory, but can that theory be supplied? P., if we read him rightly, inclines to a spiritistic interpretation, although we cannot pretend to believe that the support he brings to it will bear the weight of that hypothesis. For instance, on the night of January 17, 1924, the apparition of T.'s grandmother appears to her (according to her report). She had just put out the light after reading the paper when her little dog lying near the radiator "leaped into the air." T. looked at the place where the dog was apparently looking and saw the phantom standing at the foot of the bed. P. in his discussion of the case is at pains to explain the action of the dog in its relation to the apparition. He can offer no reasonable hypothesis either for the dog's conduct or for the fact that T. saw a grandmother whom she had only seen for a period of about three months when alive. Now P. has yet to show that the dog *saw the apparition at all*. Suppose the radiator was very hot and the dog had snuggled close to it and suddenly got burnt (it was a January night). In addition

¹The work of such a critic is made more easy by the fact that there is an almost total lack of independent witnesses outside the family regarding the raps inside the house. Mr. Mansfield was at the house in January 1925, and heard various sounds which he could not explain; but his account is scarcely convincing, and apparently he made no attempt to investigate the sounds at the place from which it seemed they were proceeding.

the light went out at that moment and the "moon probably shone" (p. 164) into the room. The dog jumped up and howled. Is this action so peculiar? Is it *necessary* to suppose that the dog saw the apparition? We cannot see the necessity, neither can we understand what is so very remarkable in the appearance of the grandmother instead of anyone else. We cannot begin to understand why a selective factor operated until (for example) we can discover what associations were at that moment latent or alive in the percipient's consciousness. T. had been reading a paper. Can it not plausibly be suggested that some stimulus was derived therefrom resulting in an apparition? "If the grandmother's spirit does actually survive the death of her body . . .," P. writes, "she might, for aught we can say, have the curiosity to take one peek at her granddaughter and be content with that to all eternity" (p. 165). Very possibly, but why does the spirit of a grandmother terrify a dog; and why does she content herself with one "peek" and not many "peeks"? It has yet to be shown upon P.'s hypothesis that spirits in order to observe those on earth have in so doing to show themselves to those who can see them, and I can hardly suppose that P. would assent to such a proposition, although his expressions such as the "single journeys" taken by "intelligent entities" might lend weight to that assumption.

With regard to the group of crystal visions it would seem clear that part at least of the information was derived supernormally, and P. suggests there is worth considering evidence for "spirit causation in the main mass of the visions" (p. 202). This might have been plausibly urged had it not been a fact that all, or at least the vast majority, of the statements had been known to the two Misses Tubby who subsequently verified them. And unfortunately, *immediately* after the Princes had moved into the house formerly occupied by the Tubby family and phenomena began, P. told Miss G. O. Tubby of the first experience.¹ Now this must have awakened in the sisters Tubby a mass of buried memories, and knowing the results obtained through T.'s mediumship in other directions *may* have aroused just that suitable condition in which subliminal material can be tapped. One of the Misses Tubby is herself an auto-

¹ Cf. also p. 183.

matist, and the other a lady with much experience of séances and the mental and psychical temperament which we are beginning to associate with persons who obtain successful results with trance mediums where non-experimental telepathic processes are concerned.

The attraction that the spiritistic interpretation has for P. is well illustrated by another incident. On November 23, 1919, T. described an apparition before her which was recognised as a figure occurring in the visions whom P. calls Peimore. T. described the figure, and in the course of her description declared that it was touching P. with its finger. P. writes: "I had my hands clasped in front of me. Before I could glance at my hands or notice consciously how they were placed, I noted, at this instant, a chilly feeling on the index finger of my left hand, and before I was able to speak, a muscle just before the joint which joins the finger to the hand began to twitch. . . . I had no thought of the finger until my attention was thus directed to it." P. then asks T., "Where is he touching?" T.'s answer is, "On the first finger of your left hand" (p. 77). This sudden sense of chill in one particular part of the body, and that one which was later alleged to be the part touched by the apparition, is certainly curious and at first sight might appear to lend support to the view that certain at least of the phenomena of haunting are objective in character.¹

The view commonly held in England that all the phenomena are subjective appears to be made more complicated by the fact that it is never urged that all poltergeist phenomena are subjective, and it is difficult to draw a hard and fast line between the two classes of occurrences. When the distinction is discussed seriously at all, the only way out of the dilemma appears to be to maintain that all poltergeist phenomena are fraudulent or all haunting phenomena imaginary, a position I do not believe to be tenable.

Whatever may be the ultimate solution of these questions, the fact remains that the method adopted by Dr. Prince,

¹ For the sensation of cold in relation to apparitions, cf. Cases 28, 223, 286, 302, and 540 in "Phantasms of the Living," *Proceedings*, 1922, xxxiii. 367 (Case G 201); and for a medical view, cf. *Zeitschrift f. krit. Okkultismus*, 1926, i. 217-222.

supplemented wherever possible by the use of mechanically registering instruments, is likely to be the only one which can further our knowledge of the phenomena of haunting. That there are contributory factors both in the house and in the percipient appears to be a reasonable assumption. Whether there are yet other factors remains to be seen. It is to be hoped that the author's observations will continue and that efforts may be made so to control the auditory phenomena that permanent records may be made under irreproachable conditions of control. Even if we have no doubt concerning the integrity of the compiler of the records, it must be remembered that personal judgments, although of value, are by no means final in scientific matters, and thus the automatic registration of the phenomena of haunting, and confirmation by independent, experienced and reliable observers are indispensable in investigations of this nature.

E. J. DINGWALL.

III. *Die Physikalischen Phänomene der Grossen Medien.* Eine Abwehr von Prof. Dr. med. K. GRUBER; Dr. med. W. KRÖHNER; Studienrat R. LAMBERT; Prof. Dr. phil. T. K. OESTERREICH; Dr. med. A. FREIHERRN VON SCHRENK-NOTZING; Dr. med. R. TISCHNER; Prof. D. WALTER. Herausgegeben von Dr. med. A. FREIHERRN VON SCHRENK-NOTZING. Pp. 280. Stuttgart-Berlin-Leipzig (Union Deutsche Verlagsgesellschaft), 1926.

THIS volume, commonly known in Germany as the "Siebenmännerbuch," is in the nature of a reply to the work, *Der physikalische Mediumismus*, by Dr. Gulat-Wellenburg, Count Carl von Klinekowitz and Dr. Hans Rosenbusch (the "Dreimännerbuch").¹

Dr. von Schrenk-Notzing opens the discussion in an introductory chapter in which he deals with methods of investigation and sources of error. His task is rendered difficult and somewhat delicate by the fact that any adequate reply to the

¹ See the review in the *Proceedings*, Pt. 99, July 1926, pp. 333-340. The work now under consideration is primarily a defence against the theories advanced in the "Dreimännerbuch," and is also in many respects a counter-attack against the authors of that work.

objections in the "Dreimännerbuch" would mean the partial betrayal of his present associates whose standards of evidence (if we can judge them from the contents of this volume) are somewhat different from his own.

The authors of this book appear to be of the opinion that the majority of workers in psychical research are reliable in the statements they make concerning the conditions under which they work and the appearance of the phenomena which are presented to them. But unfortunately this faith in authority is not justified by the facts. Let us take a single example. In his discussion of the evidence against the medium Eva C., Dr. von Sehrenk-Notzing rightly insists on the fundamental importance of the hand-control. He quotes various authorities, and on page 213 he adds the testimony of that eminent investigator, the late Dr. Gustave Geley. He writes: "Throughout the investigations of Dr. Geley which lasted for several years the hands [of the medium] were always controlled," and adds the direct statement of Dr. Geley from his *Ectoplasmie et Clairvoyance* (Paris, 1924, p. 198): "Je répète que ses mains restaient toujours en vue et tenues en dehors des rideaux." [Italics Geley's.] Now the authors of the "Dreimännerbuch" have insisted on the unreliability of even expert observers in the field of psychical research. They doubt the accuracy of their statements, for they know that the assurances of rigid control are often baseless. The spirit of fundamental scepticism which pervades their work is created largely by an omnipresent doubt concerning the accuracy of any record which may be presented for their criticism.

In a reply to their objections it might have been thought that care would have been exercised in selecting examples which support the contentions of the seven writers that the accounts of observers can be considered reliable. Fortunately we have an instance here of a direct statement by an acknowledged expert and by one whose experiments are often mentioned in the "Siebenmännerbuch." Moreover, the crucial part of that statement is italicised by their author in the authoritative work from which they are taken. Can that statement be tested? It can, and by irrefutable photographic evidence obtained during the sittings themselves, and published by Dr. Geley in the same volume. What do we find? We find that

the photographs show that in the *four* which show both hands, in *one* only is *one* hand held. What becomes of Dr. Geley's statement, quoted by Dr. von Schrenk-Notzing, although previously exposed in the *Proceedings S.P.R.*, 1924, xxxiv, p. 332, in a review of Dr. von Schrenk-Notzing's own work? Can it be thought so unreasonable that serious inquirers refuse to credit the reports of psychical researchers when in these fundamental particulars misstatements are published and reported by the principal workers in this field? What becomes of the oft-repeated stories of Kluski? Had he one hand free as the photographs show was the case with Eva C. during her series of sittings at the Institut Métapsychique Internationale? The basis of the scepticism which the authors of this volume so much deplore is founded on the works of psychical researchers themselves, and I claim no exception for myself. Distrusting my own observations, I distrust those of others, and I have already seen enough to provide ample grounds for that distrust. Observations in this field, in order to be of value, must be checked and counter-checked by independent witnesses of irreproachable antecedents, and if possible registered by mechanical recording instruments. Moreover, the mental attitude of the investigator is probably even more important than his powers of accurate observation. The authors of the "Dreimännerbuch" have recognised this fact, and Herr Lambert, in his admirable survey of the Palladino case in the present volume, indicates that he has partially grasped this cardinal principle in connexion with this medium, although it is to be hoped that his distrust of "authorities" will increase as he pursues his studies. For, together with his collaborators, he is too apt to accept stories at their face value without an appraisal of the sources from which those stories spring. In this respect Professor Oesterreich's defence of the validity of Miss Goligher's phenomena is especially interesting. His attack on Dr. Rosenbusch needs no reply, for he has failed to grasp the essential points of the criticism of that author. For Professor Oesterreich apparently believes all that Crawford said he observed and all the stories that visitors related after leaving the séance room. Dr. Fournier D'Albe, in his criticism of Dr. Crawford, wrote that it seemed to him that Dr. Crawford had "established a habit of thought which became impervious even to

fairly obvious evidence of artificiality.”¹ The importance of that observation, not only in connexion with Dr. Crawford but in connexion with other investigators, cannot be overestimated. The study of occultism has so odd an effect on the human mind that even after a few years, when the conviction of the reality of supernormal phenomena has become fixed, the most transparent deceptions are gravely cited as marvels of mediumship. Moreover, it need not imply that the critical faculty is lost in other directions or that technical ability is in any way weakened. The belief in the integrity of the subject causes the results to be accepted without question, and quite irrelevant reasons are often advanced for this trust in the reliability of the medium. The psychic is either religious, or in a high social position, or is a serious inquirer himself, and *therefore* (so the argument runs) the phenomena *must* be genuine, thus rendering all adequate precautions both damaging and offensive. The investigators are thus led deeper and deeper into the work, and in proportion as their belief is confirmed, the less do they see, and the more likely they are to put a favourable construction upon the little accidents of the séance room. If a thread is seen it is an “ectoplastic filament”; if toes or feet, and even the nails are felt, it is not a foot but a “structure” (E. E. F. D’Albe, *Ib.*, 50). If the medium continually kicks the investigators under the table (Frau Silbert), the kicks are caused by psychic levers, the suckers of which, although strong enough to grip the skirts of the ladies with a powerful grasp, wither away under the devastating effect of the human eye when it glances under the table. Similarly with the same medium so feebly supported by Professor Daniel Walter in the present volume, the investigator must not suppose that the warm object supplied with toes and clothed in a stocking material which hands the investigator objects below the table, is the medium’s foot; it is a “psychic structure” possessing these strange qualities. Evidence is adduced, not because the phenomena can in any way be proved, but because of past experiences which “must have been genuine” (cf. Guzik, p. 236), or because the investigators have no inkling of how normal methods could produce the results. If their minds did not in some strange way become influenced by their occult experiences,

¹ *The Goligher Circle* (London, 1922), p. 49.

such methods of reasoning would be impossible. Their passion for the supernatural, derived either from their hope in it as a means of assisting faith in the realisation of survival after death or from the pleasure that the eerie atmosphere of the séance room brings to them, has made them accept phenomena on evidence which would be dismissed contemptuously in any other field.

Dr. Tischner continues the defence in a chapter dealing with the reports published in the older literature; but his work, like other contributions to this volume, is somewhat weakened by his almost naïve faith in the truth of what observers state in their reports, and it is curious to note that the authors of the "Dreimännerbuch" exhibit the same peculiarity, although in their case it is usually the reports against the authenticity of psychic phenomena to which credit is given.

In the ordinary physical sciences the reports of scientific observers can usually be believed when dealing with broad principles of investigation, and, if more delicate experiments are concerned, their results can usually be checked by other competent workers in the same field. But in psychical research, where the material for investigation is so rare, and where the opportunity for verification by other observers is often impossible, it is of paramount importance that some reasonable guarantees should be provided that the conditions are actually what the observers state that they are.

Thus we see that in the present volume the defence of Miss Goligher, Jan Guzik, Nielsen and Frau Silbert is no defence at all; it is simply a collection of vague statements of which scarcely one can be properly verified. On the other hand, the replies to the criticisms of Palladino, Tomczyk, Eva C. and Schneider are good, although more might have been made of the importance of the Schneider mediumship in relation to the history of investigation. The volume has fulfilled one purpose completely. It has shown the unanswerable character of the main contentions of the authors of the "Dreimännerbuch." That contention is that up to the present no adequate evidence has been adduced which would lead a critical mind to accept the existence of physical phenomena from a mere acquaintance with the literature only. Such phenomena (if they really occur) are at present so rare that it would seem that scientific men

can scarcely hope to have any extensive practical acquaintance with them. It therefore behoves every worker in this field to conduct his observations in such a way that posterity may have some grounds for accepting them as reliable and accurate. Judging from the standard of certain of the authors of the "Siebenmännerbuch" that does not seem at present to be a likely possibility.

The book is well printed and arranged, although it is difficult to understand why an index has been omitted.

E. J. DINGWALL.

THE PSYCHOLOGY OF PLOTINUS, AND ITS INTEREST TO THE STUDENT OF PSYCHICAL RESEARCH.

BY MR. G. W. LAMBERT.

*(This paper was read at a Private Meeting of the Society
on June 2, 1926.)*

REFERENCES to the philosophy of Plotinus are not infrequent in the literature of psychical research, and have aroused a certain amount of interest in his work on the part of students who would gladly learn more about it. Unfortunately the literature on the subject is scanty, and in some respects defective, and the English reader who does not know Greek will find the task of informing himself a difficult one. This paper is intended to assist such enquirers by giving them a summary of Plotinus' psychological theories, in so far as they deal with the subject matter of psychical research; and as the paper is intended for the student of that subject, and not for the classical scholar, I have endeavoured to relegate matters of purely academic interest to footnotes. In dealing with Plotinus it is not possible to dispense altogether with the apparatus of scholarship, because his Greek is difficult, and the text is faulty. In a brief essay of this kind it is manifestly impossible to stop and discuss every debatable interpretation of Plotinus' thought, and I hope the references I have given will enable those who are in a position to do so to test the accuracy of what is necessarily a very condensed summary. I have appended a brief bibliographical note (see p. 412), and if the reader consults the works there mentioned he will find more complete bibliographies should he wish to extend his study of the subject.

It is unfortunate that the best critical work in English on *The Enneads*¹ is by a writer who has a distinct bias against psychical research, and this paper is to some extent an attempt to correct that bias. For instance, Dr. Inge refers to telepathy as a "superstition" of the third and twentieth centuries,² and suggests that Plotinus would have no sympathy with the efforts made by students of psychical research to throw light on the problem of survival.³ I deal with the latter point below (see p. 402), and only mention it here to emphasise the fact that the enquirer who needs guidance is not well provided for by current literature on the subject. For that very reason I have tried to avoid ground which is already adequately covered by published works. The reader will find all we know about the life of Plotinus in Porphyry's memoir,⁴ and I have only referred to that work for the purpose of illustrating points of psychological interest.

Plotinus and Psychical Research.

If any evidence were needed of the greatness of Plotinus as a thinker, it could be found in the fact that he has been acclaimed by persons of the most divergent opinions. He has been hailed as a teacher by pagan and by Christian, by Catholic and by Quaker, by the man of action and by the dreamer, by the initiate and by the agnostic, and latest of all, by the friend as well as by the detractor of psychical research. From time to time attempts have been made on one side or the other to prevent his exploitation by the opposing party, but in spite of all Plotinus maintains his unassailable ascendancy, an "eagle soaring above the tomb of Plato." It is clear, therefore, that he can only be acclaimed as a patron of psychical research in so far as that study connotes the fearless pursuit of truth.

¹ *The Philosophy of Plotinus*, W. R. Inge (Longmans, Green: London, 1918). My references are to the Second Edition, 1923.

² *Op. cit.* vol. i. p. 49, footnote.

³ *Op. cit.* vol. ii. p. 96.

⁴ *Porphyrius de Vita Plotini* (abbr. reference, *V.P.*): a translation will be found in vol. i. of S. MacKenna's translation of *The Enneads*.

As an earnest seeker after truth Frederic Myers was a worthy disciple of Plotinus, and introduced into modern psychical research not only his elevation of spirit, but much of his thought as well. The extent of Myers' debt to Plotinus is not to be measured simply by counting the number of quotations from and allusions to *The Enneads* in Myers' works. His influence is traceable throughout Myers' prose and poetry, and did not desert him even in the dry task of inventing technical terms¹ for the new science to which he devoted the best part of his life. Moreover, it was Myers' deep interest in Neoplatonism which led some of his friends to choose a quotation from the Fifth *Ennead* as a test in some "cross-correspondence" experiments conducted some years ago (see below, p. 409).

It is also remarkable that certain psychologists on the Continent are beginning to put forward theories in explanation of psychical phenomena which bear a strong resemblance to those of Plotinus. Probably these thinkers are influenced by Fechner and William James, and not by a study of *The Enneads* themselves, but the fact lends interest to the subject, and should encourage a careful examination of the older theories.

NATURAL SCIENCE.

In the third century, as in the ancient world generally, there was a tendency to interpret physical phenomena in psychological terms. The direction of thought is now reversed, and we are accustomed to interpret psychological phenomena in the terms of physical science. While, therefore, as the reader would expect, the physical theories of Plotinus are of a primitive character in themselves, they are of value as an aid to the understanding of his psychological theories, and for that reason I will give a brief summary of them here.

Plotinus held that the physical universe consisted of four elements, earth, water, air, and fire; earth and water "down here" in the lowest region of space; above them

¹ *E.g.* the word "metetherial": see the glossary to *Human Personality*, vol. i. p. xix.

air, extending to a limit somewhere this side of the moon; and beyond that, "fire," by which he meant a continuous substance, filling the whole heaven, which in its incandescent state glows with a white light. This conception is the nearest approach the ancients made to the theory of the luminiferous ether.

Now this universe of the four elements would be utterly dark and inert, a mere "corpse" of an universe, so to speak, if it were not animated through and through by "soul." The Great Soul which permeates the whole universe is the cause of all movement, including those movements which we regard as mechanical. Its presence makes the universe a living animal, the various parts of which are in sympathetic relation with one another.¹ There never was a time, he tells us, when this universe was not ensouled,² but in imagination we can picture to ourselves the flooding of soul into it as if it were an event in time. One passage,³ of which this is the theme, has acquired a special interest for students of psychical research, and is dealt with below (see page 409).

In another place he describes the universe as pervaded by soul in much the same way as a net let down into the sea is swept through and stretched out by the surrounding water.⁴ But he is careful to make it clear that soul is not a form of matter, as some thinkers wrongly supposed. It is rather something which transcends matter.

Besides the Great Soul, there are in the universe many individual souls, which can embody themselves in various kinds of matter. There are divine souls which embody themselves in the ether, and make their bodies glow with a pure white light. These are seen by us as stars. This doctrine that the stars are living beings is one which falls strangely on modern ears, but it has commended itself to several notable thinkers, including Leibniz and Fechner. Dr. Inge, so far from classifying it with telepathy as a superstition of the third century, says, "The doctrine itself does not seem to me ridiculous or improbable."⁵ This is not the place to discuss the subject

¹ iv. 4. 32.² iv. 3. 9.³ v. 1. 2.⁴ iv. 3. 9.⁵ *Ph. of Pl.*, vol. i. p. 211.

further, and I would "come down to earth" at once, were it not necessary to ask the reader first to hear what Plotinus has to tell us about the souls which inhabit the intervening region.

The souls next in rank below the Gods are the "daimones." Plotinus does not say very much about them, probably because he was well aware of the amount of superstition and credulity associated with the doctrine. What little he did say is calculated to remove current errors and to reduce the doctrine to something which would fit organically into his general system. He accepted the current view that the daimones were living beings whose natural habitat was the air belt between the moon and the Earth, and apparently believed that they could invest themselves in bodies of gas and luminous ether,¹ and utter sounds.² Nor was it unreasonable to suppose that they could be summoned by magical processes.³ He considered man, in respect of the divine part of his nature, to be superior to the daimones, and, if we are to believe Porphyry, he shocked his superstitious friends by saying that it was for the daimones to come to him, and not for him to go to them.⁴ He rejected the current view that diseases were due to daemonic agency, and attributes them to "exhaustion or excesses or deficiencies or mortification and other changes originating either outside or inside the body."⁵

The manner in which Plotinus deals with the doctrine that each person has a tutelary daimon leaves the reader in some doubt whether he took it in the same sense as most of his contemporaries. It is clear that he attempted to rationalise the belief, but it may have been necessary for him to conceal his attitude to some extent; otherwise it is difficult to account for the very laboured and obscure language of his short treatise on "The Daimon which is allotted to us."⁶ Some of the functions of the tutelary daimon are now attributed to that equally elusive entity, the "censor" of the Freudian school, and it will be interesting to see whether in the future science will restore to

¹ iii. 5. 6.² iv. 3, 18 (last sentence).³ iv. 4. 43.⁴ *V.P.* 10 *sub fin.*⁵ ii. 9. 14.⁶ iii. 4.

the daimon any of the other powers of which he has been deprived.

So far, then, as *The Enneads* show, Plotinus was by no means a credulous believer in the crude spiritualism of his day. Nor, apparently, was he averse from experiments in this field. Porphyry tells us he readily consented to attend an experiment for the evocation of his own daimon by an Egyptian priest, the result of which so terrified one of the attendants that the affair was brought to a sudden and premature conclusion.¹

Next in rank below the Gods and daimones came the souls of men and animals, and in the following section I give an outline of Plotinus' views on human psychology.

HUMAN PSYCHOLOGY.

Plotinus deals at some length with the problem of the relationship of the soul and body, and disposes of various inadequate hypotheses.² If he had enlarged even more than he does on this subject, it would not have been surprising, considering that Porphyry argued the question with him for three whole days.³ The conclusion he comes to is that it is truer to say that the body is in the soul, rather than that the soul is in the body.⁴ The soul of the individual is in continuity with all other souls and with the Great Soul. This is proved by the fact of telepathy.⁵ In this connection it is relevant to quote a first-hand story told us by Porphyry.⁶ Porphyry was contemplating suicide in his own house, when Plotinus "perceived" it in some supernormal fashion, and suddenly confronted him, and dissuaded him from doing violence to himself. The event made such an impression on Porphyry that he never repeated the attempt.

The human soul, according to Plotinus, has three elements, which are sometimes spoken of as if they are parts, and sometimes as if they are themselves separate

¹ *V.P.* 10.

² *iv.* 3. 20-23.

³ *V.P.* 13.

⁴ *iv.* 3. 20 and 22.

⁵ *iv.* 9. 3. καὶ λόγος δὲ ἡρέμα λεχθεὶς διέθηκε τὸ πύρρω, καὶ κατακούειν πεποιήκε τὸ διεστῶς ἀμήχανον ὄσον τόπον.

⁶ *V.P.* 11.

souls. They correspond with the three levels of the physical universe, an assumption which has the merit of affording a consistent background of metaphor for the purpose of describing psychological states and processes. They are :

- (1) the divine (superconscious) part,
- (2) the reasoning (conscious) part,
- (3) the unreasoning (subconscious) part.

The subconscious soul embraces the principles of nutrition, growth and sex, and their connected instincts.¹ It is this part of the soul which is acted upon by hypnotic influences, and by incantations and prayers. Magicians, with their dramatic ritual and singing, are well aware of this, and behave accordingly, working upon the unreasoning part of a man's soul. If the heavenly bodies play any part in the transaction, they know nothing about it.² If incantations and prayers can work effects at a distance, it is through the medium of the Great Soul.³ All souls are in continuous rapport with one another, but the pulses between them are for the most part unperceived, and the impressions do not necessarily rise above the threshold of consciousness.⁴

Plotinus also deals at some length with the question of memory. It must suffice to record here that he held memory to be a purely psychical activity, which is obstructed by the body,⁵ and when freed from that obstruction is greatly extended in range and power. His views about the retention of memory after the death of the body are dealt with below (see p. 403).

The similarity of certain of these views to those which are now being put forward by modern students to explain the phenomena of hypnotism and telepathy is remarkable. For instance, Dr. Tischner, in his recent book entitled *Telepathy and Clairvoyance*, speaking of the supernormal acquisition of information by mediums, says :

“It gives us the impression that the subconscious mind—to make use of a spatial image—is not so clearly

¹ iv. 4. 28.

² iv. 4. 40-43.

³ iv. 9. 3.

⁴ iv. 9. 2. *τύπωσιν δὲ αἰσθητικῆν οὐκ ἀναγκαῖον γίνεσθαι.*

⁵ iv. 3. 26.

separated from its surroundings, but represents a mental field which is connected with the 'non-individual' or superindividual mind. If we descend from our surface consciousness, we gradually reach subconscious regions which cease to belong to a single individual. . . . These very deep layers of the subconscious mind would then share in a non-individual or superindividual mind, and so have a knowledge of things which are quite unattainable to the individual mind. The difficulty of raising this knowledge to the surface consciousness would account for the scarcity of the phenomena."¹ Again, "We can say that these phenomena might readily be *deduced*, nay, *predicted*, from the superindividual mind and the absolute subject. For if the superindividual mind projects more or less deeply into every individual, it is not only comprehensible but to be *expected* that mental connection should exist between two individuals. . . ."² This is very like the Plotinian theory, though I do not suppose that Dr. Tischner is indebted to Neoplatonism. It must, however, be observed that Plotinus, who is always clear and consistent in his mental imagery, would never have allowed himself to suggest that if you go *down* to deep levels of the subconscious mind, you will come to a *superindividual* mind, which projects more or less deeply into each individual.

I have necessarily had to leave out much that is of interest from the point of view of normal psychology, and only observe in passing that Plotinus has a theory of emotion which closely resembles that of William James in the importance it assigns to the organic sensations accompanying the emotion.³ He does not deal with the problem of dreams, a rather surprising omission. As the subconscious for Plotinus was not only the seat of desire, but also the channel of telepathic impulses, he would have had no difficulty in explaining dream material in a manner consonant with that of modern research.

I cannot in this paper describe at length what Plotinus has to tell us about the superconscious, or divine, part of the soul. It must suffice to observe that this part of the

¹ *Op. cit.* p. 219.

² *Op. cit.* p. 221.

³ *iv.* 4. 28.

soul is never actually "embodied," and even during our life here maintains its ealm existenee in the world of immaterial existenees "yonder." It has its own powers of vision, but different from those of bodily eyes, for the things it sees are not of this world.¹

THEORY OF SURVIVAL.

Plotinus treats the problem mainly from the theoretial standpoint, and writes at length to refute the arguments in favour of a material soul which is dispersed at death. There is no need to reeapitulate his arguments here, many of which are eouched in terms very diffieult to translate because they eeho the elamour of long forgotten eon-troversies. I will give only one example. In Plotinus' day many, espeeially in the medieal profession, held that the soul was a kind of wind ("pneuma") or gas (to use a more modern term), *i.e.* a material substane, which eireulated through the arteries. The "pneuma" in a living body was said to be "in a eertain state," which gave rise to the phenomena of life.² Plotinus makes short work of this theory. In doing so, he elaims as eommon ground with his opponents that there are, of eourse, many in-animate gases,³ and asks what differenee there is between these and gases which are souls—a very diffieult question for the upholders of the "pneuma" theory to answer. I have referred to this passage in order to put the reader on his guard against attributing to the word "pneuma" in *The Enneads* any other than a material signifieation. It must not be given its more familiar New Testament meaning of "spirit" as opposed to matter.

Plotinus' theory of survival is so eomprehensive that eadh reader who eomes to *The Enneads* with any theory of survival at all is likely to find his own ideas on the subjeet refleeted in this or that passage, and he must resist the temptation to fasten on these, to the exelusion

¹ i. 6. 8, and iv. 3. 24.

² iv. 7. 4.

³ πνεύματα ἄψυχα. Dr. Inge does not seem to understand this passage, and says, "It would have been better if he (*i.e.* Plotinus) had discarded it altogether." (*Ph. Pl.*, vol. i. p. 220.) Why?

of others which would modify his own partial view. For instance, Dr. Inge says:

“It is plain from this passage and from all that Plotinus says about the eternal world, that his conception of eternity is widely different from the hope of continued existence in time to which many persons, though by no means so many as is often supposed, cling with passionate desire. Ghost stories have no attraction for the Platonist. He does not believe them and would be very sorry to have to believe them. The kind of immortality which ‘psychical research’ endeavours to establish would be for him a negation of the only immortality which he desires and believes in. The difference between the two hopes is fundamental.”¹

That the author is here voicing his own views rather than those of Plotinus will, I think, appear to the reader from the following summary. Plotinus’ theory of survival is in strict conformity with his theory of the structure of human personality, as described above. At the moment of death the soul-body system which constitutes the living person is temporarily dislocated. The lowest soul element, which is in immediate contact with the body, is parted from the higher portion, embracing the conscious and spiritual selves. That the lowest part of the soul does not leave the body at once is proved by the fact that hair and nails grow on a body after death, and by the fact that when animals are cut to pieces, the scattered parts make movements for some time after.² But in a short time the three psychic elements reassemble, and are hurried to their doom. Their fate is determined by the level at which the man has lived during his earth life, and the souls of the dead find their “level” by a process as regular as that of gravitation.³ The higher the soul rises, the more tenuous its body becomes, until, in the best event, it leaves the sphere of matter altogether for the “Beyond.” So long as the soul remains in the material universe, it is linked with a body, whether of flesh, or of some more rarefied matter, gaseous or etheric. The sage’s task is to rid his soul of

¹ *Ph. Pl.*, vol. ii. p. 96.

² iv. 4. 29.

³ iv. 3. 24.

all matter, in order that after death, if not before, it may rise to that which is both its source and its goal.¹

When the soul leaves its body of flesh and blood, its power of memory increases in proportion to its freedom from matter,² for, as I have pointed out above, memory is a psychical activity which is impeded by the body. At the same time, another law comes into operation, namely, that a man only exercises his power of memory in regard to things which interest him. Indeed, he tends to become that which he calls to mind.³ The departed soul finds itself in a new environment, which occupies most of its attention, and as the soul rises, its absorption in its environment becomes more and more complete, as the obstacles to action diminish. Consequently, although the power of memory increases as the soul rises, the calls upon it grow fewer until the soul leaves the celestial sphere for the Beyond.⁴ In that sense the soul grows more forgetful as it progresses,⁵ and eventually reaches a state in which the circumstances demanding the use of memory are altogether transcended. Similarly, on the downward journey, the soul does not begin to exercise memory until it leaves the Beyond for the celestial region. Souls which call to mind the memories of earth life tend to return here⁶—a doctrine, it may be noted in passing, which is implied in certain statements purporting to have come from F. W. H. Myers since his death (see, *e.g.*, those cited by Sir Oliver Lodge on pp. 301 and 302 of *The Survival of Man*).

At the same time it is necessary to correct a false impression that might arise from the imagery of the soul rising and descending. It would be more in accordance with Plotinus' ideas to imagine the soul as a kind of psychical continuum reaching from "above the heaven" down to earth,⁷ which cannot lose anything which it has acquired in experience, but is only active in that particular sector upon which the focus of personality is centred at any given time. The focus moves up or down according to the direction given to it by the character of the

¹ i. 8. 13.² iv. 3. 27.³ iv. 4. 3.⁴ iv. 4. 5.⁵ iv. 3. 32.⁶ iv. 4. 3.⁷ iv. 1. 1, and iv. 3. 12.

individual, and the psychological characteristics of personality after death depend upon the level at which the personality in question is active. Many of the departed remain at relatively low levels, where their desires, memories and activities are those of earth life.¹ Yet even this language is inadequate, because the soul, being an entity which transcends matter, can be wholly present in any "part" of itself.² The "part" of a soul which is in immediate contact with the matter which it organises into a body (whether of flesh and blood or of some more tenuous matter), forms with that body a kind of compound entity which Plotinus calls by several names.³ In the case of those departed souls which have not escaped from the physical universe altogether this psycho-physical compound is, objectively regarded, the "eidolon" or living ghost. Plotinus does not cite any cases of ghostly apparitions coming within his own experience, but adduces the traditional instance of the Shade of Herakles, which was to be distinguished from the Herakles in heaven.⁴ That he believed in the possibility of communications from the dead is clear from the following passage with which he concludes the Seventh Book of the Fourth *Ennead*:

"Thus far we have offered considerations appropriate to those asking for deductive proof; those whose need is conviction depending on observation are best met from the abundant records relevant to the subject: . . . There are (he proceeds) not a few souls, once among men, who have continued to serve them after quitting the body, and by revelations, practically helpful, make clear as well that other souls, too, have not ceased to be."⁵

These are not the words of a man who rejects the evidence of what we should call psychical research, and they seem to have escaped the notice of Dr. Inge when he wrote the passage quoted above.

Thus in Plotinus' system there is room not only for the immortality of timeless existence in a wholly transcendental world to which Dr. Inge looks forward, but also

¹ iv. 4. 24-27.

² iv. 1. 1.

³ τὸ κοινόν, τὸ σύνθετον, τὸ συναμψότερον, see esp. i. 1.

⁴ i. 1. 12, iv. 3. 27 and 32.

⁵ iv. 7. 15.

for survival in conditions not very far removed from those of earth life, of which many students of psychical research are satisfied that they have obtained experimental proof by communications from "souls once among men."

The student who adopts Plotinus' far-reaching theory of the nature of man's psychical constitution, with its immense range and organic structure, will find that it throws new light on many current problems. He will, however, find himself more than ever impressed with the difficulty of establishing the identity of "communicators." The question whether a given "communicator" is identical with some particular deceased individual raises the whole question of the structure of the two personalities one is attempting to identify. Both Plotinus and Frederic Myers were profoundly right in making a theory of human personality the groundwork of their theories of survival, and many of the difficulties experienced in co-ordinating the data of research are no doubt due to imperfect and one-sided theories of personality. Plotinus' theory at any rate gives us a scale by which to classify the various kinds of identity tests which are applied to trance personalities. Looking at the matter from the Plotinian standpoint, the tests fall into four categories.

(1) In the lowest class come those tests which measure and compare psychophysical reactions not under conscious control, such as pulse rates and psychogalvanic reflexes. If individual reflexes are highly characteristic, it would be interesting to have them recorded, in order that they might be compared with those of any controls who, after the death of the person under observation, claimed identity with him. It may be that reactions normal in one body are not easily reproducible in another, but judging from the curious physiological manifestations displayed by some controls, the results might be distinctly interesting.

(2) Next in order would come characteristic mannerisms of speech and so forth, which impress some sitters very strongly. But Plotinus would never have accepted these as proof of the survival of more than the body-subconscious soul "compound,"¹ in which habits of all

¹ i. l. 10.

kinds are registered. They would not necessarily prove the continued activity of the "higher soul."

(3) In the third class come tests based on comparisons of memories. I have already pointed out that, according to Plotinus, the more intellectual type of mind loses detailed earth memories after death,¹ and he would not have been at all surprised at the serious failures of memory displayed by certain of the controls claiming identity with important members of this Society who have died and since purported to communicate. This possibility, coupled with our ignorance of the range of clairvoyance and telepathy, makes memory tests a very inconclusive kind of evidence, whether they are apparently successful or the reverse.

(4) In the highest class we must place those tests which rely on showing, on the part of controls or communicators, continued intellectual powers of a high order, which are also "characteristic," such as those originating correlated scripts of a complicated and ingenious type, like the "Ear of Dionysius" case.²

Looked at from the Plotinian standpoint, each of these tests taps the problem, as it were, at a different psychological level. None of the types of test is open to a quite unambiguous interpretation, but if a control, purporting to be a deceased individual, successfully passed tests in each of the four categories mentioned above, the cumulative evidence of survival would be very strong. Unfortunately there is a tendency on the part of experimenters to specialise on one type of test; this circumstance, in its turn, tends to limit the psychical "education" of mediums, and the result is a mass of data more difficult to coordinate than would have been the case if they had been collected over a wider psychological range.

CONTEMPLATION AND ECSTASY.

No essay on the psychology of Plotinus would be complete without some account, however brief, of his theory of contemplation. His teaching on this subject

¹ iv. 3. 27.

² *Proc. S.P.R.*, vol. xxix, p. 197 ff.

alone has earned for him an imperishable name as one of the great mystics of all ages, and he has influenced the thought of men so far removed from one another in temperament and in time as St. Augustine and Lord Tennyson.

Many pages could be written on the meaning of the word "contemplation" in Plotinus. He uses it in a sense to which we are not accustomed, different from that which it has acquired as the result of centuries of subsequent religious development. Contemplation, far from being the antithesis of action, is the fundamental activity of all life.¹ The Soul of the World contemplates the things that are "yonder," or, as we might say, in the spiritual world, and this act of contemplation results in the creation of a faint copy, which we see as Nature. In a sense the visible universe is a sort of by-product of contemplation by the World Soul, but inasmuch as the world of sense is in a less pure substance than the world "yonder," it is a shadow rather than a replica. I must not trace this theory to its source in Platonism, nor stop to translate certain splendid passages in which Plotinus describes the attitude of silent sympathy which man must adopt if he would understand the secret and silent processes of nature.² It must, however, be observed that the theory is bound up, in the case of Plotinus, with certain psychical experiences of his own. He was convinced that on more than one occasion he had penetrated in moments of ecstasy into that world "yonder," which lies behind the veil of this world.³ It is also bound up, if I am not mistaken, with a curiously primitive and erroneous theory of normal vision. I need hardly say that the problem of vision was one which always puzzled the ancients, and about which they had ideas very far wide of the truth. A sceptic might therefore be inclined to discard at once all that Plotinus has to say about contemplation, on the ground that, on the psychological side, the theory is rooted in the self-delusion of ecstasy, and, on the physical side, in a false optical theory. But here again Plotinus seems to me to throw out a valuable suggestion, which shines

¹ *Vide* iii. 8. *passim*.

² iii. 8. 4.

³ iv. 8. 1 : *V.P.* 23.

out all the more brightly because of the dark background of scientific ignorance from which it proceeds. There does seem to be some form of psychical activity which results in a contemplated image becoming actually reproduced. I refer to the obscure phenomenon of stigmatisation. In the case of stigmatics we see at work some curious psychophysical process by which a visually received image becomes reproduced, in a sense, in the body of the stigmatic. In what circumstances an image can penetrate so deeply into the subconscious as to affect the plastic functions in this way we cannot at present understand. May not a similar process assist in the acquisition of protective colouring by animals, especially in those remarkable cases where the animal adapts its colour to the background against which it is seen ?

It has also been suggested, I think, that the formation of teleplastic structures is an extreme example of the same process. The generation of these seems to involve a profound disturbance of the plastic functions of the psyche, and these, according to Plotinus, are closely associated with the sexual nature in the subconsciousness. May not this circumstance afford an explanation of the conjunction frequently observed between the phenomena of physical mediumship and sexual disturbance ?¹ This conjunction of symptoms, if we may so term them, is a source of anxiety to many people ; it has also been noticed, of course, in the annals of mystical religious experience. The truth seems to be that we have not yet gained selective control over the mechanisms at work, and the phenomena we wish to study are liable to be confused by disturbances we must hope one day to eliminate. Rather than attribute the pathological symptoms to the Devil or to malicious spirits, I would attribute them to an inevitable clumsiness of manipulation in what is at present an obscure field of experiment.

For the purpose of the foregoing summary of the psychological views of Plotinus it has been necessary to draw on chapters in *The Enneads* which are for the most part dry and technical. I have had no opportunity of quoting

¹ Cf., e.g., E. Morselli, *Psicologia e "Spiritismo"* (Torino, 1908), II, 14.

from any of those soaring passages which have earned for Plotinus an immortal name in literature. There is, however, one such passage¹ which has become famous in the annals of this Society, and for that reason some reference to it here will not be out of place.

Many readers will remember that Mr. J. G. Piddington, in his paper entitled "A Series of Concordant Automatisms," elucidates a remarkable series of cross-correspondences originating from a test question put by Mrs. Verrall to "Myers_p" in the form of three Greek words from the Fifth *Ennead* which were known to have definite associations in the mind of Frederic Myers.² This is known as "the *αὐτὸς οὐρανὸς ἀκύμων* incident." The passage from which these words are taken comes near the beginning of the Fifth *Ennead*. It is translated by Myers on p. 291 of Vol. II. of *Human Personality*, and is closely coupled by him with another passage from the end of the Third Book of the same *Ennead*. His translation is as follows :

"So let the soul that is not unworthy of that vision contemplate the Great Soul; freed from deceit and every witchery, and collected into calm. Calm be the body for her in that hour, and the tumult of the flesh; ay, all that is about her calm; calm be the earth, the sea, the air, and let heaven itself be still. Then let her feel how into that silent heaven the Great Soul floweth in. . . . And so may man's soul be sure of Vision, when suddenly she is filled with light; for this light is from Him and is He; and then surely shall one know his presence when, like a god of old time, He entereth into the house of one that calleth Him, and maketh it full of light."

The first passage, down to "the Great Soul floweth in," contains the three Greek words *αὐτὸς οὐρανὸς ἀκύμων*, which literally mean "the very heaven waveless." For the purpose of the experiment it was sufficient to show that the script intelligence understood the passage in the same sense in which Myers understood it during his lifetime, and this seems to have been the case. But it must

¹ v. 1. 2.² *Proc. S.P.R.*, vol. xxii. p. 107.

be observed that Myers, misled by the editors of the text, failed to grasp the real significance of the passage, the meaning of which has only recently been elucidated. Professor Dodds has pointed out that Plotinus is not here conveying an injunction to meditate on the World Soul "only when atmospheric conditions are favourable."¹ On the contrary, he is asking the reader to still his own soul, in order that it may be able to picture to itself the Universe of the four elements in a state of motionless quiet before the World Soul entered into it. "There never was a time," he has told us elsewhere, "when this Universe was not ensouled,"² so that it is a vision of the imagination, and not of an historical event that he is asking us to contemplate. Before the entry of Soul we must picture the four elements earth, sea (water), air, and "heaven" as motionless and dark. That moment is like the moment of darkness before the dawn, before the daylight flooding over the horizon wakes all things from the silence of sleep. Thus in this passage there is a vision of dawn, and behind it a still grander vision of the dawning of life on the Universe. With this explanation, I will give a rendering of this passage, going beyond the point where Myers left it so as to give the full context.

"Another soul that would behold the Great Soul must herself be great and not unworthy of that vision, freed from deceit and every witchery, and composed in silence. Silent be the surrounding body and the turmoil of the flesh, and all the environment beside; silent the earth, silent the sea and air, and silent the unmoving³ heaven

¹ *Classical Quarterly*, April 1922, p. 96.

² iv. 3. 9.

³ I have provisionally accepted Professor Dodds' conjecture ἄμα μένων to replace the ἀμείνων of the MSS. The word ἀκίμων, which Myers read, is a conjecture of Kirchoff which is certainly wrong, and may have been responsible for the continued failure to understand this passage. An adjective meaning "not revolving" is appropriate, as there is emphasis on the point that it is the entry of Soul which sets the heaven, previously stationary (ἑστῶτα), in motion. But it seems to me that editors may have been too hasty in condemning ἀμείνων as corrupt. In iv. 3. 17, where Plotinus is describing the entry of individual souls into the (physical) heaven, he says εἰ γὰρ οὐρανοῦ ἐν τῷ αἰσθητῷ τόπῳ ἀμείνων, as if the superior nobility or fineness of heaven was a generally

itself. Then, behold, into that motionless heaven from every side Soul comes flowing and flooding in, and enters in and enlightens it; as the sun's rays light up a dark cloud and kindle it to a golden glory, so Soul, entering into the body of heaven, gave it life and immortality, and awakened it from rest. And heaven, set in motion everlasting by the power of Soul wisely guiding it, became a happy living creature, glorified by the Soul that has taken up her abode there; for before the advent of Soul it was a mere corpse of earth and water, or rather a dark chaos, a 'nothing,' 'an abomination of the gods,' as a poet has said."

The second passage quoted by Myers, beginning "And so may man's soul be sure of vision," is taken from a different context, nearly three books further on.¹ It contains a train of thought very characteristic of Plotinus, but so unfamiliar to-day outside the region of poetry that a word of explanation may not be out of place. The reader will remember that a Plotinian god, if he endows himself with a body, creates one of a fiery texture which is self-luminous. Indeed, a strong effulgence accompanying an apparition was a sure indication of a heavenly visitor, as distinct from one of lower rank.² The vision of some god flooding with light "the house of one that calleth him" illustrates the sudden illumination of the purified soul which has cast aside all impediments, and has at last, in a moment of ecstatic union, beheld the beatific vision of The One, the Ineffable Source of all things which is the Goal of all her endeavour.

These meditations, and others not less sublime, have won for Plotinus a few earnest disciples in almost every century, and, if we may adapt his own phrase, have "kindled a golden glory" on many a later page of literature. They have earned for him a reputation as one of

accepted fact, which rendered it antecedently probable that heaven was the first region in the Universe to receive souls. In each of these passages may not Plotinus be deriving his imagery from some earlier source, not known to us, which would lend to the epithet *ἀειφωρ* an appropriateness easily recognised by his hearers?

¹ v. 3. 17.

² Cf. *V.P.* 10.

the great mystics, and many people are thus left with the impression that he was a vague and dreamy thinker. But if the surface difficulties are surmounted, it will be found that his thought is fundamentally simple, restrained, and thoroughly systematic, after the best Greek model. Passages which sound to the modern ear like highly imaginative poetry were written by him in the firm belief that they were at the same time the most profound science. So long as men of his faith remain, they will be prepared to wrestle with his difficult Greek, in order that they may become initiates in his school of wisdom; and each of them, when the day of his illumination has come, must have exclaimed in words that Plotinus himself once used of his own master, "This is the man I was looking for."¹

BIBLIOGRAPHICAL NOTE.

Text. My referenees are to the Edition of R. Volkmann (Teubner Series, Leipsig, 1884), which is the one most generally accessible.

Translations. The best translation in English is that of Mr. Stephen MacKenna (Lee Warner). It is not yet finished, and its early completion is much to be desired. So far the translation of *Enneads* I.-V. has been published, and the references in the foregoing paper will be found without difficulty in the volumes already printed.

There is no translation in English parallel with the Greek text, but in France a new edition, with parallel translation, is in course of preparation by M. E. Bréhier (Collection Budé, Paris, 1925). So far only the first Three *Enneads* have appeared.

A valuable collection of extraets from the *Enneads*, entitled *Select Passages illustrative of Neoplatonism*, has been made by Professor E. R. Dodds, with a translation of them in a separate volume (Publishers, the S.P.C.K.). The grouping of passages under subject headings is very useful to the student, and the reader who is new to the subject is recommended to begin with this volume, which also has an admirable Introduction.

¹ *V.P.* 3. Plotinus referred to Ammonius Saccas.

Criticism. The most important critical work in English on *The Enneads* is *The Philosophy of Plotinus*, by Dr. W. R. Inge (Longmans, Green). As I have pointed out in the paper, the writer is prejudiced where psychical research is concerned, and some of his statements must be received with caution.

There is a summary of Plotinus' physical theories in *A History of Magic and Experimental Science*, by L. Thorndike (Macmillan & Co., London, 1923) (pp. 299-307).

Fuller bibliographies will be found in the works referred to above.

CONCERNING MR. FEILDING'S REVIEW OF MR.
HUDSON HOAGLAND'S "REPORT ON SITTINGS
WITH MARGERY."

(a) A LETTER FROM MR. EVERARD FEILDING.

To the Editor of the PROCEEDINGS OF THE S.P.R.

5N MONTAGU MANSIONS,
BAKER STREET, W. 1.

7th November, 1926.

DEAR MADAM,

In Vol. xxxvi of the *Proceedings*, p. 159 ff., I contributed a Review of Mr. Hudson Hoagland's "Report on Sittings with Margery." In it, for reasons partly drawn from the Report itself and partly from Mr. Bird's Review of it in the American S.P.R.'s *Journal* for December last, I criticized the procedure of the Harvard Committee which had conducted the Sittings on the ground that, after pledging themselves and everybody concerned to silence, they had nevertheless issued a premature report, and notably I criticised the conduct of Mr. Grant Code, which, on such evidence as was before me, seemed so strange as to cast a doubt on his good faith and thereby prejudice the value of Mr. Hoagland's Report. I have received certain communications from Mr. Hoagland and Mr. Code which, inasmuch as they dispute the accuracy of many of the facts on which I had relied and supply an explanation of the conduct to which I had taken exception, ought, in my opinion, to receive the same publicity as my original criticism. This correspondence, which is too long for complete reproduction and has required certain modifications immaterial to the question here at issue, which the writers have left to my discretion, I now forward, and trust you will find room for it.

It will be remembered that, though Mr. Hoagland had said nothing of it in his Report, it appeared from other sources that Mr. Code alleged that, after an interview with "Margery" in which he had told her that the committee had discovered a normal explanation of the phenomena, he had adjourned with her to the séance room and held a daylight séance for the purpose of discussing the situation with "Walter" and had arranged with him to assist him at the forthcoming official séance by releasing "Margery's" hand. The holding of this séance with "Walter" was denied by both "Margery" and Dr. Crandon. Mr. Code now sends me the actual notes he made of it, with an introduction explaining the events which led up to it. In face of this, I, personally, without expressing any view on the major issue of whether there are still grounds for a belief in the "Margery" mediumship, find it impossible any longer to doubt the good faith of Mr. Code, though, while crediting him with the best intentions, I still question the wisdom of a course which led to such a dubious position.

I have to thank both Messrs. Hoagland and Code for the good temper with which they have received my strictures.

At the end of my Review I questioned whether, in the light of later reported instances of "Margery's" mediumship, viz. the continuance of the phenomena while the medium is seated in a glass cabinet with her hands bound outside it, and her ability to produce the direct voice of "Walter" notwithstanding the application of Dr. Richardson's voice machine, the Hoagland Report could be "accepted as definitive." As regards this Mr. Code in a later letter sent me what he considers wholly adequate explanations of both these developments, which he claims to have imitated successfully under similar conditions. As, however, the experiments in question were not described in detail either in my review or elsewhere in our *Proceedings*, I need not trouble you with this letter.

I am,

Yours faithfully,

EVERARD FEILDING.

(b) A LETTER FROM MR. HOAGLAND TO MR. FEILDING.

18 TRAILL ST.,
CAMBRIDGE, MASS., September, 3rd 1926.

DEAR SIR,

In your review, appearing in the June *Proceedings* of your Society, of my report on the Margery Case in the Nov. 1925 *Atlantic Monthly*, you have, unfortunately, been led far astray by radical misstatements of fact made by the Bird-Crandon group. I shall list a few of these.

In the first place, you have been led to believe that the pamphlet "Margery-Harvard-Veritas," contains the complete notes of the Harvard sittings. In a review of the case printed in the July number of the *American Journal of Psychology*, Dr. Walter Franklin Prince points out that the notes in the pamphlet contain numerous changes, additions, subtractions, omissions and deliberate misdirections. In all, some 1,440 words have been omitted from our notes, including important observations fatal to the Crandon cause. Changes of important sentences have been made which completely alter their meaning. Dr. Prince found that pen lines had been drawn through some deleted parts of Dr. Crandon's copies of the notes, presumably for the printer's benefit.

You consider it an advantage to have read what you term an "exceedingly able and fair-minded production," by Mr. Bird. In this connection I should like to state that there is documentary evidence in the archives of the Boston Society for Psychic Research, which proves that Mr. Bird twisted and distorted facts in his possession, including some plainly recorded in the official notes of the sittings. The American Society for Psychical Research refused to publish an article by Dr. Prince showing these divergences from fact.

The entire group from Harvard was unanimous in its verdict of trickery, the only possible disagreement being whether to any degree the trickery was unconscious. See statement signed by nine members of the group in the *New York Times* and *Boston Herald* of October 23, 1925. This statement also contained an item to the effect that my *Atlantic Monthly* report was representative of their judgment regarding the phenomena. Mr. Code did not sign the statement because he

was several hundred miles away and unavailable at the time. He has since declared that he would gladly have signed it had he been given the opportunity.

There was no pledge to silence on the part of the Harvard group. Ultimate publicity was planned and understood by all regardless of the nature of the results. To quote from the forementioned review by Dr. Prince in the *American Journal of Psychology*, "Dr. Crandon protested that this [Hoagland's report in *Atlantic Monthly*] was a violation of agreement. On eight grounds appearing in the documents I think this contention unjustified. There is space but to allude to the principal of these, viz., that Dr. Crandon formally assented in May to Mr. Hoagland's plan to use the results, if suitable, for a Ph.D. thesis; that no intention finally to suppress them was ever broached; that Dr. Crandon allowed, against protest, data about the sittings to be printed in four issues of the *Banner of Life*; that solely for defence of himself and colleagues against premature gossip, Professor Shapley on June 29th stipulated that names should not be given out without specific authorization and that attempts should be made to avoid publicity; that this agreement was not signed by Dr. Crandon and was binding only on those who did sign it; that nine members of the group did authorize giving out a report after the sittings ended; that Dr. Crandon wrote a letter on July 6th, saying that he agreed (to Code) not to publish the Harvard sittings except with the consent of the majority of the signers, yet without obtaining such consent he furnished the notes from which a garbled account appeared in several issues of the *Boston Herald*, before the report by Hoagland came out in *Atlantic Monthly*."

I should like to add that Professor Shapley who attended four out of the eight sittings was in favour of giving our results to the daily press. He heartily approved of the *Atlantic Monthly* as a source of publication, which incidentally had been suggested to me by another of the scientists in the group. Professor Shapley proof-read my report and asked me to add a footnote stating that he regarded the trance as a hoax.

It should be borne in mind that the Margery case had first reached the public through the pages of a popular magazine, the *Scientific American*, and that there had previously been

widespread newspaper publicity regarding it. Our report was not offered to the American Society of Psychical Research for reasons which should be apparent. It seemed almost certain that such an offer would have been hopeless. Certain members of the board of the Boston Society of Psychic Research had already reported adversely, and this Society preferred not to print our report because it might appear that these persons were motivated by animus toward the case. Moreover, newspaper controversy would have inevitably followed a report in pamphlet form, and we should have been forced to make a superficial digest of the investigation for the daily press which would have been inadequate for our purposes. The *Atlantic Monthly* seemed to be the only organ available to the large public already interested in the affair.

Mr. Code has stated to me in writing that he promised nothing to Dr. Crandon on behalf of the group. Of course, Mr. Bird was informed of things in confidence. Because of Mr. Code's sincere friendship for Dr. Crandon and his fear of the consequences of the possible shock of exposure he urged us to refrain from publicity, which we did for several months. During this time Dr. Crandon pressed on with the mediumship and wrote abusive letters about our group. Since many knew of our investigation and since our silence was being used against us, a report was made calculated to stress the possibilities of abnormal psychology as a determinant in the case and so allow the Crandons to retire as gracefully as possible. Their retort was more misrepresentations and new tricks.

Mr. Bird's witness of Code's duplication occurred one afternoon quite informally when the former dropped in for tea. In the presence of Professor Boring, Professor Shapley and many others, a dark séance was given at another time and all of the effects duplicated under precisely the same control as had been used at the Margery séances. * Notes dictated on this occasion read in every respect like those made with Margery. Her whole repertory was performed and photographs were taken of "teleplasm" under Lime Street¹ conditions, one of our group, Mr. Damon, acting as Dr. Crandon.

There is no secret regarding Mr. Code's conduct. His

¹ Dr. Crandon's house, at which the sittings took place, is in Lime Street.

voluminous correspondence with various members of the group is open to inspection at the Boston Society for Psychic Research, along with other documents, including certain letters changed and deleted as published in "Margery-Harvard-Veritas." These letters will show that Mr. Code acted in accordance with the best of motives to aid persons whom he then considered worthy of his consideration. Among the documents is a report of an interview taking place between Margery and Mr. Code on the afternoon of the last sitting. It clearly shows "Walter's" abject surrender. Copies of these notes have been sent with this manuscript to the Society for Psychical Research. Notes of this conversation were made by Mr. Code within 24 hours of the interview. No mention was made of this conversation in my *Atlantic* article because Mr. Code wished this regarded as confidential at the time to spare the Crandons. It was also, in a sense, irrelevant to the objective problem. Reasons for Mrs. Crandon's willingness to co-operate with Mr. Code and artifices that she was prepared to employ had he failed her at the last minute are also on record.

The glass cabinet and voice machine tricks are comparatively simple. Competent observers have reported several ways by which each of these tricks may be done. A report exposing them, by two members of the American S.P.R., J. B. Rhine and Louisa E. Rhine, both Phil.D.'s in biology, is soon to appear. Another gentleman, a physicist of international reputation, employed by the A.S.P.R. to investigate the Crandons has reported adversely. The Crandons are masters of the psychology of deception. Is it necessary to go on indefinitely proving a medium to be a fraud with every little trick that she can concoct?

I should like to say in closing that all of the notes and correspondence of the group from Harvard, including notes on the notes made at the time are available at the Boston Society for Psychic Research for inspection and study by members of the English Society for Psychical Research. The American Society for Psychical Research has shown no interest whatsoever in more complete data offered them by our group. I do not wish to trust these things in the post, but on my next visit to England, which I hope will be in the not distant

future, I shall bring them with me and deposit them temporarily with the English Society. I am certain that they will clear up all doubts on the Margery case.

Yours faithfully,

HUDSON HOAGLAND.

(c) A LETTER FROM MR. GRANT H. CODE TO MR. FEILDING.

UNIVERSITY OF DELAWARE,

NEWARK, DELAWARE,

3rd September, 1926.

MY DEAR SIR,

Mr. Hudson Hoagland has recently sent me a copy of the *Proceedings* for June, which I had not previously seen, and has asked my permission to send you the notes on my private sitting with Margery of June 30th, 1925, for which he has asked me to write an introduction. This I have done.

I sympathize with you in your difficulties when you try to arrive at a fair estimate of the recent Harvard investigation on a basis of Mr. Bird's tendeneious and inaccurate review and the equally inaccurate "Veritas" pamphlet of Dr. Crandon and others. I am neither surprised nor offended to discover the opinion you have formed of myself, and yet I can scarcely let that opinion pass unchallenged.

You ask three questions concerning my behaviour. (1) Is Code telling the truth about the private interview? I can only assure you that I am and ask you to consider carefully the notes which I am furnishing you through Mr. Hoagland.

(2) Was his imitation of the phenomena really as successful as claimed, and was it performed in the same conditions of control?

On the evening of June 29th, immediately after the sitting, I endeavoured to convince Mr. Damon and Mr. Hoagland that a large part of the phenomena which we had witnessed at the Harvard sittings could be performed by freeing the feet in the manner described. I wore a luminous mark on my forehead, luminous wristlets, and luminous anklets. Mr. Damon held one of my hands, Mr. Hoagland the other. That gives you the conditions of control. I constantly urged Mr.

Damon and Mr. Hoagland to watch my feet. At first I wore tennis shoes over socks. I found that I could not work easily with socks over my toes. I then removed the socks and wore the tennis shoes over my bare feet. The shoes were loose enough to slip out of. Mrs. Crandon had worn satin slippers over bare feet. The apparatus was the same that had been used during the sitting. That gives you the conditions. Mr. Damon and Mr. Hoagland could not detect visually my evasion of the luminous ankle control. I ran through the principal phenomena of the séance rapidly. As a result of using the foot, I produced without intending to do so various effects incidental to the phenomena, such as the movement of the handle on the weight lifting machine in a particular direction for a particular distance, effects that corresponded to the effects produced by Walter.

My elaborate séance for the Harvard group, to which Mr. Hoagland and Dr. Boring make reference, was produced under precisely Margery's conditions of control. I can furnish you dictaphone notes and photographs if you are interested. As far as the spirit extras are concerned, the photographic effects are crude. The extras were intentionally burlesque. But the effects could be improved by practice in spirit photography. This séance differed from one of Margery's in that I produced at one séance and under one set of conditions phenomena which I had seen Margery produce at a number of séances under varying conditions.

The séance I gave for Mr. and Mrs. Bird was hastily improvised one afternoon. I believe I reproduced the bellbox phenomena, the telekinesis, and the silhouetting in good Lime Street style. My teleplasms would not stand tactual inspection. I am no surgeon and have no supply of anatomical specimens. The white lacy teleplasm I had never seen Margery produce and had imitated from a photograph. Mrs. Bird criticized it severely and indicated how mine differed from Margery's. I have since produced that effect better. Later in the séance, I was making no attempt to deceive Bird, but was simply trying to see how near I could come to various effects he described which I had never seen. My levitations in red light were bad. My methods of loading apparatus into the cabinet to evade detection by physical

examination I believe opened Bird's eyes. My chief reason for thinking so is that a fairly elaborate series of experiments at Lime Street in which he was interested were dropped soon after I had told him how I thought the effects could be produced and had demonstrated as best I could with the materials at hand.

(3) Your third question: assuming the freedom of a leg in the first six sittings prior to that of June 29th, could all the phenomena then manifested have been produced by it? No. The freeing of the right hand from Dr. Crandon's control and the use of the fake hand were necessary for some effects. See the accounts of silhouetting in the notes. The "star-fish" was the fake hand. It could not have been the foot.

I pass over your compliments on my lack of common sense. My associates on the faculty of Harvard College (who have known me longer than Bird or the Crandons) or General Summerall and other officers of the First Division, American Expeditionary Forces, to the staff of which I was attached during the recent war, might enlighten you on that score. By the way, I am not so excessively young as Mr. Bird might lead you to suppose.

Since I have never been given an opportunity to state my opinions about the mediumship publicly, you naturally form a very inadequate notion of them from the satirical statements of persons hostile to myself. My opinions are defined at some length in correspondence on file at the Boston Society for Psychic Research, where any responsible person may inform himself.

I have never contended that the entire mediumship was to be explained by innocent subconscious fraud. Dr. Crandon has frequently stated in my presence that he considers it justifiable to help out when normal means fail. I have, however, stressed the possibilities of subconscious automatism, amnesia, and posthypnotic suggestion, as well as the mystification produced when several tricksters sit in the same circle and all contribute to the effects. Although I am convinced of the disingenuousness of both the Crandons and Bird, I have to note that they all appear to preserve some faith in the genuineness of the mediumship. To a person who has been

associated with them for some time, this appearance of belief is very impressive and wants explanation. My notes on the private sitting will clarify your further speculations on that score.

If there are any questions which you or any member of the English Society for Psychological Research would like to ask me, I shall do my best to answer them. I shall be glad to furnish copies of any documents in my possession for your inspection, with the understanding that I do not feel at liberty to contribute to a public discussion of the Crandons as private persons.

Yours respectfully,

GRANT H. CODE.

P.S.—I observe that you accuse me of falsifying the records of June 30th, on the basis of dictated statements that you find it difficult to reconcile. Throughout the séance my hand lay palm up on Mrs. Crandon's right knee or leg (the position shifted). My fingers clasped her right hand, wrist, or forearm. She varied the position of the wristlet by forcing her arm down through it or drawing it back to position against my fingers. I actually had perfect tactual control throughout the sitting and so reported. I did not report the movement of the wristlet nor the manipulation of the arm and hand till after the sitting. In dealing with Mrs. Crandon I acted on the assumption that her trance was genuine and that Walter was responsible with me for the trickery. Before reporting to my colleagues, I described the séance to Mrs. Crandon as if she had been unconscious of the events of it as she pretended to be. She agreed with me that it was necessary to report everything to my colleagues.

(d) MR. CODE'S PRIVATE SITTING WITH "MARGERY."

INTRODUCTORY NOTE.

The following notes on a private sitting with "Margery," the Boston medium (Mrs. Le Roi G. Crandon), are part of a mass of information which I have been unwilling to publish. In giving this document publicity I am, therefore, obliged to

explain, in the first place, why I was unwilling to publish any part of my information in this case, and, in the second place, why I now publish a document which I was formerly unwilling to publish.

I was first introduced to the Margery mediumship on October 25th, 1924, not as an investigator, but as a friend of a friend of the Crandons. From that time until I left Boston in the autumn of 1925 to begin work at the University of Delaware, Dr. Crandon received me as a friend, treated me with his well-known hospitality and gave me frequent opportunities to observe the phenomena of the Margery mediumship. When Mr. Hoagland began the series of private sittings which eventually led to the formal investigation in the psychological laboratory of Harvard University, it was "Walter," the control, who marked my absence and insisted on inviting me to be present at the next sitting. Thus, it was directly due to my friendship with the Crandons that I became a member of Mr. Hoagland's committee.

My friendship for the Crandons affected my position as an investigator in several ways. It gave me an especial interest in the human problem involved in the mediumship, quite apart from the physical phenomena of it. It made me consider the effects of my discoveries as an investigator upon the Crandons as persons to whom I was attached by bonds of friendship. When I was finally convinced by personal observation, supported by the testimony of others, that the physical phenomena of the mediumship were produced by trickery, I could not bring myself to believe that a description of these tricks was an adequate explanation of the entire mediumship. In fact, it seemed to me that an account of these tricks published without a study of the subjective phenomena and of the human relations behind them would give, not a true, but a false idea both of the mediumship and of the persons involved in it. Yet, as a member of an investigation committee, I had been limited to a study of the physical phenomena. Upon these phenomena only could I make a public report. The evidence which I could give that bore on the subjective phenomena and on the human side of the mediumship I felt that I had obtained in confidence and could not publish. Therefore I gave my complete view of the case to the Crandons and to

my fellow investigators and opposed as far as I was able publicity of any kind.

It so happened that my observations of the trickery involved in the physical phenomena were important to Mr. Hoagland's case against the mediumship. The Crandons and their publicist, Mr. Bird, decided that the easiest way to dispose of the results of the Harvard investigation was to destroy my credit as a witness. Indeed, Mr. Bird was so frank as to write me that he could not make good his case without making his review of Mr. Hoagland's article in the *Atlantic Monthly* something in the nature of a personal attack on me! In a series of letters, Mr. Bird warned me of the attack that would be made on me, outlined the attack, and advised me that the less I had to say the better! Mrs. Crandon wrote me that if I thought the phenomena were all tricks she wished I would not write anything about them. I disregarded these warnings in a public letter to the *New York Tribune* in which I supported the Harvard group.

In the daily papers, in an article by Mr. Bird published in the *Journal of the American Society for Psychical Research*, in a pamphlet published by Dr. Crandon and some of his friends in public addresses, and in private letters and conversation, Mr. Bird's threats have been made good in every particular. The most fantastic falsehoods have been circulated against me.

The notes on the private sitting contain my promise to Mrs. Crandon and to "Walter" not to inform Dr. Crandon of that sitting. With Mrs. Crandon's knowledge, I informed the other investigators (excepting Mr. Bird, who was not a member of our committee) in confidence. On our side, that confidence was preserved. Neither the official notes, Mr. Hoagland's article, nor any statement by any member of our committee contains any reference to it prior to Mr. Bird's own account, in connection with which, on the authority of Mrs. Crandon, he attacked my entire good faith in the investigation. In spite of my silence concerning this sitting, the Crandons have referred to it repeatedly.

In the *Boston Herald* and the *New York Times*, of October 23rd, 1925, appeared a letter signed by Dr. Crandon and containing the following statement: "An alleged private sitting of Mr. Code with Margery never occurred."

In an interview published in the same places on October 24th, 1925, Mrs. Crandon is quoted as saying: "Mr. Code, I understand, says he had a private sitting at which I confessed. This is not true."

Both of these references are prior to the publication of Mr. Hoagland's article, which the Crandons evidently feared would contain an account of the private sitting in violation of my word given to Mrs. Crandon.

On page 720 of Volume XIX. of the *Journal of the American Society*, Mr. Bird discusses the private sitting and alleges that Dr. Crandon first heard of it through the public prints. The first public reference to the sitting that I have been able to discover is contained in Dr. Crandon's own letter.

In a footnote on page 25 of the Crandon pamphlet, ironically entitled "Veritas," the fact of the private sitting is denied on the authority of two anonymous affidavits.

Assuming, in view of Dr. Crandon's public letter of October 23rd, that by some means he had received inaccurate information concerning the private sitting, on October 24th, I sent Mrs. Crandon a copy of my notes on the sitting and asked her to give them to Dr. Crandon. In response to subsequent inquiry, I had a letter from Dr. Crandon dated November 10th, 1925, and an undated letter from Mrs. Crandon postmarked November 20th, 1925, stating that they had not received my letter and notes. On November 18th, 1925, I sent each a copy of the notes by registered post. Mrs. Crandon wrote that she couldn't remember the sitting and that Dr. Crandon did not believe my account of it. She added that her letter was "purely intellectual, not personal," and that she would be glad to do anything that she could for me. I took that to mean that telling the truth was not a thing she could do for me.

What Dr. Crandon's state of belief concerning this sitting may be, I can only surmise. It is quite possible that he is honest in supposing me to be a liar. Certainly, Mrs. Crandon's denial of the facts leaves me free, if it does not actually oblige me, to affirm them.

GRANT HYDE CODE.

RECORD OF A PRIVATE SITTING AT 10 LIME STREET,
JUNE 30th, 1925.

Convinced that the physical phenomena were in a fair way to explanation, I directed my attention to the human problem. The Harvard sittings had pretty well eliminated Dr. Crandon as an accomplice, except that his hand control was suspect and that, once the ease with which the luminous bands could be removed was shown, there was no certainty that he had not been able to remove his left wrist band or his ankle band and thus assist in the manipulation. Fortunately, Hoagland's asking Walter to have Dr. Crandon permanently removed from a position of control, and Walter's appointment of me to take Dr. Crandon's place, had put me in a position to observe the bearing of Dr. Crandon's control on the phenomena. At the same time, I was fairly sure that all the phenomena at the Harvard sittings could be explained by operation by the Psychie.

Considering the effect of a blank sitting, I inferred that it would confirm the opinion of the observers that the phenomena were produced by physical manipulation on the Psychie's part, that this opinion would be revealed to the Crandons, and that the sittings on which the Crandons had been led to base so much hope would be brought to an abrupt end. All my observations of Dr. Crandon had pointed to his belief in the phenomena and a profound religious faith which he based on them. I therefore feared that a sudden exposure on the part of a group of observers in which he had placed so much trust would give him a shock that might be dangerous. I accordingly decided that a blank sitting must be prevented at all costs.

Early in the afternoon of June 30th, I called on Mrs. Crandon and found her alone. As far as her part in the phenomena was concerned there were two hypotheses: that she was acting voluntarily and consciously with complete knowledge and memory of what she was doing, or that her behaviour was largely automatic and the amount of her volition, consciousness, and memory was indeterminate. I was prepared to test both hypotheses and to bring about a successful séance in either case.

Accordingly, I began by describing the foot episode of the night before and explaining my observations of the manipula-

tion of the ankle bands and apparatus as well as my subsequent duplications in some detail. I told her that I had not come to her to get any sort of statement, and did not want her to tell me anything, but simply wanted to protect her and Dr. Crandon from the possible serious effects of an exposure. Her reaction toward the description of the operation of the feet was incredulity and bewilderment.

I further impressed her with the possible serious consequences of a blank and told her that I would be willing to "manifest" myself in order to prevent a blank. Her reaction was something like this: "You frighten me, Code. I see how serious the situation is, I'll do anything you say. But I don't know what to do. I'll do something for you I've never done for anyone else. I'll give you my word of honour that I never have done any of these things." My impression was that she was really frightened at the possible consequence of a blank, sincere in saying that she knew nothing about trickery, sincere in her bewilderment at the evidence I gave her that the material manifestations were really produced by her right foot.

I then suggested automatic action of which she would be unconscious. Her reaction was that she disliked the idea of automatism, because it seemed to her to mean that there was something the matter with her. As I continued my explanation of the possibilities of automatism under hypnotic influence, her reaction was fear as she saw the possibilities. I explained that the means of producing trance, the means of beginning the sittings in general, were in line with hypnotic methods; powerful suggestions that certain effects were to be produced, placing the subject in a situation that inhibited voluntary movement, the use of monotonous sound to dull the attention, repeated low music and the conversation of Dr. Crandon, continued suggestion. Her reaction was increasing conviction and fear.

I was now fairly sure of my ground, and in order to prevent any serious effect on her by too sudden realization of the complete situation, I distracted her attention with further consideration of what was to be done about the séance scheduled for that night. She was willing to do whatever I said.

I represented that it would be dangerous to do anything without consulting Walter, because if the Psychic and I tried to trick, Walter would come through, expose us, and produce

a worse effect than a blank. I accordingly asked whether we could not call up Walter. She said that Walter's coming through in the day time was almost unheard of, and that she was sure he wouldn't. I enlarged upon Walter's character, said I had observed that he never failed in an emergency, and that I was sure he would be listening in on our conversation and would come through. Mrs. Crandon finally consented to sit.

We then went to the séance room, which I darkened as much as possible, the black curtains in daylight producing not darkness, but a dim light sufficiently clear for perfect observation. I took Dr. Crandon's usual place on the stool at Mrs. Crandon's right, and, holding both of the Psychic's hands, began a low conversation, telling stories about the sitters, etc. Presently trance came on, with the Psychic's head turned as far away from me as possible. Convulsive movements freed her left hand, which I permitted to escape. It then took a position as if held by a sitter on the other side, the tips of the fingers lightly clipping the edge of the cabinet. Then Walter's voice came through the lips of the Psychic. It was thrown against the wall of the cabinet and reflected so that the exact position of the sound was very deceptive to the ear. I reproduce the conversation as exactly as possible.

WALTER. Hello, Code.

CODE. Hello, Walter. Good boy! Great! I knew you would come through in an emergency.

WALTER. What's the matter, Code?

CODE. You see, Walter, we are all pretty much disturbed about the Psyche's right ankleband being off at that last sitting.

WALTER. Of course it was off.

CODE. Good for you, Walter.

WALTER. Sure it was off. I said it wasn't in order to protect you from your boob friend. He was ready to jump on you. I said it wasn't off to protect you, and then I put it on again. Those anklets were too loose.

CODE. Of course they were. But you see, Walter everybody is fairly well convinced by the

anklet that the whole business is trickery, and if there is a blank to-night they will be sure. I'm afraid there will be some sort of a blow up that will have a bad effect on everybody. I'm very fond of you and Roy and the Psychic and I don't want anything to happen that will hurt them.

WALTER. Whew!

CODE. Adhesive tape is going to be substituted for elastic tape on the ankles to-night, so that any further trickery with the feet is impossible.

WALTER. I never tricked you, Code.

CODE. I know. But I thought it was best to tell you about things in advance and let you see how serious the situation is.

WALTER. Whew! (pause). What do you want me to do, Code.

CODE. The very best thing in the world would be for you to come through strong with a genuine teleplasm and do everything you have been doing right along. Any change in the phenomena are going to be suspicious, almost as suspicious as a blank.

WALTER. I don't know what I can do till I get there. The kid is sick and I can't work very well at such times. I never can tell what I can do till I get there.

CODE. That's very unfortunate, Walter. On account of the probable effects of a blank.

WALTER. Whew! (Pause). What are we going to do, Code?

CODE. Well, Walter, I'm ready to assist in any way I can. You know you arranged last night to have me in Dr. Crandon's usual position.

WALTER. (Pause). What are we going to do, Code?

CODE. I'll manifest, myself, if you say so, Walter. But I'm afraid that would be too dangerous.

WALTER. No, don't you do anything. (Pause). What are we going to do, Code?

CODE. I don't know, Walter. Whatever you say.

- WALTER. How would it be if I produced a hand for you?
- CODE. Why that would be fine, Walter. (Note: I for the moment understood him to mean a hand in red light, such as I had seen at Lime Street.) Of course, it would be much better if there were no change in phenomena. But we have all been wanting to see your hand in red light out there. But you said you couldn't work it in hot weather. Now, this has been a cool day and would give you a chance to produce it.
- WALTER. I tell you what I'll do, I'll make two hands, one for you.
- CODE. That will be great.
- WALTER. Don't let it be a blank, Code.
- CODE. I won't, Walter.
- WALTER. (Pause). Don't let it be a blank, Code. Don't let it be a blank.
- CODE. I won't. You can trust me, Walter. What do you want me to do?
- WALTER. I tell you what you do. (Pause). Don't let it be a blank, Code.
- CODE. No, Walter.
- WALTER. You let her wrist band slip up.
- CODE. Yes, Walter. Can you show me how much?
(Restless trance movement covering the sliding of the Psychic's wrist through Code's hand till his hand had pushed an imaginary hand half way to her elbow.)
- CODE. All right, I understand, Walter. Anything else?
- WALTER. Don't let it be a blank, Code.
- CODE. No, Walter.
- WALTER. (Pause.) And let her hand move a little.
- CODE. All right, Walter. Show me how much.
(The Psychic's right hand moved into her lap and then came back to position.)
- CODE. All right, Walter. I've got that. Anything else?
- WALTER. Don't let it be a blank, Code.
- CODE. No, Walter. (Pause.)

(During one of these pauses the cabinet swung about under pressure of the Psychic's left fingers clipping the front edge. A little later, the fingers clipping the cloth with which the cabinet is lined brought down a thumbtack on to the table. Code made no comment.)

- WALTER. Awfully decent of you to come in, old chap.
 CODE. Oh, that's all right, Walter, I'm very fond of you people, and I didn't want anything serious to happen. I think it's just as well not to tell Roy about this. It's just between you and me and the Psychic.
 WALTER. Sure. Don't want to upset Roy. I won't tell.
 CODE. Thanks, Walter. Now will I need any red light to bring the Psychic out of this trance?
 WALTER. No.
 CODE. She'll come out perfectly naturally.
 WALTER. Yes. (Pause.) Don't let it be a blank, Code.
 CODE. You can count on me, Walter. (Pause.)
 WALTER. Cheery-O, Code. Awfully decent of you to come.

The Psychic began to come out of the trance, but before she was fully out, the telephone rang and she jumped up, staggering against the table. Code asked her how she felt, and she complained of a pain in her neck, which had been held stiffly, of a pain in her eye, and of feeling dizzy. Code told her to sit down and rest a few minutes. She did so and directed Code to answer the telephone, saying that it would probably be Roy. Code went across the hall into the bedroom and picked up the phone, but heard the maid using the phone downstairs saying that she thought Mrs. Crandon was out. He returned to the Psychic, who then called up and found that Dr. Crandon wanted her to drive him somewhere, so that there was not much opportunity for discussing the trance with the Psychic. Code, however, described the conversation and automatic movements rapidly and assured her that everything would be all right for the night.

[No further correspondence on this subject will be published.
 —ED.]

REVIEW.

Collected Papers, by SIGMUND FREUD, M.D., LL.D. Authorised Translation under the supervision of JOAN RIVIERE. The Hogarth Press and The Institute of Psycho-Analysis. 4 Vols. 1924-1925.

PERHAPS no writer of the present day has so often had reason to cry "Save me from my friends" as Professor Freud. During the past few years many books, purporting to expound the doctrines of psycho-analysis, have been published in this country and in America, and have been read by those who have not had the opportunity or the desire to read Freud's own works. One of the consequences of this has been that there is wide misunderstanding of what Freud actually teaches; for many of the writers of these expository books were themselves imperfectly acquainted with the subject they set out to expound. Now, however, there is no excuse for any serious student being ignorant of what Freud's doctrines really are, for an admirable series of translations of his works is being brought out in this country, under the general editorship of Dr. Ernest Jones. Not the least important of these are the four volumes of *Collected Papers* which form the subject of this notice. Under the supervision of Mrs. Riviere the translators of the first, second and fourth volumes have maintained a remarkably high level of excellence; and this is also true of the third volume which consists of five case-histories translated by Mr. and Mrs. James Strachey.

Some people seem to imagine that the doctrine of psycho-analysis sprang fully-formed from the brain of Professor Freud. The truth is, however, that the development of psycho-analytic theory and practice has been a very gradual process. In the course of that development many changes have occurred, and the student who has not followed closely the various steps in

the process may have some difficulty in reconciling the present-day teaching of psycho-analysts with some of the statements in their earlier writings. As their clinical experience widened fresh problems arose whose solution necessitated the introduction of new hypotheses and the abandonment of some of those formerly employed.

From the beginning Freud has been his own acutest critic, and the most important changes that have taken place, both in theory and in practice, have been introduced by himself, although several important suggestions have come from some of his more distinguished followers. When in the course of his investigations some new point of view occurred to him, or some modification of his former teaching became necessary, he usually made public his discovery or his changed attitude through the medium of Journals specially devoted to psycho-analysis. Those who were not professional students of the subject were not likely to see these papers, and when the views put forward in them were accepted by some more popular writer and were referred to without any explanation of how the changed point of view had come about, the reader sometimes found it difficult to reconcile the new teaching with the old.

In these volumes the sequence of the changes introduced into Freudian Psychology in the course of its growth may be followed with ease, and it may be anticipated that their publication will be followed by a more adequate understanding of the doctrines of psycho-analysis by those who desire to know what bearing these doctrines have on their own life and work or what part they may play in the movement of thought in our time.

The first volume contains Freud's early papers, and carries us from 1893 to 1905. The second volume includes all papers published between 1906 and 1924, except those on the special topics to which the third and fourth volumes are devoted. The third volume is in some respects the most important, for it consists of records of cases studied analytically by Freud himself. The fourth volume contains the most difficult of Freud's writings, his papers on what he calls Metapsychology, and several essays dealing with some applications of psycho-analysis to non-medical topics.

Among the papers on Metapsychology is included the article on the Unconscious which Professor Freud wrote specially for our *Proceedings* in 1912; and among those on applied psycho-analysis is one on dreams and telepathy which should be of interest to our readers. Freud explains the paucity of the material on which this latter paper is based—two communications from correspondents in Germany—by the fact that he has never experienced a telepathic dream himself, and during twenty-seven years of work as an analyst (this paper was published in 1922), he has never been in a position to observe a truly telepathic dream in any of his patients. In the course of the paper Freud writes as if he were a believer in the occurrence of telepathy, but at its close he takes care to remove this impression; he says he has no opinion on the matter and knows nothing about it. But for his purpose he assumes that telepathy does occur, and he shows how it is related to the psycho-analytic theory of dreams.

He thinks that not everything going on in the mind during sleep should be called dream, for, "a dream without condensation, distortion, dramatization, above all, without wish-fulfilment, surely hardly deserves the name." But he refers to "the incontestable fact that sleep creates favourable conditions for telepathy," and he would regard a "pure telepathic dream," that is to say, "a telepathic experience in a state of sleep," as having no more to do with dream than any experience in waking life. A dream is a product of the dreamer's mental life, whereas a purely "telepathic dream" is a "perception of something external." On the other hand it is possible for a telepathic experience during sleep, such as a message or an intimation of events taking place at a distance, to be worked into the structure of a dream properly so called. When this occurs the telepathic material is utilized in the dream-making, in the same way as any other content of the mind may be, and the psycho-analytical interpretation of the dream is in no way affected thereby.

T. W. MITCHELL.

REPORT¹ OF A DEMONSTRATION OF EXPERIMENTS
ON HYPNOTISM BY MR. GUSTAF WALLENIUS
(*PHIL. MAG.*, UPSALA), AT THE VIIITH INTER-
NATIONAL PSYCHOLOGICAL CONGRESS AT
GRONINGEN (SEPT. 1926).

BY F. H. G. VAN LOON AND R. H. THOULESS.

A RESEARCH was carried out by the late Professor S. Alrutz of the University of Upsala, by means of which he claimed to have proved the operation of a specific influence from the nervous system of the hypnotiser—a “nervous effluence”—in the production of the hypnotic phenomena induced by passes.²

Mrs. Alrutz wished a demonstration of her late husband's experiments to be made before a small group of psychologists, and she said that Professor Alrutz's results had been confirmed (and to some extent amplified) by his assistant Mr. Gustaf Wallenius. Arrangements were, therefore, made for Mr. Wallenius to bring to Groningen one of the subjects of Professor Alrutz's own experiments in order that the results obtained might be demonstrated.

Before describing the demonstration given by Mr. Wallenius, it may be as well to give a brief account of the results claimed by Professor Alrutz, and of the manner in which they conflict with currently accepted theories of hypnosis.

¹ This paper was read at a Private Meeting of the Society on December 21st, 1926.

² An account of this research was published in Swedish as *Till nerv-systemets dynamik*, etc. Summaries of the work were also published in English in *The Proceedings of the Society for Psychical Research*, Vol. XXXII., 1921, and in the *Scandinavian Scientific Review*, Vol. III., 1924.

The theory of hypnosis which would be most generally accepted at the present day is one which owes something to Braid and something to Liébault. It is regarded as a condition closely resembling, and in many respects identical with, normal sleep—a sleep, however, which has been artificially produced by another person, and which is characterised by a *rapport* with that other person. The efficacy of different methods of inducing the hypnotic state is supposed to be largely determined by the expectation of the subject that they will produce the state—an expectation induced by indications (verbal or otherwise) from the experimenter. In other words, the production of the state is supposed to be largely the result of suggestion. Similarly the phenomena developed during hypnosis (other than those characteristic of all sleep and the *rapport* itself), *i.e.*, automatisms, local anaesthetics and disturbances of sensibility, etc., are supposed to be products of suggestion. This is the part of the modern theory of hypnosis which we owe to Liébault.

It is also recognised, however, that certain kinds of stimuli (constant or constantly recurring sounds, rhythmical passes made before the subject's body, the strained visual fixation of bright objects, etc.) may tend to produce the hypnotic state independently of the expectation of the subject. In this belief, the modern theory follows Braid. It still, however, differs sharply from the original theory of Mesmer in believing that, in order to produce their effect, stimuli of this order must be perceived by the subject. Mesmer, on the other hand, believed that downward passes produced their hypnotic effect by the direct action of an influence from the nervous system of the hypnotiser on the hypnotised subject, and that this effect would occur even if the hypnotised subject had no knowledge of what the hypnotiser was doing, and that passes in the opposite direction removed the hypnotic condition in the same way.

It was the truth of this hypothesis of the direct action from the nervous system of the operator in the production of hypnotic phenomena that Professor Alrutz claimed to have proved. His method of experimentation was as

follows. The subject of the experiment was put into a light hypnotic trance in which (as is usual) sensory hyperaesthesia appeared. This hyperaesthesia was shown (as well as in other ways) by the subject feeling as painful the contact of an adjustable needle algometer adjusted to give a pressure of 2 gms. which was felt only as a light contact in the normal condition of the skin.

The head of the subject was covered with a black velvet cloth in order that he might not see what the operator was doing, and the arms were covered with sheets of glass in order to eliminate the possibility of feeling the direction of passes made over them. The effect of making upward or downward passes over either of the arms was then investigated. Professor Alritz reported that he found that making downward passes over either arm caused that arm to become anaesthetic and analgesic while the arm on the opposite side of the body showed an increased hyperaesthesia. Making upward passes over one arm, on the other hand, caused that arm to show increased hyperaesthesia while the opposite arm showed diminished sensitivity. The intervention of glass or plates of metal between the subject's arm and the hand making the passes did not prevent the effect of the "effluence," but thick cardboard and flannel were impervious to it. If, therefore, a wad of flannel or cardboard were interposed between two metal plates and the whole were placed over the arm before the passes were made, it was found that the sensibility remained unchanged over that part of the arm covered by the impervious material, while the rest of the arm showed the changes resulting from the particular kind of passes made. Professor Alritz also said that the expected results followed from this method even when the passes and the examination of sensibility were made by someone who was in ignorance of the position of the impermeable pad. This he calls the *non-informed method*.

Amongst other phenomena described are *irradiation*, or the spreading of the hyperaesthesia on one side of the body and the anaesthesia on the other, over the whole

of the sides of the body so that "the middle sagittal line of the body becomes strictly the borderline" (*S.P.R. Proc.*, Vol. XXXII, p. 159). The changes in sensibility then affected the special sense organs on the two sides; the nostril and eye on the hyperaesthetic side became hyperaesthetic while those on the other side became anaesthetic. Alrutz also stated that the nervous effluence could be transmitted along a rod of glass, and that this transmission was shown by the effect of the operator pointing with a glass rod at the base of one of the fingers, which was found to cause that finger to be extended.

The time that it was possible to devote to Mr. Wallenius's demonstration at Groningen was very strictly limited. We, therefore, concentrated on a repetition of the experiment by the non-informed method in which passes are made over one arm covered by two sheets of zinc with a pad of thick card-board between them, and it is claimed that while the sensibility of the rest of the forearm is changed by the passes there remains under the pad a patch of unchanged sensibility.

We chose this experiment because it was one in which it was easy to gauge the success obtained, and to apply to it various methods of control. If, moreover, it succeeded under satisfactorily controlled conditions it would be a crucial proof of the necessity for some such hypothesis as Professor Alrutz put forward. Mr. Wallenius has made a protest (printed below), against our procedure. He apparently wished to give a demonstration of his whole research. That would have been interesting, but quite unconvincing to those who required proof that there was any agent at work other than the normal processes of suggestion and perceptual hyperaesthesia in hypnosis. Time did not permit of both an extended uncontrolled demonstration and of a single properly controlled experiment, and of the two alternatives there could be no doubt as to which we should choose.

Our reason for not choosing the extended demonstration was not only that such a demonstration is always inconclusive as evidence when the reality of a phenomenon is in question. There were also special reasons connected

with the unsatisfactory technique of Mr. Wallenius. Professor Alrutz himself states that he carried out his experiments in absolute silence. This is obviously a necessary precaution to avoid the possibility that the subject may discover, if not by the actual words of the operator, at least by his tone, whether the results which were being produced were in the direction expected. This precaution Mr. Wallenius did not observe, and his frequent remarks to the subject and ejaculations, would have rendered any experiments made by any other than the non-informed method of no value at all as evidence.

Before the demonstration, Mr. Wallenius himself inspected all arrangements and apparatus and cut also in our presence and in that of the subject, the piece of cardboard, its size being about 10 cm. long and as wide as the zinc box itself, so that it might be sufficiently big to give a distinct projection on the underlying arm.

FIRST DEMONSTRATION.

September 10th, 11.15 a.m., in a room of the psychological laboratory in the University building of Groningen.

Present, besides Mr. Wallenius (G. W.) and the subject (S) a young Swedish man: Prof. P. Janet, Prof. W. MacDougall, Dr. F. H. G. van Loon, Prof. F. Roels, Prof. C. Spearman and Dr. R. H. Thouless.

It was arranged that Dr. van Loon should act as interpreter and write a detailed record of the experiments, whilst Dr. Thouless would stay outside the room and put the piece of cardboard into the zinc box. This box was made of two zinc plates, and after the cardboard was put in, it was closed all round the margin by means of sticking-plaster.

During the last part of the experiment, Dr. Thouless stayed outside the demonstration room. This was arranged so that not only could the position of the piece of cardboard not be perceived by sight or feeling, but also that no influence could be exerted through telepathy from a person in the same room.

During these experiments the sensibility of the arm to pain was examined with an aesthesiometer, the pressure

of which could be varied. The two grams pressure which was used gave a slight sensation of pain to a normal person.

The subject is sitting in a chair with support for his head, his arms resting in open cardboard boxes covered with glass plates. The face is covered with a thick black cloth.

At first a few demonstrations are made which are not connected in any way with the experiment which was asked for (reading of optotypes, solving a few simple multiplying problems: 7×8 —answer 56, 5×6 —answer 30).

Then the sensibility of the subject for pain (by aesthesiometer), light touch (with a pad of cotton wool) and cold (with a metal rod) are examined by G. W. These appear to be normal, right and left the same. The subject says that he feels at ease. He is then brought into a hypnotic state by G. W. who stares into his eyes from a short distance away (about 15 cms.).

When asked after a few moments to open his eyes, he cannot do so. G. W. then gives him the verbal suggestion not to sleep too deeply.

An examination of sensibility (by G. W.): needle pricks (with same aesthesiometer) are now felt as pain, right and left arms the same, apparently stronger than before. Light touch and cold are well perceived, both right and left.

The subject now makes a few spontaneous movements with his head and arms. When asked by G. W. whether he feels at ease he complains of feeling hot under the cloth. This is taken off for a few moments, then laid over his head again.

At 11.30, G. W. starts making passes. These are made in a quiet tempo with both hands and arms downwards and making stroking movements above both arms of the subject (but without contact). He is standing in front of the subject and the passes are performed so that his finger tips remain at about 1 or 2 cm. distance from the glass cover. After the downward stroke G. W. brings back his arms in a somewhat quicker upward and outward movement.

After five passes, examination of sensibility of arms by G. W.: light touch on both arms felt as itching, pain on both arms strongly felt more than before the passes. [Result irregular—*i.e.*, not in accordance with Professor Alrutz's theory.]

After another five passes the same result.

Now G. W. stands more to one side of the subject and performs the passes with his right hand only over the subject's right arm and in an upward direction.

After five passes pricks felt more strongly right than left.

After seven more upward passes: pricks with needle (aesthesiometer) no longer felt as pain on left arm, no reflex movements. On right arm and hand pricks produce a painful sensation shown at once by reflex movements, (lifting up of hand). [Result regular.]

It seems to the observers that G. W. whilst examining the sensibility, makes more movements and talks more than is necessary. Also the reflex movements of the subject seem to be a little "exaggerated"; he is obviously less quiet than at the beginning.

Six more upward passes: pricks on right arm now perceived again less intensely as "itching." ("Es kitzelt rechts," G. W. explains.)

Four passes more: only itching on right arm when pricked with needle. Light touch with pad of cotton wool: itches on left arm, no reaction on right arm.

Seven more passes: examination of sensibility gives no result, the subject not showing any sign of pain.

G. W. waits a few moments, then starts again upon a series of five passes, upward over the right arm. After two series there appears again to be a difference in sensibility between right and left arm, however rather indistinct.

After five more upward passes, pricks are felt much more strongly on right arm than on left.

At 11.45 G. W. suddenly takes off the cloth and now shows us that the *whole left side of the subject's body is analgesic (to the pain stimulus used) and insensible to light touch as well.* After readjusting the cloth, G. W. again makes several upward passes over the right arm.

Then, on a sign from G. W., Dr. van Loon brings in the zinc plates, between which Dr. Thouless in another room has already fixed a piece of cardboard in the manner already described. This zinc box is now fixed over the left (insensible) arm so that it is quite free from the underlying arm (the glass plates already having been removed).

G. W. again makes upward passes over this left arm. After the first series of five passes G. W. examines the sensibility and the subject shows signs of pain when pricked near the elbow.

After a second series of passes, pain is now also shown on the back of the hand just above the knuckles.

After a third series, the areas of sensibility are increasing, from the middle of the fingers to half-way along the back of the hand and from the elbow to about 10 cm. beneath it.

After the fourth series, pain felt from second phalanx to a little above the wrist, and in a zone of about 12 cm. under the elbow.

According to this result the cardboard must be on a spot from a little above the wrist to about 12 cm. below the elbow. This place and its limits are marked upon the zinc box, which is taken into the other room and opened in the presence of all who assisted at the demonstration, with the exception of G. W. and his subject.

The piece of cardboard is not found on the marked part but above it, overlapping it by about 1 cm. (See Fig. 1.)

During the opening of the box, G. W. was alone with the subject. The result of the experiments was not told to him.

SECOND DEMONSTRATION.

Conditions similar, but Dr. Thouless and Mr. F. C. Bartlett were also present whilst Prof. Roels prepares the zinc box and Dr. van Loon examines the sensibility.

The right hand and arm are now made insensible by means of upward passes over the left arm. After a few strokes this is already attained. [Result regular.]

PLATE I.

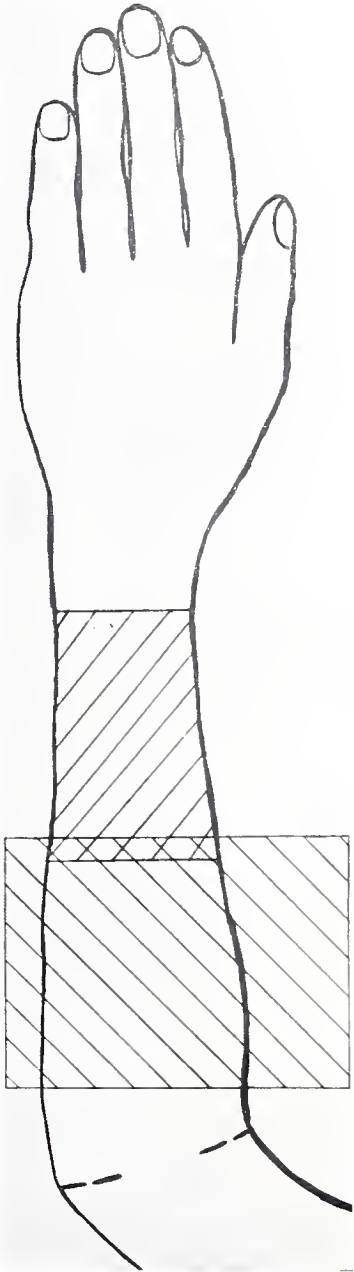


FIG. 1.

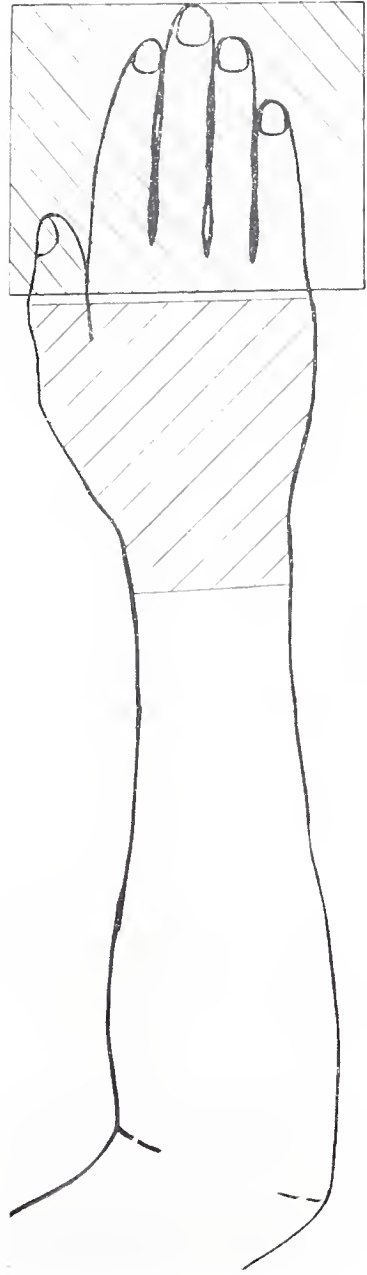


FIG. 2.



The zinc box is now brought in again and put on the cardboard box over the right forearm.

After a few upward passes the sensibility is examined: pricks are now felt with sensation of pain (shown by lifting up the hand) on the middle of the forearm. By a few more series of passes the whole forearm gradually becomes sensitive again with the exception of a zone on the back of the hand of about 10-12 cm. breadth above and below the wrist.

When now the zinc box is opened in the other room, the cardboard again is not found on the marked area but totally below it in the lowest end of the box (over the fingers). See Fig. 2.

The result of both experiments is thus totally negative.

THIRD DEMONSTRATION.

The next day (*11th September*), G. W. continues his demonstration at 11 o'clock a.m. in the same room in the presence of Mr. F. C. Bartlett, Prof. K. H. Bouman, Dr. F. H. G. van Loon, Dr. C. S. Myers and Prof. H. Zwaardemaker, whilst Dr. R. H. Thouless is again in the adjoining room preparing the zinc box and placing the piece of cardboard.

G. W. is asked to repeat once more the same experiments as on the previous day.

At 11 a.m. the subject has been brought into a hypnotic state by G. W.; he now wears a pair of blind spectacles instead of the black cloth.

After two series each of five or six upward passes on the right arm, this one appears to be hypo-sensitive, the left one hyper-algesic. After a few more passes, the right arm is anaesthetic. [Result irregular.]

Now G. W. gives a few more passes, with the result that now the sensibility returns in both arms and after still more series of passes over the right arm, no difference in sensibility appears to exist between the two arms.

Now G. W. again places himself immediately in front of the subject and performs several downward passes with both arms. He then again makes the upward strokes

over the right arm, but after three series (of about six passes) no distinct result is yet attained.

Then suddenly after a few more passes the right arm is said to be insensible.

At 11.15 the zinc box is placed above the right arm and G. W. again performs his upward passes with the result that after a few minutes an insensible area is localised on the back of the hand from the knuckles to above the wrist.

The position of the anaesthetic patch having been marked exactly on the upper zinc plate, the box is opened in the adjoining room. Again the piece of cardboard is found to be in quite another place, above the marked spot, with a free space of about 5 cm. between them. (See Fig. 3.)

At 11.45 one more experiment in the same circumstances is demonstrated in the presence of Mr. F. C. Bartlett, Dr. C. S. Myers and Dr. F. H. G. van Loon, Dr. R. H. Thouless again preparing the zinc box.

After the latter has been put on the insensible right arm and the upward passes by G. W. have been performed, Dr. van Loon again examines the sensibility.

Fairly soon a distinct analgesic zone (on the back of the hand again) appears *and a less distinct one three fingers below the elbow*. G. W. now examines the sensibility himself. He too finds a second analgesic zone (of about 10 cm. width) a little below the elbow and under his examination the outlines of this area become more precise.

Both zones are marked precisely on the zinc box and this is again opened. It is found that the box is absolutely empty. (See Fig. 4.)

The results of both experiments of the second day were therefore also totally negative. The last experiment, where two insensible zones had been projected on to the arm, whilst the zinc box did not contain any cardboard at all, is specially instructive, for it shows the clear influence either of the subject's expectation, or that of the experimenter.

PLATE II.

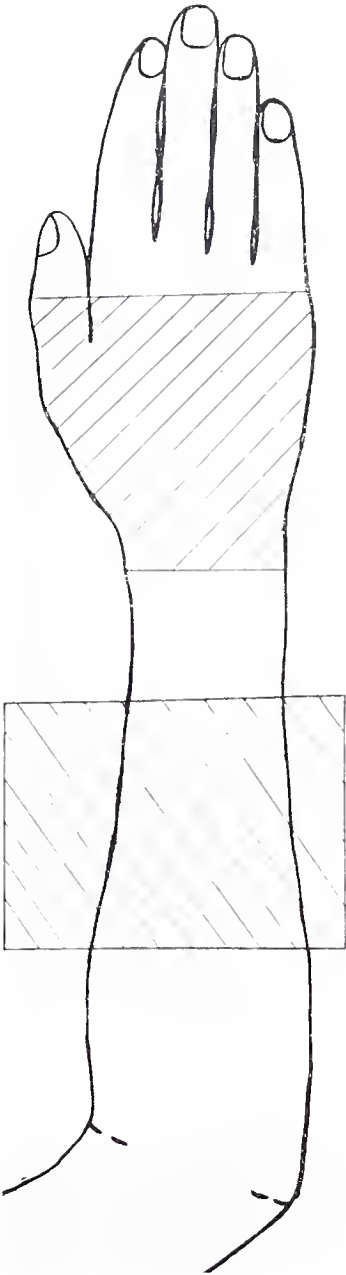


FIG. 3.



FIG. 4.

LAST DEMONSTRATION.

After these totally negative results, G. W. asked to perform another demonstration—an experiment in which by pointing with a glass rod at one of the subject's fingers (the subject being blindfolded and in the hypnotic state) he makes the latter stretch the finger pointed at, thus showing the transmission of the effluence through a glass rod.

First Experiment. G. W. points at second finger of right hand. The subject after a few minutes stretches four times his left thumb, then his right thumb, then the right second finger and immediately afterwards his left thumb again.

Second Experiment. G. W. points successively at the fifth, fourth and middle fingers of the left hand without any reaction of the subject.

Then while the left middle finger is being pointed at the subject says he feels tickling at his left wrist.

Third Experiment. The glass rod is pointed at several spots on the left forearm, again without result.

G. W. now again makes upward passes on the left arm, with the result that the right arm becomes hyper-sensitive. [Result again irregular.]

He then brings the subject into a deeper state of hypnosis, and again performs the same upward passes on the left arm, but now the right arm has become insensitive, the left one hyper-sensitive. [Result now regular.]

Fourth Experiment. G. W. points at the second left finger.

After some time several stretching movements of the right and left thumb are seen and once also of the second left finger.

When asked by G. W. the subject says he is sleeping very deeply and badly understands what G. W. intends to say and communicate to him.

Fifth Experiment. G. W. points at the left fourth finger. The subject makes several bending and stretching movements with the left forearm and hand and stretches several fingers.

Sixth Experiment. G. W. again points at the left fourth finger. Successively the thumb (once), the second finger (three times), and the middle finger (twice) are stretched.

G. W. who during the last experiments had already neared the skin very closely, now seemed unconsciously to touch the subject's skin between the knuckles of the third and fourth finger. The subject after a moment, points with his other hand at this spot and rubs it. G. W. now says that the subject appears to be able to point at the exact spot but not to stretch the finger. He does not know why. When asked, *G. W. states that he thinks the pointing experiments have succeeded.*

It is not necessary to emphasize the completely negative character of these results. A study of the records of the demonstrations shows that even the primary effect of the passes (anaesthesia on the same side and hyperaesthesia on the opposite side for downward passes and vice versa) showed irregular results about as often as results predicted by Professor Alrutz's theory. Figs. 1, 2 and 3 show the total lack of any relation between the position of the cardboard and the anaesthetic patch when the non-informed method was used.

Mr. Wallenius in his statement (printed below) attributes these discrepancies to a displacement of the projection of the cardboard pad as a result of the interval between the metal plates and the subject's arm. There are a few comments which must be made on this explanation. First, the displacements are in both directions although in all of these experiments, the passes were made in the same direction. Secondly, the distance between the metal plates and arm was at least as small as that shown in the published photographs of Professor Alrutz's experiments. Thirdly, there is no more relationship between the positions of the anaesthetic patch and the pad than would be the result of pure chance. We believe that Mr. Wallenius wrote without exact knowledge of the recorded positions of the anaesthetic patch and the pad (since, for obvious reasons, the results were not

communicated to him during the course of the experiment). If, with this knowledge, he were still prepared to explain the discrepancy in this way, this would simply mean that he was prepared to explain any spatial discrepancy whatever as a satisfactory positive result. This would rob any assertion of positive results of all evidential value. We prefer to think better of Mr. Wallenius's critical judgment.

The results of the experiments were clearly negative. The subject had seen the cardboard patch being cut and was able in hypnosis to produce subconsciously an anaesthetic patch of that size on his arm, but since there was no clue to the position of the pad, the position of the patch had no relationship to it. We have no doubt whatever of the good faith of both Mr. Wallenius and the subject, but we are satisfied that all that we saw was explicable on the ordinary theory of suggestion.

We are aware of the fact that the results of this demonstration are inadequate to prove conclusively that Mr. Wallenius has not ever produced phenomena inexplicable on the ordinary theory of the reproduction of hypnosis. Still less are they adequate to show that the late Professor Alritz did not prove the existence of a "nervous effluence."

We are impressed, however, by the fact that the results expected were obtained (*i.e.* anaesthetic patches the size of the cardboard appeared), but in a manner which showed that their appearance was due solely to the expectation of the subject. Moreover, a study of the accounts of his work published by Professor Alritz in English does not satisfy us that sufficient precautions against this possibility were taken by him, although he devised many ingenious arrangements of his experimental method in order to eliminate it.

It is with reluctance that we venture to criticise the work of one who is no longer able to reply, but it is necessary to draw attention to a few points in Professor Alritz's own communications which seem to us to make his conclusions unconvincing. Experiments by the non-informed method are alone able to prove the existence

of this phenomenon, and it is with these only that our first two points are concerned.

First, when Professor Alrutz describes his experiments by the non-informed method, he does not state that the person who placed the pads was kept out of the room while the examination of sensibility was being made. If he was not, this appears to be a serious defect in method, since a person in light hypnosis may easily be guided by otherwise imperceptible indications from persons present (if not by true telepathy).

Secondly, the statistical evidence produced by Professor Alrutz is inadequate for a precise determination of the probability that successful results by the non-informed method were due to chance alone. In his article in the *Scandinavian Scientific Review* he gives the following figures for the combination experiment (28 experiments, of which only 10 were by the non-informed method): 17 completely correct, 8 incomplete insensibility or insensibility after continued excitation, 0 negative (no effect), 2 irregular in certain respects, 7 rejected experiments. The 7 experiments rejected (for some defect in the experiment or because of the intervention of some irrelevant factor) were ones in which the expected result did not appear. They must, therefore, be counted as failures in a statistical analysis. We have left, therefore, 17 successes against 11 not successes. We do not know how many of these 17 successes were by the non-informed method. Now the probability that this number of successes was due to chance depends partly on how accurately the anaesthetic patch had to coincide with the pad in order to be counted as a success. There are not a very large number of positions in which a pad as large as the one Mr. Wallenius required us to use could be put on the forearm, and unless we have actual measurements of the position of the pad and of the anaesthetic patch in all experiments by the non-informed method we cannot be sure how positive these results are. Such measurements may have been published in Professor Alrutz's book, but they are not to be found in either of his English articles.

Lastly, there is one respect in which Professor Alrutz's

own results strongly point to a suggestion effect. This is in the phenomenon of "irradiation." It is a recognised principle for distinguishing between physiologically and psychically produced anaesthesias that the former follow in outline the anatomical distribution of the sensory nerves, while the latter show no dependence on nerve distribution, but follow the outlines of the external features of the body. A hysterical or hypnotic anaesthesia, for example, may include the whole of the hand or of the foot, although the anaesthetic part is supplied by more than one sensory trunk nerve and the same sensory trunk nerves supply also adjacent skin areas which are not anaesthetic.

Professor Alrutz's "irradiation" supplies a typical example of such independence of structural nervous groupings. The spreading of anaesthesia from one arm and the consequent spreading of hyperaesthesia from the other arm must take place through the central nervous system. The anaesthesia should, therefore, spread to those parts of the body supplied with sensory nerves from the same side of the brain as the anaesthetic arm. This should be the whole of that side of the body up to the neck, the *opposite* side of the head, the *opposite* nostril, and the *opposite half of both retinae*. Alrutz reports, on the other hand, that the anaesthesia spreads to the whole of the same side of the body, including the nostril on that side of the body, and *both sides of the retina on that side of the body, while the retina on the opposite side shows hyperaesthesia all round*. While this distribution of the anaesthesia is anatomically incredible on Alrutz's theory that it is physiologically caused, it is exactly the kind of distribution we should expect if the irradiation were a suggestion effect.

The burden of proof rests with a theory challenging one which rests on such a firm basis of scientific investigation as does the current theory of hypnosis. It is our opinion that the theory of "nervous effluence" remains unproved, and that it is probable that the results attributed in good faith to its action are, in reality, due to the combined action of auto-suggestion and hetero-suggestion.

To those who disagree with this opinion, we would point out that the question is still open to investigation. If a committee of those dissatisfied with the results of our necessarily imperfect and incomplete investigation will go to Upsala, they will no doubt find that Mrs. Alrutz will show the same courteous willingness to give them facilities for a fuller investigation as she extended to us. If they obtain positive evidence that Mr. Wallenius can produce phenomena, under strictly and adequately controlled conditions, explicable only on a theory of "nervous effluence," we are willing to be converted.

F. H. G. VAN LOON.

R. H. THOULESS.

For the opinions expressed at the end of the above report, the signatories are alone responsible. The following short summary was, however, read and agreed to by all of those who were present at any of the demonstrations.

SUMMARY.

At the 8th International Psychological Congress at Groningen (6-11th Sept., 1926), Mr. Wallenius gave a demonstration of experiments, which were a repetition of those performed by the late Professor Alrutz. These experiments were claimed to show that hypnotism is the effect of a "nervous effluence," and that it is not, as ordinarily supposed, a psychological function.

At the first sitting (Sept. 10th) were present, as well as Mr. Wallenius and the subject of the experiment (a Swedish metal-worker): Prof. Janet, Prof. MacDougall, Prof. Roels, Dr. van Loon, Prof. Spearman, Dr. Thouless, and (for the last part of the demonstration) Mr. Bartlett. The experiment which was claimed by Prof. Alrutz to be a crucial proof of his theory was performed under strictly controlled conditions. The next day, the same experiment was performed twice more in the presence of Mr. Bartlett, Prof. K. H. Bouman, Dr. van Loon, Dr. Myers, Dr. Thouless and Prof. Zwaardemaker.

The methods and [the results obtained will be fully reported in a longer communication which we hope to

publish in the *Proceedings of the Society for Psychical Research* (London). We can, however, say definitely that no phenomena occurred in this demonstration which could require the theory of nervous effluence.

All those before whom the experiments were demonstrated agreed that the results obtained pointed to the ordinarily accepted theory of suggestion in hypnosis as an adequate explanation of all the phenomena observed.

The following statement has been received from Mr. Wallenius :

STATEMENT RECEIVED FROM MR. WALLENIUS.

*To the Committee constituted at the Psychologists' Congress at Groningen for judgment of the results of Dr. Alrutz's investigations on a kind of nervous effluence or radiation from the human body.*¹

On account of the experiments made in my demonstration of Alrutz's phenomena of nervous radiation, I consider I ought to make the following notes. My task was to demonstrate the method and eventually the very phenomena. According to Prof. Thouless the Committee wanted to test the permeability of the effect of the passes through different substances by that kind of experiments, which afterwards were executed, in which two zinc plates with a piece of cardboard between them were placed over the insensitive forearm, and ascending passes were made. Disinclined for this kind of experiments I mentioned a better arrangement for this examination: to apply a plate of cardboard with a cutting out for one of the fingers of the hand and a zinc plate over the cardboard. The Committee, however, decided on the former arrangement, and I agreed to its performance. The arrangement proved to be unsatisfactory, as there became a displacement between the place of the piece of cardboard and the corresponding insensitive zone of the skin. Evidently, it depended on that source of faults, which here had influenced the unequal distance between the zinc plate and the surface of the skin. The supposition

¹ *Scandinavian Scientific Review*, Vol. III., 1924.

for an exact result is that the plates are placed quite close to the skin. This, however, was not to be done by the provisional arrangements being at my disposal.

The next day I asked Prof. Thouless to make some other experiments. The Committee, however, wanted at first to repeat the same experiment as before; yet I got the promise afterwards to show other things myself. Then I showed the effect of aiming with a glass rod on the skin. Yet I never got the opportunity for anything more. The experiment with the fingers of the hand, I mentioned, is not so dependent on the interspace between the skin and the plates applied above, as certainly a displacement can take place here in the direction of the length, but with difficulty across the hand between the separated fingers.

With regard to the provisional arrangements it was therefore an unfortunate choice of experiments that was made, and it seems to me very peculiar that the Committee did not pay any attention to other experiments, either to the physiological—as this—or to the more psychological.

In a general demonstration and also privately to Prof. Kiesow and Dr. Gatti I showed other trials, among them the finger test, and I think that at least Prof. K. got an impression of the regularity of the phenomena and their inexplicability only by suggestion.

I may request that this explanation of mine may be considered, when the Committee is to deliver its report.

GUSTAF WALLENIUS.

. Borås (Sweden), 28th *Sept.*, 1926.

“ONE CROWDED HOUR OF GLORIOUS LIFE.”

BY A. F. HALL.

1. CAN cross-correspondences provide evidence for survival ?

2. Do cross-correspondences provide evidence for survival ?

3. Does ‘One crowded hour of glorious life’ provide evidence for survival ?

These are the questions which Mr. Piddington’s article raises¹; and the present situation in psychical research makes it in our opinion important that they should be seriously faced. The time has arrived when survival is accepted (on the evidence provided by psychic phenomena) by so many men and women of high scientific standing, that it is possible for those who take their beliefs on authority to take this belief on *good* authority. This is very satisfactory. However, it none the less behoves us to scrutinize very closely such evidence as comes before us; and I venture to suggest that if in the future psychic phenomena continue more and more to convince, then so much the more, and for that very reason, should our criticism become stringent.

Let us consider our first question: ‘CAN cross-correspondences provide evidence for survival?’ An imaginary case will help us. I think the following might be taken as a strong case.

On the 5th November, 1927, an English automatist should write:

Message from your deceased uncle A. B.

176 A 39 × 6

Communicate XY, such and such an address, Peking.

¹ *Proc. S.P.R.*—Vol. XXXVI., pp. 345-375.

On the 5th November, 1927, a Chinese automatist X.Y. should write :

Message from A. B. deceased :

176 A 39 × 6 (in Arabic numerals and Roman letters)

Await communication.

Let XY be ignorant of any language except Chinese.

For the sake of simplicity I have taken only two scripts ; the case would be strengthened of course were they multiplied. The whole argument would be strengthened were such cases numerous.

This hypothetical case, if not ideal, I think may justifiably be considered strong. If some would care to call it grotesque, I would point out that it is not in the least grotesque (it is very simple), and that it appears grotesque only because, unfortunately, it has never happened. It is most desirable that this point should be grasped.

There may be more, but there are three obvious possible explanations of this case.

(a) Fraud.

(b) An exciting species of telepathy.

(c) Work by an independent and external intelligence who may or may not be A.B., and who may or may not be a surviving human intelligence.

We may at once eliminate (a), for the question of fraud does not here interest us, and in our hypothetical case no precautions have been taken to safeguard against it. When we come to consider the balance of probability as between (b) and (c), the verdict will be found to vary according to the disposition and mental content of the judge ; and we shall be reminded yet once again that the 'reason' to which we refer our problems is nothing more in reality than common sense, and that common sense in spite of its reassuring name is no longer 'common' once we pass beyond the very commonest of commonplace affairs. *Quot homines, tot sententiae.*

Before attacking our second and third questions we must pause to analyse our hypothetical case in order to discover the conditions which are ideally required to make a cross-correspondence case 'strong' as evidence of survival. It is

unnecessary to emphasize the point that even our strong case provides, not proof of survival, but persuasive evidence at the most.

1. The two scripts are synchronous. This is required because a lapse of time between the one and the other would allow for leakage of information whether transmitted normally or telepathically. Although we do not understand the working of telepathy, this is a desirable condition.

2. The two automatists are absolutely unknown one to another. This condition needs no comment.

3. They are of widely different race and nationality. It is important that their habits of thought, life and language should be as different as possible, since, as most will agree, the weakest spot in the armour of cross-correspondence is the danger of common sources of thought and word association.

4. The message is purely conventional, and is numerical. We can discard at once the possibility of coincidence on mathematical grounds, and that of common association of ideas from the nature of the message.

5. The Chinese automatist uses Arabic numerals and Roman letters. This fortifies the probability that the work is supernormal and of 'European' origin; it also makes the identity of the messages as close as is possible.

If it is added here that we do not understand the *modus operandi* of automatic writings, we may close the first section of this paper in the hope that nowhere has controversial matter been introduced.

As regards question No. 2: Do cross-correspondences provide evidence for survival? I have, owing to unfamiliarity with automatic scripts, no remark to make beyond suggesting that the more cross-correspondences fulfil the above conditions the greater will be the value of their evidence for survival; and conversely—the less, the less.

We pass now to our third question: Does 'One crowded hour of glorious life' provide evidence for survival? Without any discussion it may be seen at a glance that each of the five conditions is harshly violated.

1. The cross-correspondences occur not on one day but during a period of several years.

2. The automatists are not unknown to each other; two of them are actually mother and daughter; the third is either a friend or an acquaintance—so far as one can judge from the meagre information given.

3. They are all, presumably, of the same race and nationality, and for two of them at any rate we must assume similar habits of thought, life and language.

4. The 'message' is verbal not numerical. It is not conventional. It is not identical.

5. There is no evidence in any of the scripts of anything intrinsically supernormal.

Such being the case, either the evidence here given falls very far short of what is required: or the conditions imposed are too stringent. But since the hypothetical case from which the conditions are deduced provided nothing more than persuasive evidence, and fell short of anything that could be called proof, it does not seem wise to mitigate them.

It is unfortunately necessary to add that in this case the three automatists were, it appears, in the habit of sometimes transmitting to each other a knowledge of portions of their own scripts. One would like to know to what extent automatism in general, and their own scripts in particular, were discussed. This information is surely vital to the discussion.

There must be many hardened sceptics who laid down this article with a sigh and thought no more about it. These may be balanced against those who saw in it conclusive evidence of survival. The present writer belongs to an intermediate class. To such a one, wherein lies the value of this case? Well, firstly (and by way of digression) it may be said that cross-correspondence of any sort *may* prove the key to the elucidation of the mystery at present surrounding the problem of automatic writing itself; and to use this digression in the immediate business in hand, it may serve to remind us that the automatism from which we try to extract messages from the departed is itself an unexplained process.

To resume our context: it has already been pointed out that our hypothetical case sounded grotesque for no other reason than that such things do not happen. It is not grotesque in any other way. How can we explain why such a thing does not happen? Such a thing does not happen either because departed intelligences are as a fact *not* trying to communicate with us; or because they, in trying to communicate, are, owing to various difficulties, unable to transmit so clear evidence of their attempts. There is a third possibility; they may not know that they are communicating. It is not inconceivable that at this moment, writing on such a topic, I may be transmitting messages, of what nature I know not, to those I have left behind in a previous mode of existence. Am I then to be blamed by the sceptics of that world for my muddled messages? Or are their recipients to be blamed for their credulity? Clearly not.

It is only after making this assumption that there are difficulties in transmission, that this cross-correspondence can be accepted as offering any evidence at all of survival. Until methods improve sufficiently to produce results similar to those in our 'strong' case, we must put up with limitations; but we may not use these limitations to assist us in argument. It is not fair to argue that very muddled reception proves difficulties of transmission, and that difficulties of transmission prove a conscious supernatural attempt at transmission. It is more modest to suppose that muddled reception is the result of (perhaps muddled) transmission of something from some muddled source, *e.g.* subconscious ideas.

At this stage it seems worth while to make the suggestion that cross-correspondence cases similar to the 'Crowded hour' fall so far short of the standard demanded by the conditions deduced from our hypothetical case, that they should not be considered seriously as offering evidence for survival. We may make any allowance we like for difficulties of transmission; but to make an allowance in our own favour is the very worst method of establishing a thesis. It is true that cumulatively even a small number of these cases would prove absolutely their

validity as against the explanation of sheer coincidence ; but, however many times they were multiplied their evidence for survival as against their evidence for common associations or telepathy would not be one iota increased. This means that, unassisted by other phenomena, they are quite valueless *as an argument*. Were there no other types of psychic phenomena, would anyone have been led to a theory of survival by this type? But cross-correspondence cannot borrow light, it can only volunteer its own little beam—in our opinion a very little one.

We will now turn to the three scripts themselves and consider to what extent it is necessary to postulate supernormal causes (such as telepathy) in their elucidation. We have tried to show that, although external supernormal agency *may* be the explanation, we have no right to suggest it except in the absence of other explanations. Our right to postulate telepathy, if necessary, is based on the fact that telepathy is an admitted phenomenon—on rare occasions at any rate, if not in every-day life. Survival is in a different category.

As regards the scripts M.V. and H.V. it is almost impossible to exaggerate the chances of common sources of association ; and although some attempt has been made to indicate what some of these common sources may be, it must be obvious that such an attempt is hopelessly inadequate ; for when we remind ourselves that these sources may be recent or remote, may be conscious or subconscious, and must be so numerous as to be almost unlimited in number, we shall realise that M.V. and H.V., if they set themselves to enumerate them, could themselves supply but a very small fraction of them. If it be argued that only such of them as are relevant here need be known, the reply must be made that our feeble understanding of mental processes in general and of automatism in particular does not allow us to know which *are* relevant here. Judging from p. 372, as well as from his manipulation of associations (pp. 352-369), we find that Mr. Piddington thinks the sleuthing of mental processes an easy matter ; but surely this is an operation often beyond our powers even in the case of our own normal conscious

ceremonies: how much harder must it not be in the case of automatic writing by people unknown to us? In other words it does not seem to be true that a critic's argument, based on the likelihood of common sources of association, would be invalidated if he could not 'trace the process step by step' (p. 372). Indeed we would suggest that even if no evidence at all were available of thoughts common to M.V. and H.V., the fact of their relationship alone would make highly precarious any theory as startling as that of survival based on a few cross-correspondences in their automatic scripts. But as a matter of fact the verbal cross-correspondences here are of a nature which we would suggest would not be very surprising if they were noted in the scripts of two complete strangers, so long as those two complete strangers both belonged to the literary (or even merely literate) portion of the English speaking race, and were both exposed to a common literary stimulus such as 'Not once or twice, etc.' Such being the case we may now include the W. script with the other two in our discussion. It is most unfortunate that the reader is quite unable to form any opinion as to the closeness or otherwise of W.'s connexion with M.V. and H.V. We will, therefore, assume that she is almost a complete stranger to them. Should she, in fact, be an acquaintance, a friend or a close companion, anything which appears remarkable in the cross-correspondences will (if they originate in telepathy or common associations) be the less remarkable in the same order and degree.

To illustrate the absolute association between the three key quotations may we allow ourselves to imagine a conversation somewhat as follows?

Optimist: Not once or twice in our rough island-story, the path of duty was the way to glory.

Pessimist: The paths of glory lead but to the grave.

Optimist: True; but one crowded hour of glorious life is worth an age without a name.

It is of no importance, since his meaning is clear, that the pessimist has distorted the meaning of Gray's line; and this distortion and its use in this other context has

been noted by Mr. Piddington in the scripts. Should the optimist wish to illustrate his moral from literary sources, it appears to me that Socrates, Achilles, Sir John Moore and Wolfe almost shout their claims to selection. Mr. Piddington has neglected, I believe, to note that the author of 'The Burial' was named Wolfe.

“Not once or twice in our rough island-story
The path of duty was the way to glory.”

Tennyson.

One shudders at the very thought that they might have been omitted, but these lines very rightly are included in the series since they may have influenced the subsequent scripts of all three automatists. Indeed, as Mr. Piddington points out, there seems internal evidence in K of this influence. They have been mentioned earlier in this article as a literary stimulus which might very naturally elicit 'The paths of glory' and 'One crowded hour.' With this suspicion in my mind I handed to a friend a note which to the best of my memory ran as follows:

“Not once or twice in our rough island story
The path of duty was the way to glory.”

Will you jot down any lines from poets or any incidents literary or historical which are suggested by any word, phrase or idea in above? Associations may be free or casual, and need not be reasoned. It is absolutely essential there should be no collaboration.

This note I asked him also to show to his wife. He is a man steeped in the classics; his wife has strong interests in modern literature. I judged the pair suitable for experimental purposes in this connexion. I feared at first I should obtain no result as my friend was reluctant to waste time, and I refused stubbornly either to explain the object of this strange request or to give examples of the sort of material I required. As a result probably of this reluctance I was unfortunate in extracting no more than seventeen quotations altogether, while there is no return at all to my demand for incidents literary and

historical. This to me was highly disappointing as I had hoped for more conclusive results, and could not believe that the deaths of Socrates, Achilles, Moore and Wolfe (particularly of the last two from our island-story) could escape some mention. On the other hand the paucity of quotations very much enhances the value of what positive results accrued.

I give the two scripts for the sake of interest and in particular to show how unexpected some of the associations may be; *e.g.* Script A, No. 8, "when the thistle lifts a purple crown." I do not offer "to trace the process step by step" from stimulus to reaction in this case.

SCRIPT A.

1. Ἑλλάδι γὰρ σπεύδοντες ἐλευθερίαν περιθρῖναι
Κεῖμεθ' ἀγηράντῳ χρώμενοι εὐλογίῃ.
2. These in the day when heaven was falling
The hour when earth's foundations fled
Followed their mercenary calling
And took their wages and are dead.
3. Patriae appetivit gloriam; videt Dei.
4. The paths of glory lead but to grave. (*sic*).
5. Stern Daughter of the voice of God.
6. Ἄσβεστον κλέος οἶδε φίλῃ περὶ πατρίδι θέντες
Κυάνεον θανάτου ὑμφεβάλλοντο νέφος.
7. οὐ δὲ τεθνήσκει θανόντες ἐπεὶ σφ' ἀρέτη καθίπερθεν
Κυδαίνουσ' ἀνάγει δώματος ἐξ Ἀΐδew.
8. When the thistle lifts a purple crown.
9. Nullam enim aliam virtus mercedem laborum periculorumque desiderat praeter hanc laudis et gloriae.

SCRIPT B.

1. Straight is the line of duty
Curved is the line of beauty
Follow the straight line; you will see
The curved line ever following thee.
2. Tell me the old old story.
3. The path of glory leads but to the grave (*sic*).
4. Not once and not twice
Even that were not nice

- But again and again
 And again and again and again.
5. From the lone sheiling in the misty island.
 6. The primrose path of dalliance.
 7. I slept and dreamt that life was beauty,
 I woke and found that life was duty.
 8. The way was long the wind was cold.
 (I can give thousands in this vein.)

It will be seen at once how disappointing are the results, but we have to remember that these two scripts are but casual jottings of what lay uppermost, that A was the result of perhaps six hours' mental fermentation, and B of about as many minutes; whereas in the article under review we are apparently considering 220 scripts from M.V. of which each in length may average perhaps five of our quotations, and occurring during a period of 46 months; and from H.V. 300 scripts during a similar period. In the case of W.'s script (W. 225), we have no evidence of the quantity of script production since the automatist received her stimulus in the year previous. This is a suitable occasion for registering our regret that only one W. script is cited, so that we are unable to form any opinion as to antecedent tendencies. For instance it would be interesting to know whether W. had any bias towards any particular word in our stimulus, *e.g.* 'path,' 'duty,' 'glory.' As illustration I suggest that our Script B has a natural bias in favour of the word (and its connotations) 'path.' Had B had a like bias instead towards the word 'glory,' we might have obtained "One crowded hour of glorious life." (I apologise for introducing suggestion into my argument.) As comment on the single cross-correspondence in scripts A and B I should like to ask whether Mr. Piddington ('for a sufficient reward in hard cash' perhaps) would undertake to discover in the current stock of English 'tags' any line more powerfully suggested by our two lines from Tennyson than 'The paths of glory lead but to the grave.'

For the benefit of any readers who may have found interest in scripts A and B, I will quote from a letter received from A in reply to one from me enquiring whether

my stipulation as regards collaboration had been understood. He writes :

I will strive to give an exact reply, I handed [my wife] your piece of paper with the remark, 'Hall has just given me this, and requires an immediate answer : you will see that no collaboration is allowed.' [She] thereupon began at once to flow. I did not look at either her quotations or the paper till evening, when I wrote down the few scraps which had collected in the back of my mind in the meantime.

But perhaps there was little need of experimental methods to establish an association which from the first was almost inevitable. If association of ideas plays any part in automatic writings, we must expect 'The paths of glory' (so far as we must expect anything) in all three scripts ; for this is the association to 'The path of duty' most likely to strike literate English folk, if you asked them in their normal condition ; although we are in no position to infer the associations likely to strike automatists in their abnormal condition.

'The crowded hour' however, is *not* an inevitable association. It has nevertheless a close logical connexion as appears from the conversation between the optimist and pessimist. As it calls up before the present writer a mental picture of a copy of 'Lyra Heroica' with the four lines, 'Sound, sound the clarion, etc.' in gilt letters on its red cover, he is prejudiced and in no position to assess the average chances of its appearing in three scripts during some fifteen months as reaction to the Tennyson stimulus. It has to be remembered, however, that if this is the result of normal association, the common stimulus should perhaps be considered to be *not* the Tennyson lines alone, but those two lines plus their inevitable progeny, 'The paths of glory.' This stiffening of the stimulus must very much increase the chances of the reaction, 'One crowded hour of glorious life,' both logically as a thought association and verbally as a 'glory' association ; *e.g.* script F : 'The paths of glory lead but to the grave—glory—one crowded hour of glorious life' This is the sort of method we should normally adopt if we attempted to

indicate the process of association step by step. If this is a justifiable contention we shall not be surprised to find that both H.V. (script F) and W. (script K) give these two quotations in conjunction, while in K the mental presence of 'The path of duty' also is, as Mr. Piddington shows, actually suggested by the wording 'The way to highest glory leads but to the grave.' As regards M.V., 'The crowded hour' (G) follows immediately 'The paths of glory' (D) in the scripts as given, although there is a gap of 40 unpublished scripts between these two, and an interval of over six months.

Lyra Heroica is a book of verse for boys of which its compiler, W. E. Henley, writes in his preface that it is 'to set forth, as only art can, the beauty and the joy of living, the beauty and the blessedness of death, the glory of battle and adventure, the nobility of devotion—to a cause, an ideal, a passion even—the dignity of resistance, the sacred quality of patriotism.' As text for such a collection he chooses, and gives on the title page, these words :

Sound, sound the clarion, fill the fife,
To all the sensual world proclaim
One crowded hour of glorious life
Is worth an age without a name.

The same text has been chosen by Mr. Piddington for his extracts from three automatic scripts, because he argues that 'due to some one's intelligent design it is meant to indicate a connexion between the three different contexts in which it was inserted.' The text is in both instances apt; its aptness in the second instance, however, will support a normal as readily as a supernormal explanation; for associations are apt to be apt—the only ones we notice at any rate; and the normal explanation rests on the argument that some associations are so apt as to be inevitable.

But a far more serious objection to the supernormal explanation is involved. If some one's intelligent design can deliberately produce in } three scripts a quotation specially chosen for the purpose of indicating something,

why cannot it produce a striking conventional message such as was deliberately produced in our hypothetical case? Of what nature are the difficulties of transmission which confine the communicator to a trite quotation which at the same time appears to be determined by normal mental processes? The answer can only be that the difficulties of transmission arise from the limitations imposed by the medium of transmission, *i.e.* subconscious human cerebration. For such a reason supernatural and normal phenomena must in the nature of things be indistinguishable; and our argument is at once proved that cross-correspondences *thus limited* must for ever be valueless as evidence of survival.

In proposing a normal explanation of these cross-correspondences the present writer has had to suppress a predilection for a theory of telepathic agency. The conditions seem to him at once most unfortunate for the production of a 'strong' case for survival, and exactly suitable to the production of telepathic phenomena. But when he reminds himself of the obvious conditions as to time, collaboration and material that would be imposed in any *experiment* in telepathy, and compares them with these conditions in the present case, he cannot but feel forced to reject the supernatural in the presence of so simple a normal explanation.

In spite of these arguments against theories of survival or telepathy, it is, of course, quite possible that one may *feel* moved by this case in favour of a belief—even in survival; but such a private feeling surely has no relevance in a public discussion; and such a feeling will anyhow probably be found to depend primarily on one's natural disposition of mind together with the previously felt influence of evidence provided by psychic phenomena of *other* types. The present article is intended only to show that the case known as 'One crowded hour of glorious life,' as here presented, provides no argument whatever in favour of survival, and only the very weakest, in favour of telepathy.

Note on Lyra Heroica.

In appending a note on *Lyra Heroica* I wish to make quite clear the bearing which this reference has on the argument. (1) It is a comment on the analytic methods used by Mr. Piddington: but it is something much more than that. (2) It may turn out that the book may at one time or another have been seen by one or more of the automatists: but even this interesting point is immaterial to the argument. (3) The argument is that there is a probability that the cross-correspondences are the result of normal association. We can only test this by seeing what the normal associations actually are. Scripts A and B offered us some assistance here. But we are further assisted by the fortunate fact that there exists just what we want, a collection of haekneyed English poems dealing with the theme: 'One crowded hour of glorious life is worth an age without a name.' Here we have an objective standard for comparison. Do the poems show correspondences similar to those of the scripts? This is important; for the correspondences between the poems must be precisely what we suggest the script correspondences are: that is, *normal*.

It will have been noticed that our attention has been confined almost entirely to the verbal cross-correspondences, and but little reference made to the section (pp. 352-369), dealing with supposed thought connexions. This is because that section appears to the present writer to be an elaboration of what may be termed the normal or 'association' theory—an elaboration far beyond his own powers, but, nevertheless, confirmatory of the theory he has supported in explanation of this ease. As postscript to his general argument he proposes here to devote a few words, in this connexion, to the contents of *Lyra Heroica*. This collection of verses has been mentioned before. The few lines quoted from its preface, if not its title alone, are sufficient to describe its nature. The 'Crowded hour' quotation is its text.

"Fight ever fight on . . . Captain my eaptain. But the end was not yet" (K).

There can have been but few readers to whom these words did not at once recall Tennyson's 'Revenge.' When we turn up in *Lyra Heroica* the Tennyson poems, we find the 'Revenge' and the 'Heavy Brigade'—no others. The latter gives us "The trumpet, the gallop, the charge and the might of the fight."

Down with the bridle-hand drew
The foe from the saddle and threw . . .

Up the hill, up the hill, up the hill out of the field
And over the brow and away.
Glory to each and to all, etc.

There is no intention of thoroughly investigating this book. We confine ourselves to the authors mentioned by Mr. Piddington, for there must be some limit. But before passing from Tennyson to Gray and Scott, we may dispose of 'Lyeidas,' 'The Burial of Sir John Moore,' and 'Alexander's Feast,' all of which are given, and to which no further reference need be made.

Of Gray we are given only 'The Bard.'

No more I weep. They do not sleep.

Heard ye the din of battle bray
Lance to lance and horse to horse ?

To triumph and to die are mine. (ἐσχατος λογος of the Bard.)

But the whole poem should be read with care.

Scott: Ten poems.

'In Memoriam: Nelson, Pitt, Fox,' will supply the necessary suggestion of the Wellington Ode and a plethora of phrases and thoughts appropriate to our theme.

In 'Loehinvar,' without abnormal ingenuity, one may detect the meaning of 'with foot in the stirrup boot saddle to horse and away ere break of dawn.'

The bride-maidens whispered, 'Twere better by far . . .

'Flodden,' 'The Chase,' 'The Outlaw,' 'Pibroch,' 'The Omnipotent,' 'The Red Harlaw,' 'Farewell' must all be

read before an adequate assessment can be made of the value of the various references to glens, hills, spears, bugles, banners, trumpets, farewells, saddles, reins, spurs, etc., etc.

Scott's last contribution ('Bonny Dundee') begins with the line,

To the Lords of Convention 'twas Claver'se who spoke,
and proceeds to its close with

He waved his proud hand, and the trumpets were blown,
The kettle-drum clashed, and the horsemen rode on . . .
Come saddle the horses, and call up the men . . .

Whitman: Four poems. The death of Lincoln is not given, but even if one is unimpressed by the 'Revenge'-like story of the 'Little Captain' in 'A Sea-fight,' one need only pass on to the next poem which begins

Beat! beat! drums—blow! bugles! blow!

and note perhaps the lines

Nor the peaceful farmer any peace, *ploughing* his fields
or gathering his grain,
So fierce you whirr and pound you drums—so shrill you
bugles blow.

His last poem 'Two Veterans' is also largely concerned with drums and bugles, and brings us back to our starting point, The Wellington Ode, with

I see a sad procession
And I hear the sound of coming full-keyed bugles;
All the channels of the city streets they're flooding
As with voices and with tears.

But perhaps there is no need for further quotation, since *Lyra Heroica* is a little book well known and easy of access. As regards comment, *Quot homines, tot sententiae*.

A REPLY TO MR. HALL.

BY J. G. PIDDINGTON.

MR. HALL says that my paper called "One Crowded Hour of Glorious Life" raises three questions :

- (1) Can cross-correspondences provide evidence for survival ?
- (2) Do cross-correspondences provide evidence for survival ?
- (3) Does "One crowded hour of glorious life" provide evidence for survival ?

When he writes "these are the questions which Mr. Piddington's article raises," I understand him to mean that *I* raised these questions, or at any rate the third question ; and as most readers of Mr. Hall's article will, I feel sure, so understand him, I had better begin by saying that I neither raised, nor intended to raise, any one of these three questions.

The conclusion to which consideration of the "One Crowded Hour" group of scripts led me I expressed thus :

Until detailed explanation on normal lines is forthcoming, I shall prefer to believe that the coincidences were either due to some remarkable form of telepathic interchange between the automatists, or else were the work of some directing intelligence, operating on them *ab extra*. And of these two theories I prefer the second.

I used, of course, the neutral phrase "some directing intelligence, operating . . . *ab extra*" deliberately, in order to leave the identity of this intelligence an open question.

If, then, Mr. Hall means that *I* put forward the "One Crowded Hour" case as evidence for survival, I need

only repeat that I did not; and if he means that others are likely to find in it evidence for survival, I can only say that that is not my concern.¹

I welcome Mr. Hall's experiment of giving the same literary stimulus to two friends and getting them to write down independently their associations therewith, because, with the conditions somewhat altered, a series of experiments of this kind might afford guidance to us when we try to estimate what sort of coincidences between the scripts of various automatists may reasonably be attributed to common associations of ideas, and what not. That the particular experiment proved "highly disappointing" from Mr. Hall's point of view will not, I hope, deter him from making further experiments; for if it can be shown that coincidences as complex and elaborate as those which characterize cross-correspondences can be produced by people with no pretensions to supernatural faculty, then the sooner that is established the better. Only I would suggest that the conditions of such experiments should be made to correspond more nearly to those under which the automatists work, as otherwise the results will not be instructive. On Mr. Hall's plan of providing a common starting-point, coincidences are bound to occur. I am not finding fault with Mr. Hall for having adopted this plan, because his object was to see what kind of coincidences would be elicited by a particular theme. But I want to point out that coincidences between scripts of the type under discussion are not the result of the automatists' having been *given* a common starting-point. They may occur because the automatists have *independently chosen* a common theme. In the "One Crowded Hour" case, for instance, Mrs. Salter and Mrs. Willett *may* have both started from a common point: namely, "not once or twice in our rough island-story," which both knew had appeared in a script of Mrs. Verrall's. But if they did both start from this same theme—and that is pure

¹ If Mr. Hall, or any one else, cares to learn my view of the bearing of cross-correspondences on the evidence for survival, he will find it expressed in the *Journal* for December 1910 (Vol. XIV., pp. 400-402).

hypothesis—they did not do so because it was, so to speak, imposed upon them,—at any rate in any normal manner. If each selected it, why did they select that particular theme for development out of many scores of other themes equally open to them? Moreover, why did both develop the theme, which they had thus independently and by some happy chance mutually fixed upon, in the same way, though it was one that lent itself to variation in many directions? For both Mrs. Salter's and Mrs. Willett's treatment of the (assumed) common theme runs on much the same lines, both laying stress on two ideas, death in battle and death in the moment of victory or achievement, which are not inevitably, nor, I think, obviously, suggested by it. In its original context

“Not once or twice in our rough island-story
The path of duty was the way to glory ”

has nothing to do with death in battle or death in the moment of victory. The lines form part of a eulogy of the Duke of Wellington, who came through many battles unscathed, lived to a ripe old age, and died in his bed—or, to be precise, in his armchair.

If, too, “not once or twice,” etc., was the common starting-point selected independently by Mrs. Willett and Mrs. Salter, it is strange that Mrs. Willett gets only a confused allusion to it, and Mrs. Salter none at all.

Besides the coincidence of Mrs. Salter's and Mrs. Willett's independent choice of the same theme, there is the further coincidence of Mrs. Verrall's having developed this same theme on the same lines as the other two; for she connected with it “the paths of glory lead but to the grave,” which I suggested—and Mr. Hall, I understand, does not dissent from the suggestion—represents, through its association with Wolfe, death in battle and death in the moment of victory. The triple coincidence is further enhanced by the well-timed appearance, for the first and only occasion in Mrs. Verrall's scripts, of “One crowded hour of glorious life,” just sixteen days after its first appearance in Mrs. Salter's script.

Mr. Hall calls attention to the likelihood of common

associations specially affecting the scripts of Mrs. Verrall and Mrs. Salter by reason of their close relationship. I should certainly have expected the scripts of a mother and daughter, particularly when, as in the case in point, they had received the same kind of education, to exhibit more numerous and more marked instances of common associations than the scripts of two friends, or two acquaintances, or two strangers.¹ That Mrs. Verrall and Mrs. Salter *possessed* more associations in common than either had in common with any of the other automatists of our group is certain; but I have no hesitation in saying after many years' close study of their scripts that this common fund of associations has been drawn upon in their scripts to a surprisingly small extent. Not merely are the tone, the style, the literary character and emotional colouring of their respective scripts notably unlike, but also their processes of thought and associations of ideas. If both independently make the same literary or artistic or historical allusions, such coincidences between them are not more frequent than they are between either's scripts on the one side and the scripts of the other automatists on the other side.

Mr. Hall complains of being "quite unable to form any opinion as to the closeness or otherwise" of Mrs. Willett's connexion with Mrs. Verrall and Mrs. Salter. He must either have forgotten, or else be unaware, that information on this point has already been given in *Proceedings*: information that a student may reasonably be expected to look up for himself, and not to have repeated every time that the concordant phenomena of these automatists come up for discussion.

Yet at the same time Mr. Hall would not, I gather, attach much importance to such information when provided, on the ground that, however detailed, only a very small fraction of all the possible common sources of association derived from the intercourse of relations, friends, or acquaintances, could, even with the best will in the world, be set down in black and white. And there I entirely agree with him.

¹ See in this connexion, *Proc.*, Vol. XXIX., p. 11.

As regards "Lyra Heroica," Mrs. Salter tells me that she is not acquainted with it, and she believes that her mother did not possess a copy of it. I have not troubled to find out whether or not Mrs. Willett knows the book, for the point seems to me immaterial, when we are considering the phenomena of automatists so widely read in English literature as Mrs. Verrall, Mrs. Salter, and Mrs. Willett. There are other anthologies, *e.g.* *The Oxford Book of English Verse* and *The Golden Treasury*, with which all three automatists were familiar and from which they could have got some of their quotations. I find it easier, however, to suppose that it was not this or that Anthology, but their general reading that supplied them with the necessary material. None of the three would have found any difficulty in illustrating with apposite literary allusions derived from their general reading any of the themes that run through the "One crowded hour" group of scripts, or plenty of other themes. But the wider their acquaintance with English literature, the narrower the chance of their hitting on the same illustrations.

Although, legitimately for his particular purpose, Mr. Hall reviews the "One Crowded Hour" case as an isolated phenomenon, if a proper estimate is to be found of its worth or worthlessness as evidence for some form of supernormal activity, it must be considered as one of a series—a long series—of similar cases. If, when Mr. Hall speaks of his "unfamiliarity with automatic scripts," he means that he is not familiar with the numerous papers dealing with cross-correspondences that have appeared in *Proceedings*, it might interest, and perhaps perplex him to read some of them; for among them he will find instances where the coincidences cannot have started, as hypothetically those involved in the "One Crowded Hour" case may have started, from a common stimulus normally experienced by the contributing automatists. But if this is asking too much, he would perhaps undertake a lesser labour and do me the honour of reading the following pages, in which I give an account of a cross-correspondence (not presented as evidence for

survival) in which the two automatists concerned are not a mother and daughter, but just slight acquaintances, and which is not complicated by either automatist having seen something in the other's script in the least likely to have given rise to the coincidences involved.

THE MASTER BUILDER.

BY J. G. PIDDINGTON.

THE cross-correspondence with which this paper deals lies ensconced in a single script of Mrs. King's and three scripts of Mrs. Salter's.¹ It may be described as belonging to the "literary" type of cross-correspondence, as it brings out a curious—and, so far as I know, an original—parallel between a passage in Milton and certain passages in a play of Ibsen's.

Below will be found copies of a group of ten scripts, or extracts from scripts, marked **A** to **J**. The cross-correspondence is contained in the four scripts marked **C**, **D**, **E** and **F**. On either side of these four, and separated from them by two thick lines, are six scripts, **A**, **B**, **G**, **H**, **I** and **J**, which have been included for various reasons to be explained later.

(**A**) *H.V.* 336 (*Dec.* 15, 1913).

. . . beyond the heavens—the uttermost ends—expanding rings—& he said—go up into the mountain—the hill of God—the topmost pinnae—the cornerstone of the builders.

(**B**) *H.V.* 374 (*Dec.* 11, 1914).

. . . Finisterre—that is something else—Finis terrae—the uttermost ends of the earth shall not encompass it—And see the great Achilles whom we knew. . . .

¹ Mrs. Salter's scripts are referred to as "H.V." followed by a number. H.V. = Miss Helen Verrall, now Mrs. Salter.

(C) *H.V.* 375 (*Dec.* 16, 1914).

. . . Something about a church—a high pointed spire
against the sky (rough sketch of a church with spire)

Finisterre we wrote that before—put them together—
this is the sequel & there is more to come—

Over the edge—the bottomless abyss—depths unplumbed
—down down down—the master-builder—the topmost pin-
naele—the kingdoms of the earth

The flaming torch Hymen hymenae. . . .

(D) *H.V.* 525 (*Dec.* 5, 1918).

. . . the master builder—the doorway of the mind—
(Scrawl, or rough drawing of an open doorway)—open or
shut—before the threshold—the watcher at the gate—a
king's son—known of old—Oedipus—the riddle . . .

(E) *King* 460 (*Dec.* 21, 1918).

. . . .

Verify reference to Ædipus in Ovid

(Two undecipherable words) cord of destiny book four
cv(?) eyes Send Gerald . . .

(I have reproduced one or two of the illegible scribbles
as the whole reference [*i.e.* to Ovid] is unknown to me.)

(F) *H.V.* 530 (*Jan.* 2, 1919).

. . . the masterbuilder the cornerstone—the church
tower. . . .

(G) *King* 622 (*Aug.* 11, 1921).

. . . The epithalamium—greeting—The harps in the air
. . . .

(H) *H.V.* 544 (*Nov.* 25, 1921).

. . . standing alone The highest pinnaele. . . .

(I) *King* 731 (*Nov.* 6, 1923).

. . . Held above the floods . . . The song is sung far
above—The harps in the air. . . .

(J) *King 737 (Jan. 16, 1924).*

. . . The cornerstone of the building is set . . . I see a kind of trophy with a stiek and a wreath twisting round it. It stands for some kind of triumph, held aloft above the flood. . . .

In confining the cross-correspondence to the four central scripts, I have been actuated by a desire to forestall the objections of those who demand that no long interval of time should separate scripts of different automatists which are supposed to show supernormal concordances with each other. The first of the four central scripts, script **C**, though written some four years earlier than the other three, is an obvious prelude to the second and fourth. The remainder, scripts **D**, **E**, and **F**, were all written within a period of twenty-eight days; and it is in these three scripts that the heart of the matter lies.

At the same time, although I do attach importance to the nearness in date of **D**, **E**, and **F**, my own view is that it is only artificially that the cross-correspondence can thus be limited to the four central scripts; and that, in spite of the interval of over ten years between scripts **A** and **J**, it really spreads over all ten scripts. The coincidences seem to me of too distinctive a character to be discounted on the ground that in so protracted a period of time they might occur by chance.

The two automatists concerned, Mrs. Salter and Mrs. King, are only slightly acquainted, having met but two or three times, and then only for a few minutes. It will, perhaps, be a relief to the reader to learn besides that until December 1926—that is, nearly two years after the date of script **J**—Mrs. King knew nothing whatsoever about any script of Mrs. Salter's quoted or referred to in the present paper; and that until January or February 1927 Mrs. Salter knew nothing whatever about any script of Mrs. King's that I am going to quote. Moreover, no script of either automatist mentioned in this paper has hitherto appeared in the *Proceedings* or *Journal*, or elsewhere.

Before dealing with the four central scripts, I would

ask the reader to note the relation of **A** and **B** to **C**, **D**, and **F**, which may be thus tabulated :

A.	The uttermost ends		The topmost pinnacle			The cornerstone
B.	The uttermost ends	Finisterre				
C.		Finisterre	The topmost pinnacle	The master builder		
D.				The master builder		
E.				The master builder		The cornerstone

Script **A** contains the first occurrence in all Mrs. Salter's scripts of "the uttermost ends," of "the topmost pinnacle," and of "the cornerstone"; while **B** has the first mention of "Finisterre" and its equivalent "Finis terrae" (the end of the earth). As all these phrases re-appear in the three scripts that furnish Mrs. Salter's contribution to the cross-correspondence, it will be as well to discuss them at this point.

The uttermost ends. In **B**, "the uttermost ends of the earth shall not encompass it" is immediately preceded by "Finisterre" and "Finis terrae," and immediately followed by a quotation from Tennyson's *Ulysses*, which, together with its context, runs thus :

"for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down :
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew."

"Finis terrae" must reflect the idea of Ulysses voyaging to and beyond the limits of the world; and taken in connexion with "the uttermost ends of the earth shall not encompass it" may point to the lines in Tennyson's poem in which Ulysses speaks of his unsatisfied craving for ever fresh adventure, and of his desire

"To follow knowledge like a sinking star,
Beyond the utmost bound of human thought."

In Script **C** "Finisterre" is followed by "Over the edge," a phrase that re-appears in the following form and context in H.V. 551 :

"Over the edge of the world— to the end."

Here "to the end" is a reference back to H.V. 432:

"To endure to the end—the uttermost—to the world's end."

These associated phrases—"Finisterre," "Finis terrae," "the uttermost ends," "Over the edge," "Over the edge of the world," "To the world's end," "To endure to the end," "The uttermost"—all belong to the Ulysses topic, and represent the life-long pursuit of the unattainable. Although the Ulysses topic is beyond doubt woven into the group of Mrs. Salter's scripts under discussion, it does not enter into the cross-correspondence, and so, for the present, the reader may dismiss it from his mind, after first taking note that I regard "Over the edge" as common to, and linking together, the topic of Ulysses with that of the Master Builder.¹

The topmost pinnacle. This phrase appears first in **A**, and then again—for the only time—in **C**, where it is immediately followed by "the kingdoms of the earth." The juxtaposition clearly indicates that the reference is to two of Christ's temptations: the devil's offer of "all the kingdoms of the world," and the devil's suggestion that Christ should prove His divinity by casting Himself down from a pinnacle of the Temple.

The cornerstone. In the form "the cornerstone of the builders" this first appears in **A** in immediate connexion with "the topmost pinnacle"; next in H.V. 433 as follows:

Striving something about striving—the homeward way [*i.e.* Odysseus = Ulysses "striving to save his own life, and his comrades' homeward way"]—union—a united band—despised—the cornerstone;

next in H.V. 455 in the following form and context:

The temple of Solomon—Solomon in all his glory—the stone that the builders rejected;

and then in Script **F**, sandwiched between "the master-builder" and "the church tower." What meaning may

¹ For a suggested explanation of the connexion of these two topics see Appendix B.

be attached in the scripts to the stone which the builders rejected I do not know; but it can hardly be disputed that it has obvious associations with Christ and with the Temple at Jerusalem.

I pass on now to Scripts **C**, **D**, and **F**, in which is to be found Mrs. Salter's side of the cross-correspondence. All three scripts alike have the words "the master builder." Even if the automatist herself had not happened to refer them, as in fact she did, to Ibsen's play *Master Builder Solness* (known in England as *The Master Builder*), the context in **C** and **F**—viz. "Something about a church—a high pointed spire . . . Over the edge . . . down down down" and "the church tower"—would have sufficed to fix the reference.

In order to make intelligible the references in the scripts to Ibsen's *Master Builder*, I append a summary of some of the events antecedent to the action and of parts of the plot, ignoring, however, as irrelevant to the immediate purpose, large tracts of the play.

SUMMARY OF PARTS OF IBSEN'S "MASTER BUILDER."

Ten years before the play opens, Master Builder Solness had been engaged on building a high tower on an old church at Lysanger. When the tower was finished, there were "grand doings in the town," and crowds came to watch Solness, in accordance with ancient custom, climb up the scaffolding to the very top of the tower, and hang a wreath on the weather-vane. Among the crowd was a party of school-girls, dressed in their best and carrying flags, which they waved as Solness stood at the top. One of these school-girls, Hilda Wangel by name, then between twelve and thirteen years of age, was especially enthusiastic, and yelled out "Hurrah for Master Builder Solness!" The ceremony over, Solness, after first attending a dinner in his honour at the local club, went to supper at the house of the district doctor, Hilda Wangel's father. On entering the house, he found Hilda alone in the room, and feeling, as he puts it in the play, "so buoyant and free that day," told the girl she was looking lovely, promised to come back in ten years' time to

make her his princess and carry her off to a fairy kingdom ; and wound up the *tête-à-tête* by putting his arms round her and kissing her again and again.

In spite of his profession, it was no ordinary thing for Solness to climb to the top of a high tower as he did at Lysanger, for it made him giddy to stand even on a second-storey balcony. Once and once only, and that was at Lysanger, had he been able to nerve himself "to do the impossible" and climb to a great height ; and it was this solitary exploit that had excited the enthusiasm of Hilda, though she had no suspicion of what it had cost him.

When the play begins, exactly ten years to a day have passed since the ceremony at Lysanger. Solness meanwhile has forgotten all about Hilda. She, however, has not forgotten him ; and, as he has not come back at the end of ten years to make her his princess, she leaves her home at Lysanger, and comes to Solness's house to claim the fulfilment of his promises. She finds him on the point of completing the building of a new home for himself. A feature of Solness's new house is a very high tower. There is to be the usual ceremony on completion of the building ; and Hilda, after taunting Solness for not daring to climb as high as he builds, eventually goads him into promising to perform the ceremony himself : which meant climbing to the top and hanging the wreath "on the very pinnacle of the tower." The result is fatal to Solness, who, after reaching "the topmost planks" of the scaffolding and hanging the wreath round the vane, turns dizzy, falls, and is killed on the spot.

It is to the Master Builder's ascent of the Church Tower at Lysanger, and to his fall from the tower of his own new house, that reference is made in Scripts **C** and **F** by means of the following phrases :

Something about a church—a high pointed spire . . .
Over the edge . . . down down down—the master builder
. . . the church tower ;

and to these phrases should, I think, be added "the topmost pinnacle" in **C** ; for, though primarily the words refer to the pinnacle of the Temple at Jerusalem, they may well include a reference to "the very *pinnacle* of

the tower" on which Solness, having climbed to "the topmost planks" of the scaffolding, hangs the wreath.

In connexion with the use of the phrase "the topmost pinnacle" as a reference to Christ's Temptation, it should be noted that neither in St. Matthew's nor in St. Luke's Gospel (our only authorities for the story) is the *topmost* pinnacle spoken of: both Evangelists saying simply that the devil set Christ "on a pinnacle of the temple." Is there, then, any point in the script's variation? I have already suggested that "the topmost pinnacle" may allude to "the topmost planks" and "the very pinnacle of the tower" in Ibsen's play; but the phrase in the script involves another literary allusion, and one which—when all the evidence has been presented, though not till then—will appear not conjectural, but certain.

Milton, who follows the order of St. Luke's narrative, brings *Paradise Regained* to a conclusion with the temptation on a pinnacle of the Temple. His account of it begins thus:

So saying, he [Satan] caught him up, and, without wing
 Of hippogrif, bore through the air sublime,
 Over the wilderness and o'er the plain;
 Till underneath them fair Jerusalem,
 The holy city, lifted high her towers,
 And higher yet the glorious temple rear'd
 Her pile, far off appearing like a mount
 Of alabaster, topt with golden spires:
 There on *the highest pinnacle*, he set
 The Son of God.

Though the meaning of "the topmost pinnacle" and of "the highest pinnacle" is exactly the same, the verbal coincidence is not exact; and it might be urged that, though "the bottomless abyss" in **C** is suggestive of Milton's phraseology, the coincidence is too slight to warrant the script's "the topmost pinnacle" being attributed to a reminiscence of this passage in *Paradise Regained*. I should not quarrel with that objection; but I will ask the reader to suspend judgement on the point till later, and meanwhile to turn to Scripts **D** and **E**.

D contains the first and only mention by name of Oedipus in all Mrs. Salter's scripts, while **E** contains the first mention of Oedipus in all Mrs. King's scripts. Sixteen days separate the two "Oedipus" scripts, which were written on Dec. 5 and Dec. 21, 1918, respectively.¹

I have no explanation to offer of the phrases in **D** that follow "the master builder," viz. :

the doorway of the mind—open or shut—before the threshold—the watcher at the gate.

In *Oedipus Tyrannus* 391 the Sphinx is called ἡ λαψωδὸς κῶων (literally, the song-reciting dog); and Jebb renders these words by "the Watcher who wove dark song," explaining in a footnote that the Sphinx is called κῶων as being "the watchful agent of Hera's wrath." But, so far as I know, no version of the story represents the Sphinx as keeping watch before the gate, or gates, of Thebes; and my instinct is to see no allusion to the Sphinx in "the watcher at the gate." Nor do I believe that "the doorway of the mind—open or shut" has anything to do with "the younger generation" knocking at Solness's shut door, or to Hilda's urging him to open it.

¹ In November, 1918, there had been published in the *Proceedings* a paper of mine called *Fresh Light on the 'One-Horse Dawn' Experiment*, in which a good deal is said about the death of Oedipus at Colonus. Mrs. Salter, in her capacity of Editor of *Proceedings*, had read this paper in MS. or proof at least as early as February or March, 1918. If Mrs. King read it on its publication in November, 1918, then possibly the emergence of the references to Oedipus in **D** and **E** may have been facilitated by both automatists' having read the paper. It contains two passing and absolutely unimportant allusions to the guessing of the riddle of the Sphinx by Oedipus: one being the motto prefixed to the paper, *καίτοι τό γ' αἰνιγμ' οὐχὶ τοῦπίοντος ἦν | ἀνδρὸς διειπεῖν* (which Mrs. King would not have understood, as she does not know Greek); the other being a quotation from Mr. Bayfield's *Memoir* of A. W. Verrall in which he speaks of Dr. Verrall's "more than Oedipodean acuteness as a solver of riddles." Beyond these two incidental allusions, there was nothing in the paper to draw attention to this incident in Oedipus' early life, its interest, on the contrary, centring round his death in old age.

In Mrs. King's script of Dec. 21, 1918—Script E¹—occurs the phrase

“Verify reference to Œdipus in Ovid,”

followed by an instruction to send this part of the script to Mr. Gerald Balfour (“Send Gerald”). Unlike the rest of the script, which was written automatically, the words “Verify reference to Œdipus in Ovid” were written down by Mrs. King in her normal handwriting. They came to her in a different way from that in which the rest came: she “heard” them spoken. Hence the difference in the method of recording them.

Mrs. King appended contemporaneously to the script a note to the effect that she reproduced in her copy of it one or two of the illegible scribbles, “as the whole reference is unknown to me.” She told me in February 1927 that by “the whole reference” she meant the “reference to Œdipus in Ovid”; and she added spontaneously that she had thought the injunction to “verify reference to Œdipus in Ovid” queer and probably rubbish. To tell the truth—though I was struck by the definiteness of the injunction, which is not at all in the usual style of Mrs. King's script—I shared her opinion, because I assumed that there would be a dozen or more references to Oedipus in Ovid's voluminous works, and that accordingly it was absurd to talk of verifying “reference to Œdipus in Ovid.” I supposed it to be the kind of thing that an automatist knowing little or nothing of Greek and Roman literature might subliminally concoct in an attempt to produce a “classical” allusion.

My surmises were mistaken. So far as I have been able to ascertain after careful enquiry, in all Ovid's works—which in Merkel's edition, for instance, occupy just over 900 pages of close print—there are only three

¹The whole script is reproduced on p. 484 above with the exception of twelve words, the omissions being indicated by dots. Six of these words are a reassuring statement about the health of Mrs. King's son, then in Germany; three are words of farewell; and the remaining three are “feel writing better.” There is no connexion—and evidently none was intended—between these twelve words and the remainder of the script.

allusions of any kind to Oedipus, and of these three only one is a reference to Oedipus as an individual. In *Met.* XV. 429 (regarded, by the way, as spurious by some editors), Thebes is called Oedipodean, "Oedipodoniae Thebae"—a decorative epithet comparable to Constantinian York, or Godiva's Coventry, or King Alfred's city of Winchester. In I. *Tristia* 1. 114 Ovid calls certain of his poetical works "Oedipuses," because they brought misfortune and ruin upon the author of their being as Oedipus brought destruction upon his own father. Neither of these instances can be properly called a "reference to Oedipus." The only personal reference to Oedipus that I can trace in Ovid is the following one in *Met.* VII. 759-761 :

Carmina Laiades non intellecta priorum
 Solverat ingeniis, et praecipitata iacebat
 Immemor ambagum vates obscura suarum.

("The son of Laius had solved the riddle which had been inscrutable to the understanding of all before; fallen headlong she lay, the dark prophet, forgetful of her own riddle."—F. J. Miller's translation.)

Not another word is said in the context about *Laiades*—*i.e.* Oedipus, the son of Laius; the reference to his guessing the riddle of the Sphinx and to the Sphinx's self-destruction serving merely to mark the approximate date of a particular incident (the pursuit of another monster that was terrorizing Thebes) in a very long and dull story about a dull person called Cephalus. It is as if an English writer were to indicate the date of an event by saying that it took place some time after King Alfred had burnt the cakes.

Although, like Lord Bolingbroke, "I approve the devotion of a studious man at Christ Church, who was overheard in his oratory entering into a detail with God, and acknowledging the divine goodness in furnishing the world with makers of dictionaries," I know the fallibility of compilers too well to place complete faith in any index or concordance. Hence I shall not be so incautious as to assert positively that this is the one

and only personal reference to Oedipus in Ovid; but it is the only one given in the very elaborate index appended to the Delphin edition of all Ovid's works; and I have found no other in other indexes or concordances, or in the dictionaries, either under the headings "Oedipus," "Labdacus," and "Laius," or other likely headings. What I am prepared to assert is that if there are other references, they must be exceedingly rare.

If, then, the "reference to Oedipus in Ovid" of Script E is the one in *Met.* VII. 759-761, it corresponds with "a king's son—known of old—Oedipus—the riddle" in Script D of sixteen days earlier. The coincidence between the two scripts, moreover, is of a rather subtle kind; for Mrs. Salter's script, before giving the name "Oedipus," first alludes to him as "a king's son—known of old": a form of allusion that corresponds neatly with Ovid's way of designating Oedipus as "Laiades," *i.e.* the son of Laius (king of Thebes).

While, however, Mrs. Salter's script refers only to the guessing of the Sphinx's riddle by Oedipus, Mrs. King's script goes a step further, for the "reference to Oedipus in Ovid" involves a reference also to the Sphinx's head-long fall.

As already mentioned, I was not inclined to take the injunction in Script E to "verify reference to Oedipus in Ovid" seriously. It had such an apocryphal smack about it that when, as often happened, I came across it in looking through Mrs. King's scripts, it was apt to make me smile. What eventually led me to pay serious attention to it was this: In December, 1926, I was considering the three allusions in Mrs. Salter's scripts to "the master builder" and their contexts. After reading Ibsen's play it was obvious to me that there was a sort of parallel between the devil setting Christ on a pinnacle of the Temple and Hilda half goading, half coaxing Solness to climb to the top of the tower; but I was puzzled by the want of a parallel with the Master Builder's fall from the tower, and also by the repetition of the unbiblical phrase "the topmost pinnacle." It occurred to me to look up Milton's account of the

Temptation in *Paradise Regained*. This at once gave a satisfactory explanation of "the topmost pinnacle," since, as we have seen, Milton makes Satan place Christ on "the highest pinnacle." Then, as I read on, I found that Milton furnishes a parallel to the Master Builder's fall, for, departing from the Biblical story, he makes Satan, when Christ has refused to cast himself down, fall himself :

There, on the highest pinnacle, he set
 The Son of God ; and added thus in scorn :
 There stand, if thou wilt stand ; to stand upright
 Will ask thee skill : I to thy Father's house
 Have brought thee, and highest placed : highest is best :
 Now show thy progeny ; if not to stand,
 Cast thyself down ; safely, if Son of God :
 For it is written,—He will give command
 Concerning thee to his angels : in their hands
 They shall uplift thee, lest at any time
 Thou chance to dash thy foot against a stone.
 To whom thus Jesus : Also it is written,
 Tempt not the Lord thy God. He said, and stood :
 But Satan, smitten with amazement, fell.

Fortunately, I read on a little further still, and so found the explanation of the reference in Mrs. Salter's Script **D** to Oedipus and the Sphinx's riddle, which there follows "the master builder." Immediately after the line

But Satan, smitten with amazement, fell,

Milton compares Satan's fall to the many falls which Heracles inflicted on the giant Antaeus before he finally overcame him ; and he then goes on to compare Satan's to another legendary fall :

So, after many a foil, the tempter proud,
 Renewing fresh assaults amidst his pride,
 Fell whence he stood to see his victor fall :
 And as that Theban monster, that proposed
 Her riddle, and him who solved it not devour'd ;

That once found out and solved, for grief and spite
 Cast herself headlong from the Ismenian steep :
 So struck with dread and anguish, fell the fiend.

Although the reference in Script **D** is merely to the guessing of the riddle and not to its effect upon the Sphinx, I felt certain that behind Scripts **C** and **D** (both "master builder" scripts) lay this passage in *Paradise Regained*.

Some time later it occurred to me that Mrs. King's "verify reference to *Œdipus* in Ovid" might be connected with Mrs. Salter's "Oedipus—the riddle." After noticing how near in date these two "Oedipus" references are, and having ascertained that neither automatist had ever mentioned Oedipus by name previously, I thought I would look up a passage in the *Purgatorio* where, as I vaguely remembered, Dante, misled by a corruption in the text of Ovid, speaks of the Naiades (instead of Laiades, *i.e.* Oedipus) as expounders of riddles.¹ Dante says nothing about the Sphinx casting herself from her rock; but, as I found on looking it up, the original passage in Ovid to which Dante is referring (it is the one quoted on p. 487 above), contributes the precise point—namely, the fall of the Sphinx—which was wanted to clinch the allusion to the lines in *Paradise Regained*. So far, so good; yet it did not seem likely *a priori* that there would be any justification for fixing on this particular passage in Ovid as the one meant by Mrs. King's script. Still I thought I ought to see what the references to Oedipus in Ovid were, and accordingly looked them up; and so found to my considerable surprise that there appears to be but one personal reference to Oedipus, and that one of a character to produce what seems to me to be a remarkably well-designed cross-correspondence between Mrs. King's single script and Mrs. Salter's three scripts.

¹ "And perchance my [Beatrice's] prophecy, obscure as Themis and Sphinx, doth less persuade thee, because after their fashion it darkens thy mind; but soon the facts shall be the Naiades that will solve this hard riddle" (*Purgatorio* XXXIII. 46-50).

So far as I am aware, Mrs. Salter's scripts contain no other at any rate certain references to Ibsen's *Master Builder* than those already mentioned, unless

Standing alone the highest pinnacle

in Script **H** be so accounted. These words may perhaps be applied to the Master Builder standing alone on the top of his tower; but more probably they refer to Christ, as conceived by Milton, standing alone on the highest pinnacle of the Temple. "Standing alone" suits well Milton's "There stand, if thou wilt stand; to stand upright will ask thee skill . . . if not to stand, Cast thyself down . . . He said, and stood"; and furthermore here for the first time, in place of the previous "the topmost pinnacle," appear the actual words used by Milton, "the highest pinnacle."

The only other automatist besides Mrs. Salter whose script contains references to Ibsen's *Master Builder* is Mrs. King; and her references, so far as I know, are all subsequent to Mrs. Salter's (unless script **H** be taken to refer to Ibsen's play). Not that this in the least deprives them of their interest, for Mrs. King knew nothing whatsoever about Mrs. Salter's references to *The Master Builder*. Though Mrs. King's references do not fall within the artificially prescribed time-limits of the cross-correspondence, they are of too great interest, when compared with Mrs. Salter's, to be passed over in silence. To the best of my knowledge, there are altogether four of them, and three out of the four are effected by means of the same quotation from Ibsen's play. I propose to deal with the first three only, which will be found in Scripts **G**, **I**, and **J**. Common to **G** and **I** are the words, "The harps in the air." "Harps in the air" is a quotation from *The Master Builder*; and if some one had wanted to pick out a single phrase from Ibsen's play which would bring together the two events in the life of

Solness to which Mrs. Salter's scripts had been referring—I mean thereby his ascent of the Church Tower at Lysanger, and his fatal ascent of the tower of his own house—no better selection than “harps in the air” could have been made.

When Hilda Wangel visits Solness she reminds him of all the details of the ceremony at Lysanger when she as a school-girl had watched him climb to the top of the Church Tower and hang a wreath on the vane. Here is part of the dialogue between her and Solness :

HILDA.

Oh, it was so gloriously thrilling! I could not have believed there was such a builder in the whole world that could build such a tremendously high tower. And then, that you yourself should stand at the very top of it, as large as life! And that you should not be the least bit dizzy! It was that above everything that made one—made one dizzy to think of.

SOLNESS.

How could you be so certain that I was not——?

HILDA.

[*Scouting the idea.*] No indeed! Oh no! I knew that instinctively. For if you had been, you could never have stood up there and sung.

SOLNESS.

[*Looks at her in astonishment.*] Sung? Did I sing?

HILDA.

Yes, I should think you did.

SOLNESS.

[*Shakes his head.*] I have never sung a note in my life.

HILDA.

Yes indeed, you sang then. It sounded like harps in the air.

Once again, and once only, are “harps in the air” mentioned. Solness has fallen from the tower of his house, and is lying dead at the foot of it:

A VOICE.

[*Below, in the garden.*] Mr. Solness is dead!

OTHER VOICES.

[*Nearer.*] The head is all crushed.—He fell right into the quarry.

HILDA.

[*Turns to RAGNAR, and says quietly.*] I can't see him up there now.

RAGNAR.

This is terrible. So, after all, he could not do it.

HILDA.

[*As if in quiet spell-bound triumph.*] But he mounted right to the top. And I heard harps in the air. [*Waves her shawl in the air, and shrieks with wild intensity.*] My—my Master Builder!

With these words the play ends.

“Harps in the air” appears first in Script G, and it is there immediately preceded by “The epithalamium—greeting.” Observe accordingly the context of the first occurrence of “the master-builder” in Mrs. Salter’s Script C:

Over the edge—the bottomless abyss—depths unplumbed—down down down—the master-builder—the topmost pinnae—the kingdoms of the earth—The flaming torch—Hymen hymenae.

As the context shows, “the flaming torch” is the nuptial torch, “Hymen hymenae” being the cry with which Hymen, the god of marriage and weddings, was invoked. The reference is pretty certainly either to Catullus LXI., the *Epithalamium* of Junia and Manlius,

or to Catullus LXII., generally known as the *Epithalamium Catulli*. In both poems the invocation to Hymen—"O Hymenæe Hymen, Hymen O Hymenæe, Io Hymen Hymenæe io," "Hymen o Hymenæe," and so on in slightly variant forms—recurs again and again. This curious coincidence between Mrs. Salter's Script C and Mrs. King's Script G is the sort of coincidence that apparently some people are light-heartedly prepared to attribute with confidence to chance.

In Script I "the harps in the air" is preceded by "Held above the floods," which a few weeks later reappears, for the only time, in Mrs. King's script J in the form "held aloft above the flood." If we assume these two very similar phrases to be a connecting link between Scripts I and J, we get the following text from a union of the two :

Held above the floods . . . The song is sung far above— The harps in the air . . .

The cornerstone of the building is set . . . I see a kind of trophy with a stick and a wreath twisting round it. It stands for some kind of triumph, held aloft above the flood.

With the trophy and the wreath on the stick we may compare the wreath that Solness hangs on the top of the two towers. "The song is sung far above" is the song that both at Lysanger and ten years later Hilda imagines that she hears Solness singing on the top of the tower. Besides the quotation from Ibsen's play already given on p. 492 above, compare the following sentences all spoken by Hilda :

"That was the song that I heard through the air!"

"Now I see you again as I did when there was song in the air."

"Then do you hear no song in the air, either? . . . I hear a song—a mighty song!"

"The cornerstone of the building is set" in J suggests the ceremonial laying of the foundation-stone of a building, and so can hardly apply to the *completion* of

the Church Tower or of the house-tower in Ibsen's play ; but it may be intended to suggest [a ceremony connected with building, and so either or both of the two ceremonies performed by Solness. In any case, it should be compared with "the cornerstone of the builders" in A, and with "the master builder the cornerstone—the church tower" in F.

It is unlikely that a reason for such a conjunction of topics as the *Master Builder* and "Hymen Hymenae" in C, or of the *Master Builder* and "Epithalamium" in G, will be discoverable by comparing Ibsen's play with Catullus', or any one else's, *Epithalamium*. [But this is not so with the conjunction of the *Master Builder* with the Temptation scene in *Paradise Regained*, for obviously a fall from a great height is common to both. But the parallelism, I believe, goes deeper than that : for, in the first place, as I will show in detail presently, Ibsen's Master Builder Solness, like Milton's Satan, is a defier of God ; and, in the second place, Solness, like Milton's Mammon, is a builder of High Towers, and in *Mrs. Salter's scripts* Milton's Mammon is identified with Lucifer whom Milton identifies with Satan. The evidence for these two identifications will be found in Appendix C (pp. 502-505 below).

In calling Master Builder Solness a builder of High Towers I am not thinking only of the "tremendously high" Church Tower at Lysanger and of the High Tower of his own house, but of certain passages in the play where his tower-building is stressed. Thus Hilda says to Solness : "I thought, if you could build the highest church-towers in the world, you could surely manage to raise a kingdom of one sort or another as well" ; and when Solness mentions that he has built a tremendous lot of late years, and Hilda asks, "Many church-towers among the rest ? Immensely high ones ?" his answer, "No. I build no more church-towers now," implies that he had built them in the past. Then, later on, when he explains that he now builds only "homes for human beings," and Hilda asks "But homes with high

towers and pinnacles upon them? ”, he answers “ If possible.” Finally, Solness announces his intention of giving up the building of homes for human beings in order that he may build a Royal Castle “ to pleasure the princess he loved,” an ideal castle in the air with a high tower.

Of Mammon, architect and builder of Pandaemonium—whom Mrs. Salter’s scripts identify with Lucifer—Milton says :

his hand was known
In heaven by *many a tower’d structure high*,
Where sceptred angels held their residence,
And sat as princes . . .

Nor was his name unheard or unadored
In ancient Greece ; and in Ausonian land
Men called him Mulciber ; and how he fell
From heaven they fabled, thrown by angry Jove
Sheer o’er the crystal battlements . . .

. . . thus they relate
Erring ; for he with this rebellious rout
Fell long before ; nor aught avail’d him now
To have *built* in heaven *high towers* ; nor did he ’scape
By all his engines ; but was headlong sent
With his industrious crew to build in hell.

I will now give the evidence for the statement made above that Ibsen’s Master Builder Solness resembles Milton’s Satan in that he is a defier of God. In the third Act Solness tells Hilda that he is afraid of retribution, and then proceeds to explain why. He came, he says, from a pious home, and as a young man it seemed to him that the noblest task he could set himself to was that of building churches to the glory of God. So he began his career as a church-builder, and worked with such devotion that he felt that God ought to be pleased with him. Yet he knew instinctively that He was not ; for it was God who had brought about the burning of his old home, and the death of his two children, in order

to turn him into a perfect master of his craft with the skill to erect still more glorious churches in God's honour. This view of God's dealings with him had flashed upon him when he was building the church at Lysanger. He then had realised for the first time how God meant him to go through life without love or happiness, a mere Master Builder building churches for God. In bitter revolt he plucked up courage to "do the impossible," climbed to the top of the Church Tower, and there, as he was hanging the wreath over the vane, he thus, as he tells Hilda, set God at defiance :

Hear me now, thou Mighty One! From this day forward I will be a free builder—I too in my sphere—just as thou in thine. I will never build more churches for thee—only homes for human beings.

At this point in his account of his inner life Hilda breaks in with

That was the song that I heard through the air!

Nevertheless, building homes for human beings, Solness goes on to confess, brought him no more contentment than building churches; and so, as he tells Hilda, from now on he is going to build only Castles in the air; and, when he is at the top of the tower of his new house, he is going to notify God of his new resolve :

I will say to him: Hear me, Mighty Lord—thou may'st judge me as seems best to thee. But hereafter I will build nothing but the loveliest thing in the world . . . build it together with a princess, whom I love . . . And then I will say to him: Now I shall go down and throw my arms round her and kiss her . . . Then I will wave my hat—and come down to the earth—and do as I said to him.

Here Hilda exclaims :

Now I see you again as I did when there was song in the air.

To the Master Builder's strife with God there is one more allusion near the end of the play. When Solness

is standing at the top of the house-tower, the following dialogue is exchanged between Ragnar (a draughtsman employed by Solness) and Hilda :

RAGNAR.

I feel as if I were looking at something utterly impossible.

HILDA.

Yes, it is *the impossible* that he is doing now. [*With the indefinable expression in her eyes.*] Can you see any one else up there with him ?

RAGNAR.

There is no one else.

HILDA.

Yes, there is one he is striving with.

RAGNAR.

You are mistaken.

HILDA.

Then, do you hear no song in the air, either ?

RAGNAR.

It must be the wind in the tree-tops.

HILDA.

I hear a song—a mighty song.

The song in the air that sounded like harps is, it should be observed, each time associated with Solness's defiance of God.

It would be superfluous to illustrate at length the Miltonic Satan's defiance of God ; but one passage may be cited, as it is perhaps reflected in Script C in the words "the bottomless abyss—depths unplumbed—down down down" :

Him the Almighty Power
Hurl'd headlong flaming from the ethereal sky
With hideous ruin and combustion, down

To bottomless perdition, there to dwell
 In adamantine chains and penal fire,
 Who durst defy the Omnipotent in arms.

(*Par. Lost*, I. 44-49.)

With "bottomless perdition" here, and with "the bottomless abyss—depths unplumbed" in **C**, compare

I am that spirit unfortunate,
 Who, leagued with millions more in rash revolt,
 Kept not my happy station, but was driven
 With them from bliss to the bottomless deep.

(*Par. Reg.* II. 358-361.)

It may, I think, be fairly claimed that "the harps in the air" of Mrs. King's scripts involves reference to Solness's ascent of the Church Tower, his ascent of and fall from the tower of his own house, and his strife with God. And these are the very points in Ibsen's play to which Mrs. Salter's scripts allude. But Mrs. Salter's scripts imply a parallel, not implied in any script of Mrs. King's so far discussed, between the Master Builder's and Satan's spirit of revolt. An attempt to supply the deficiency, however, is perhaps traceable in a script of Mrs. King's of which hitherto no mention has been made. This particular script, it so happens, contains the third and last reference to Oedipus in all her scripts,¹ and runs thus:

King 509 (*Aug.* 12, 1920).

Keep Oedipus in mind, new references to the broken columns fortuitous. Great Oedipus on the instant dwelling in shadow, destiny of those who usurp the place of God next.

If "destiny of those who usurp the place of God" is meant to relate to the destiny of Oedipus, then there is no sense in it; for Oedipus was presumptuous neither towards man nor God. It looks, however, as if an

¹ The second reference, which is scrappy and unintelligible, is this:

"Oedipus best broken words between the measures—best of rhythm."

attempt had been made to associate the first "Oedipus" reference in E with the thought of the destiny of Milton's Satan, who sought "to disenthroned the King of heaven," and "trusted to have equal'd the Most High."

March, 1927.

APPENDIX A.

THE AUTOMATISTS' KNOWLEDGE OR IGNORANCE OF THE LITERARY REFERENCES.

BOTH automatists are acquainted with the English translation by Edmund Gosse and William Archer of Ibsen's *Master Builder Solness*. Mrs. King saw the play performed in 1893; Mrs. Salter about 1912 or 1913.

Mrs. King has read no Ovid.

Mrs. Salter has no recollection of ever having read the passage in Ovid, *Met.* VII. 759-761 ("Carmina Laiades," etc.). She writes on March 17, 1927: "I read a certain amount of Ovid, of course, in my school-room and college days, and cannot be certain that my eye has never fallen on that particular passage. But, as I say, I have no recollection of it."

In December, 1926, without giving any hint of my reasons for doing so, I read to Mrs. King *Purgatorio* XXXIII., 46-50 (see p. 490 above), where Dante alludes to Ovid, *Met.* VII., 759-761, and asked her if she knew the passage. I did this because I thought it just conceivable that, if she had read the Dante passage in an annotated edition of the *Purgatorio*, she might from the notes *ad loc.* have learnt about the Ovid passage. She assured me that, to the best of her knowledge and belief, she had never read the lines in the *Purgatorio*; and she hadn't the slightest idea of what Dante meant by "the facts shall be the Naiades that will solve this hard riddle."

In March, 1927, Mrs. Salter, at my request, looked up the passage in the *Purgatorio*. After doing so, she wrote to say that she had no recollection of ever having read it before, and added: "My knowledge of Dante is

very slight, as I decided many years ago that, however great a poet he might be, he was not my man!"

In December, 1926, without explaining why, I read to Mrs. King the following lines in *Paradise Regained* apart from their context :

And as that Theban monster, that proposed
Her riddle, and him who solved it not devour'd ;
That once found out and solved, for grief and spite
Cast herself headlong from the Ismenian steep,

and asked her if she recognised them, if she understood the reference generally, and if in particular she knew who was meant by "that Theban monster." Her answer to all three questions was "No." When I told her the source of the lines, she said that, though she has read bits of *Paradise Regained*, she believes she has never read it through.

Mrs. Salter has read *Paradise Regained* more than once.

Both automatists inform me that they had never heard of a parallel being drawn between Milton's Satan and Ibsen's Master Builder Solness.

When, in December, 1926, I told Mrs. King about the cross-correspondence between her Script **E** and Mrs. Salter's Scripts **C**, **D**, and **F**, she said that she felt sure that there were references to the *Master Builder* in her own scripts too. This was news to me, so I asked her what they were. She couldn't remember; and I then asked her what quotations from the play she remembered best. She mentioned the repeated references to "the younger generation," and Mrs. Solness's nine dolls; but failed to recall anything else. Some time later, having read the play, I asked her if she remembered "the harps in the air" coming in her script; and, if so, what she thought it meant. She said she remembered the words perfectly, and associated them with some musical phrase, or with a song; but she could not identify the musical phrase or the song. After an interval, during which other subjects were talked of, I said to her: "Do you remember me telling you about a cross-correspondence between you and Mrs. Salter on the subject

of the *Master Builder*?" The words were hardly out of my mouth, before she broke in with: "Oh! of course, that's where 'harps in the air' comes from"—or words to that effect.

APPENDIX B.

TENNYSON'S "ULYSSES" AND IBSEN'S "MASTER BUILDER."

IT is clear that Mrs. Salter's Script C, when read in connexion with Script B, means to link "Finisterre," and so the "Ulysses" topic, on to the *Master Builder*. I suggested above (p. 481) that the Ulysses topic represents the life-long pursuit of the unattainable. That is a fair description of the theme of Tennyson's *Ulysses*, and it is at least a defensible description of the theme of Ibsen's *Master Builder*. William Archer, in his Introduction to the English translation of the play, records that Ibsen wrote in the album of the lady who was "the principal model for Hilda" the following words:

"Hohes, schmerzliches Glück—
um das Unerreichbare zu ringen!"

These words he renders "High, painful happiness—to struggle for the unattainable!"; and he adds that "we may, if we like, see" in them "a foreshadowing of the Solness frame of mind."

APPENDIX C.

SATAN, LUCIFER, AND MAMMON.

(See p. 495 above.)

IN *Paradise Lost* I., 678-751, Milton describes the building of Pandaemonium by Mammon and his crew. Mammon, the architect and builder of this palace of Satan, had, he explains, before his fall been

known
In heaven by many a tower'd structure high
Nor was his name unheard or unadored

In ancient Greece ; and in Ausonian land
 Men called him Mulciber ; and how he fell
 From heaven they fabled, thrown by angry Jove
 Sheer o'er the crystal battlements : from morn
 To noon he fell, from noon to dewy eve,
 A summer's day ; and with the setting sun
 Dropp'd from the zenith like a falling star
 On Lemnos, the Ægean isle ; thus they relate,
 Erring ; for he [*i.e.* Mammon] with this rebellious rout
 Fell long before ; nor aught avail'd him now
 To have built in heaven high towers ; nor did he 'scape
 By all his engines ; but was headlong sent
 With his industrious crew to build in hell.

Three extracts will suffice to show that Milton's Mammon-Mulciber is identified in Mrs. Salter's scripts with Lucifer. Thus :

H.V. 332 (*Oct.* 17, 1913).

. . . fallen angels—write that too—from morn to
 dewy eve—a summer's day . . .

H.V. 458 (*Dec.* 19, 1915).

. . . the gates of Hell— Lucifer son of the morning
 —From morn to dewy eve . . .

H.V. 463 (*Feb.* 24, 1916).

. . . Lucifer—son of the morning—from morn to
 dewy eve—the island of Lemnos—it is the passage
 in Milton that is wanted—that is important . . .

Now Lucifer is identified with Satan, not only popularly, but thrice by Milton in *Paradise Lost*, as follows :

- (1) At length into the limits of the north
 They came ; and Satan to his royal seat,
 High on a hill far blazing, as a mount
 Raised on a mount, with pyramids and towers
 From diamond quarries hewn and rocks of gold ;
 The palace of great Lucifer, (so call
 That structure in the dialect of men
 Interpreted) which not long after, he,

Affecting all equality with God,

The mountain of the Congregation call'd.

(*P.L.* V., 755-767.)

Milton is here referring to *Isaiah* xiv. 12, 13 :

How art thou fallen from heaven, O Lucifer, son of the morning! . . . For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north.

(2) Know then, that, after Lucifer from heaven
(So call him, brighter once amidst the host
Of angels, than that star the stars among)
Fell with his flaming legions through the deep
Into his place, . . . (*P.L.* VII., 131-135.)

(3) Pandaemonium, city and proud seat
Of Lucifer; so by allusion call'd
Of that bright star to Satan paragon'd.
(*P.L.* X., 424-426.)

These are, I believe, the only passages in *Paradise Lost* where Satan is called Lucifer, and to all three allusion seems to be made in Mrs. Salter's scripts. Thus, with (1) compare "Lucifer, son of the morning" in H.V. 458 and 463 above.

With (2) compare H.V. 573 of Sept. 2, 1922 :

The brighter star than all One star To climb the heavens [cf. *Isaiah* xiv. 13: "For thou hast said in thine heart, I will ascend into heaven."] The Zenith [*i.e.* "Dropp'd from the zenith like a falling star On Lemnos."]

With (3) compare first H.V. 449 of Nov. 10, 1915 :

bright star— Each bright particular star,

and then H.V. 617 of July 4, 1925 :

Fallen from his high estate fallen from heaven Dropt
from the zenith like a falling star The crystal battlements
The star of eve Each bright particular star.

There is nothing whimsical or *outré* in identifying Mammon with Satan: it is, indeed, the sort of parallel that might well suggest itself to some one familiar with *Paradise Lost*, *Paradise Regained*, and Spenser's *Faery Queen*. Some of the points in Milton's description of Mammon in Book I. of *Par. Lost* are admittedly borrowed from Spenser's description of Mammon in Book II., Canto VII., of the *Faery Queen*. In *Par. Regained* (II. 406-486) Milton, departing from the Biblical accounts, represents Satan as tempting Christ with an offer of riches; and several of the commentators point out that the speech in which the offer is made is more or less reminiscent of the one put by Spenser into the mouth of Mammon when he places all his riches at Sir Guyon's disposal on condition that the knight serve and follow him. In *Par. Regained* (IV. 536) Satan refers to Christ's rejection of his proffer of riches immediately before he carries Him up to the highest pinnacle of the Temple.

The identification, then, of Mulciber-Mammon with Lucifer in the scripts has some sort of literary warrant. At the same time I see no reason to suppose that any attempt has been made in the scripts to connect Spenser's Mammon with Milton's Mammon, or Mammon's temptation of Sir Guyon with Satan's temptation of Christ as imagined by Milton. All that the scripts do is to associate together Lucifer and Mulciber-Mammon; and the reason for the association is to be found in *the fall* which both suffered.

REVIEW.

The History of Spiritualism. By ARTHUR CONAN DOYLE.
2 vols. Pp. 684. Constable. 42s. net.

"SPIRITUALISM" is a very comprehensive term: in this book, for instance, it is necessary for the reader to bear in mind that the author uses it in two entirely different senses. All who believe in human survival of bodily death and the possibility of communication between the dead and the living are Spiritualists, but within this larger group there exists an inner circle who base their belief in survival and communication on a historical series of incidents, alleged to be supernatural, or as Sir Arthur Conan Doyle calls them "preternatural"; and for the purposes of this review I propose temporarily to borrow with a slight change of sense the French distinction between "Spiritualist" and "Spiritist," and to apply the latter term to the inner group. It must be emphasised that the distinction between Spiritualist and Spiritist applies solely to the basis of belief, and does not imply any less degree of conviction in either party.

The incidents which are the basis of the Spiritist's faith begin with the Hydesville occurrences in 1848, so that the "cult" (as Sir Arthur terms it) is just eighty years old. It is therefore by now well launched on its career, and in view of its remarkable growth it was high time that a connected account of the movement should be written by one occupying so prominent a place in it as Sir Arthur Conan Doyle.

The "cult" flourishes partly within the older religious bodies and partly through separate "chureshes" founded to promote it. It has already developed an authoritative canon of miracles and martyrs, and the Spiritualist who is rash enough to doubt any one item of the canon seems to be regarded with less favour than the complete unbeliever.

To write a history of Spiritism from within requires a high degree of courage. The miracles of Spiritism, whatever parallels the Spiritist may draw between them and those of older religions, have this peculiarity that they owe nothing to any superior moral qualities on the part of the persons by or through whom they were manifested. It is not surprising therefore that earlier Spiritists have shrunk from the task of attempting a consecutive history, almost every chapter of which must contain a regretful reference to some serious shortcoming on the part of the particular medium whose powers are being discussed.

Earlier histories there have been, notably Podmore's books ; but Podmore was not within the cult, and the mention of him in Sir Arthur's Preface is so grossly unfair that a passing reference to it must be made. "Mr. Frank Podmore," says the Preface, "brought together a large number of facts, and by ignoring those which did not suit his purpose, endeavoured to suggest the worthlessness of most of the rest, especially the physical phenomena which in his view were mainly the result of fraud." This statement can be so easily disproved by taking almost any chapter of Podmore's *Modern Spiritualism* at random, that we can only suppose that Sir Arthur's activities have not allowed him time to read that book with the attention it deserves.

The truth is that Podmore gives infinitely more facts as to almost any medium that can be mentioned than Sir Arthur, facts favourable to the medium's supernormal powers as well as unfavourable. Even from the purely spiritistic point of view Podmore's detailed and documented accounts, say of D. D. Home or Stainton Moses, are in every way superior to the few sketchy pages Sir Arthur Conan Doyle allots to them, so that any Spiritist who wished to explain to an enquirer with no previous knowledge of the subject why these men made the impression they did would do well to lend him *Modern Spiritualism* rather than the *History of Spiritualism*. As to Home, Podmore quotes incident after incident which he admits he cannot explain by simple trickery.

Podmore of course was very sceptical as to the supernormality of physical phenomena, and it is quite legitimate for Sir Arthur to contest his conclusions. What is not legitimate

is for Sir Arthur to charge Podmore's book as a whole with a tendencious selection or suppression of relevant facts, an accusation which can much more justly be brought against Sir Arthur himself.

Podmore died some time ago, and since his death there have been several interesting developments in Psychical Research, both on the physical and mental side. A book that should treat these later developments on the lines on which Podmore treated the earlier phenomena is badly needed.

It would matter little whether such a book were written from Podmore's point of view or the opposite, provided it conformed to Podmore's standards of fullness and documentation. Alike where Sir Arthur covers the same ground as Podmore, and where he deals with new matter, he falls very far short of these standards, and he would have been well advised for his own sake not rashly to have provoked the comparison.

As an example let us take the accounts in the two books of the Davenport brothers' performances at Liverpool in 1865.

At Liverpool in February two members of the audience tied their (*i.e.* the Davenports') hands so brutally that blood flowed, and Mr. Ferguson cut the rope and released them. (Sir Arthur Conan Doyle, *History of Spiritualism*, vol. i. p. 229.)

On the Committee appointed on the first night were two gentlemen who possessed the secret of a special knot, called the Tom Fool's knot. This knot they applied to the wrists of the Davenport Brothers. Each protested that the knot was unfairly tight and injured the circulation. A doctor summoned to the platform gave it as his opinion that no injury to the circulation was to be apprehended, and that, in view of the smallness of the mediums' hands, the knot was not unnecessarily tight. The Davenports refused to proceed with the performance under such conditions, and Ferguson was ordered to cut the knots. (Footnote) *Liverpool Daily Post*, 14th, 15th, 16th Feb. 1865. In the *Post* of the 23rd Feb. a picture of the baffling knot is given. (Podmore, *Modern Spiritualism*, vol. ii. p. 60.)

After the lapse of sixty years there may be doubt as to exactly what happened in this instance: what is not doubtful is that Podmore's narrative carries conviction in a way Sir Arthur's does not.

If Sir Arthur Conan Doyle wishes to discredit Podmore with intelligent readers, if he is aiming at anything higher than propaganda among the ignorant and uncritical, he must quote chapter and verse from contemporary records of eye-witnesses to support his version: to show, *e.g.* that what Podmore says as to the medical examination is unfounded.

Sir Arthur Conan Doyle's treatment of this incident is highly instructive. No sane person presumably would nowadays base his faith in a future existence on the exact nature of knots tied in the year 1865 round the wrists of two men who at the time made no claim to assistance from the spirit world in their performances (vol. i. p. 234). But notwithstanding their own ambiguous attitude to the cult the Davenports have by now been completely canonized. It is no longer necessary to defend them: it is sufficient to talk of "brutal opposition and even persecution" without going too closely into the facts. But there are other mediums, who seem not yet to have attained that fortunate state, for whose apparent lapses excuses have to be offered: *e.g.* the wandering limb found moving the furniture was "ectoplasmic" (vol. i. p. 306, and Index): alternatively evil spirits made the medium cheat for a joke (vol. i. p. 75; ii. p. 208): in the further alternative persons of otherwise good credit and character conspired to "frame up" an exposure (*vide sub* Eglinton and the Crewe Circle). With these, and doubtless other, lines of defence to fall back on there is not much in Sir Arthur's claim that "in the course of a long career as an investigator he cannot recall one single instance where it was clearly shown that he had been mistaken upon any serious point, or had given a certificate of honesty to a performance which was afterwards clearly proved to be dishonest!" "Clearly shown" and "clearly proved" to whom? To Sir Arthur Conan Doyle?

This claim follows very shortly after the author's account of a sitting in Australia with Bailey, the apport medium, who produced a small bird's nest with a white egg in it, stated by the Hindoo "control," to be the nest and egg of the Indian Jungle Sparrow.

The medium, or rather the Hindoo control acting through the medium, placed the egg on his palm and broke it, some fine white albumen squirting out. There was no trace of yolk. "We are not allowed to interfere with life," said he. "If it had been fertilised we could not have taken it." . . . Surely it is a fair argument that while it is conceivable that such birds might be imported and purchased here, it is really an insult to one's reason to suppose that nests with *fresh eggs* (italics ours) in them could also be on the market.

It is really an insult to the reader's reason to suppose that he is incapable of seeing that by breaking the egg in this way the medium (or the control, if that is preferred) made it impossible either to identify the egg as being that of any particular species, or to form any opinion as to its freshness. Moreover the reason given for breaking it is absurd: eggs can easily be tested for fertility without breaking them, and this is in fact done on an average several thousand times a day in this country alone.

We are sure that, if no question of Spiritism were involved, Sir Arthur Conan Doyle would be the first to realise the worthlessness of this incident as evidence of anything except the duplicity of the medium, whom Sir Arthur Conan Doyle himself caught lying on another occasion.

The whole attitude of Sir Arthur Conan Doyle to what are called "the physical phenomena of spiritualism" presents a curious psychological puzzle. He regards them as of a comparatively low order, speaks of "the lowly and occasionally sordid atmosphere" surrounding them, and very candidly notes the moral shortcomings of several of the mediums producing them. He recognises that the type of phenomena to the study of which the S.P.R. has devoted much attention, the trance utterances of Mrs. Piper and Mrs. Leonard, the cross-correspondences, etc., are (assuming their supernormality) of far greater value and importance. But while these may be freely criticised without arousing his indignation, any criticism of the physical phenomena is rigidly taboo. What is the cause of this anomalous attitude?

Mainly, we think, a historical one. It was not on cross-

correspondences or anything of a like nature that the "cult" was founded, but on raps, levitations, materialisations, and so on. Criticise these and you undermine, not the basis for the belief in survival, but the basis on which rests the actual structure of Spiritism as an organised cult.

In the second place we have to reckon with the repugnance, which the Spiritist shares with those Psychical Researchers most opposed to survival, to admit the full reality of anything not perceptible to the five senses. This it is which lies at the root of the French division of psychical phenomena into "objective" and "subjective." Thoughts and ideas are merely "subjective": ectoplasm is the real thing: you can see, touch, smell it (if the resemblance to the entrails of a not very recently slaughtered animal does not offend your senses); "it *must* be supernormal," says the metapsychist: "it *must* come from the Spirit world," adds the Spiritist.

If Sir Arthur Conan Doyle had called his book "The Mythology of Spiritism," there would be little cause for complaint. The adherents of every cult must be allowed a fairly wide choice of myths, and if the Spiritists experience a particular devotion to the Davenport brothers or Mr. Bailey's eggs, that is primarily their concern. But such illustrations as those facing vol. i. p. 244 and vol. ii. p. 108, are altogether out of place in any work claiming the title "History." In the latter illustration Prof. Richet, Count de Gramont, Dr. Geley and the medium Kluski are shown seated at a table, at one end of which stands a majestic spirit-form, pointing triumphantly to two paraffin moulds, while Prof. Richet gazes with rapture at him. Considering that Prof. Richet has never accepted the spiritistic hypothesis in any shape, to describe this picture as "an idealised non-evidential impression" hardly seems to do justice to its supreme absurdity.

In conclusion it may be well to contradict a few incorrect statements of Sir Arthur Conan Doyle about our Society and some of our prominent members, before they become finally incorporated in the spiritist mythology.

(1) "Spiritualists and particularly mediums, look upon the investigators" (*i.e.* of the S.P.R.) "and their methods with aversion" (vol. ii. p. 86). This is a stale untruth. Some mediums are fraudulent: others not. Some mediums dislike

the Society : others, as Sir Arthur must know, look on it as their best friend.

(2) "The central machinery of the Society has come into the hands of a circle of men whose one care seems to be not to prove truth, but to disprove what seems preternatural." (Same page.) We do not know what Sir Arthur means by "preternatural," or who the "circle of men" are to whom he refers. A study of the S.P.R. *Proceedings* for the last, say, ten or twenty or thirty years does not suggest that the Society is or ever was dominated by persons hostile to evidence of the supernormal in general, or evidence for survival in particular.

(3) "The report" (*i.e.* on Eva C.) . . . "is a contradictory document, for whereas the casual reader would gather from it that no results—or none worth recording—were obtained . . . Dr. Geley published an incisive paper in the "Proceedings" of the *Institut Métapsychique* in which he exposed the fallacies of the investigation and the worthlessness of the report" (vol. ii. p. 87). Our *Proceedings* are not meant for "casual readers," although apparently they found one in Dr. Geley; it is a poor service to his memory to recall attention to his "incisive paper," which was not one of his happiest efforts. The Committee's Report, which was scrupulously fair, was warmly praised by Monsieur Sage, whom Sir Arthur elsewhere quotes with approval.

(4) "The whole history of this case" (*i.e.* Mr. Price's exposure of Hope) "and the refusal of the Society to face the facts when they were pointed out to them, leave a shadow on the record of all concerned." (Same page.) The "all concerned" include several prominent spiritualists, such as Sir Oliver Lodge, to whom Sir Arthur dedicates his book, and who expressly endorsed the Society's action. As to "the facts" pointed out to the Society, there were none. Certain inferences were drawn by Mr. Hope's supporters from the facts printed by the S.P.R. and the S.P.R. gave the same publicity to these inferences (for what they were worth) as was given to Mr. Price's exposure. Sir Arthur further omits to mention (1) that the S.P.R. also offered like publicity to any well-authenticated evidence in favour of Hope's supernormal powers, and printed the only case submitted which had the slightest evidential value, and (2) that the S.P.R. offered Hope a fresh

investigation by a Committee to be appointed half by the S.P.R. and half by Hope himself, and that Hope backed out at the very last moment.

(5) Concerning the investigation of "Margery" by the *Scientific American* Committee, "Dr. Prince was very deaf, while Dr. M'Dougall was in a position where his whole academic career would obviously be endangered by the acceptance of an unpopular explanation" (vol. i. p. 341). Dr. Walter Prince does, we believe, suffer from deafness, but this does not prevent his being a first-class investigator. The insinuation against Dr. M'Dougall is as absurd as it is disgraceful, having regard to the boldness with which he has always championed Psychical Research, regardless of the indifference or hostility of orthodox science.

(6) On pp. 59 and 60 of vol. ii. a long extract is given from Mr. E. T. Bennett's *Twenty Years of Psychical Research* (1904) in which he comments on the smallness of the results obtained in the investigation of physical phenomena. Sir Arthur adds, "These sweeping charges against the Society are made by a friendly critic." The passage quoted from Mr. Bennett contains no charges whatever against the Society, and the context makes it plain that the sole point of Mr. Bennett's remarks was that the investigation of physical phenomena is not as easy as it looks.

It is only fair to add that Sir Arthur Conan Doyle is not unreservedly hostile to our Society. He speaks of its "strangely mingled record of usefulness and obstruction," and expresses the hope that "the period of sterility and barren negative criticism may be drawing to an end." We must be thankful for small mercies, of course, but the fact that the Society has collected, analysed and published in large quantities the only kind of evidence for survival which appeals to those who are not prepared to stake their faith in a future life on sparrows' eggs crushed in the medium's hand, and that the best of this evidence has been obtained during the alleged "period of sterility," surely calls for a rather more generous tribute from a leader of "Spiritualism." And if Sir Arthur Conan Doyle were more of a Spiritualist and less of a Spiritist such a tribute would no doubt be forthcoming.

W. H. S.

STATEMENT BY MRS. CRANDON (MARGERY)

Editorial Note.—In Vol. XXXVI. of *Proceedings* there appeared a letter from Mr. Everard Feilding, enclosing (amongst other things) a letter by Mr. G. H. Code, referring to a private sitting which he (Mr. Code) claimed to have had with the medium Margery (Mrs. Mina S. Crandon), on the 30th June, 1925, and also Mr. Code's "Record" of the "sitting." At the end of the "Record" a note was printed as follows :

No further correspondence on this subject will be published.—Ed.

It has never been suggested in our *Proceedings* or *Journal* that Mrs. Crandon accepted Mr. Code's account of what occurred on the 30th June, 1925, but to prevent any possibility of misconception as to Mrs. Crandon's attitude, the Council of the S.P.R., while declining to re-open the discussion as to the genuineness of Mrs. Crandon's mediumship, agreed to give her the opportunity of denying, with the same publicity as had been given to Mr. Code's letter and "Record," that she had given Mr. Code a private sitting. She was accordingly informed of the Council's decision, and in reply Dr. Crandon forwarded the appended statement.

BOSTON, MASS.,
November 24, 1925.

This is to certify that June 30, 1925, about noon, Mr. Grant H. Code came to call on me at my house at 10 Lime Street. At that time he was an Assistant in English at Harvard College and was a member of a group of young Harvard Instructors who were having sittings at Harvard College with me.

He was admitted to the house by Mrs. Lizzie Waters and made his way up one flight, where I met him in what we call the Book room. Mrs. Waters is what is called an accommodator, and occasionally comes to help in my domestic work.

He came to discuss the episodes of the sitting which had taken place the previous night, and incidentally to talk over his personal affairs, as a man might discuss them with his mother or sister. He stayed about twenty minutes and did not leave the Book room, brightly lighted with sunshine, until he left it to go out of the house.

There was no "sitting." There was no trance. We did not go to the Seance room.

(Signed) MINA S. CRANDON.

COMMONWEALTH OF MASSACHUSETTS

SUFFOLK, SS.

BOSTON, *June 3, 1927.*

Then personally appeared the above named Mina S. Crandon and made oath that the foregoing statement by her subscribed is true.

Before me,

(Signed) WENDELL P. MURRAY,
Notary Public.

My commission expires Dec. 13, 1929.



CASE OF THE WILL OF JAMES L. CHAFFIN.

Index No. G. 293.

WE are indebted for the following case to one of our Canadian members who, having had his attention drawn to it by a newspaper report, instructed a lawyer resident in the State (North Carolina), where the events occurred, to investigate the facts on his behalf. The facts had already been put in evidence in a contested law-suit, so that they have on two occasions undergone the scrutiny of persons professionally trained to sift and weigh evidence. The lawyer instructed by our Canadian member, Mr. J. M'N. Johnson, Attorney-at-Law, of Aberdeen, North Carolina, has forwarded to the Society a very full report including (1) the original newspaper article, (2) official records of the proceedings in the Superior Court of Davie County, N.C., and (3) a sworn statement by Mr. Johnson as to interviews he had with some of the principal persons in the case, together with sworn statements by two of these persons themselves. What follows is partly an abstract of these documents, and partly quotations from them. The full case can be studied by those who desire to do so at the Society's Rooms.

James L. Chaffin, the Testator, was a farmer in Davie County, N.C. He was married and had four sons, in order of age John A. Chaffin, James Pinkney Chaffin, Marshall A. Chaffin, and Abner Columbus Chaffin.

On the 16th November, 1905, the Testator made a will, duly attested by two witnesses, whereby he gave his farm to his third son, Marshall, whom he appointed sole executor. The widow and the other three sons were left unprovided for.

Some years later he appears to have been dissatisfied

with this disposition of his property, and on the 16th January, 1919, he made a new will as follows:

After reading the 27th chapter of Genesis, I, James L. Chaffin, do make my last will and testament, and here it is. I want, after giving my body a decent burial, my little property to be equally divided between my four ehildren, if they are living at my death, both personal and real estate divided equal if not living, give share to their ehildren. And if she is living, you all must take eare of your mammy. Now this is my last will and testament. Witness my hand and seal.

JAMES L. CHAFFIN,

This *January* 16, 1919.

This second will, though unattested, would according to the law of North Carolina, be valid as being written throughout by the Testator's own hand, on sufficient evidenee being adduced that it was in fact in his hand-writing.

The Testator, having written out this will, placed it between two pages of an old family Bible, formerly belonging to his father, the Rev. Nathan S. Chaffin, folding the pages over so as to make a sort of poeket. The pages so folded were those containing the 27th Chapter of Genesis, which tells how the younger brother Jacob supplanted the elder brother Esau, and won his birthright and his father's blessing. The sole beneficiary under the first will was, it will be remembered, a younger brother.

The Testator never before his death, so far as can be ascertained, mentioned the existence of this second will to anyone, but in the inside pocket of an overcoat belonging to him he stitched up a roll of paper, on which he had written the words "Read the 27th chapter of Genesis in my daddie's old Bible."

On the 7th September, 1921, the Testator died as the result of a fall. His third son, Marshall, obtained Probate of the first will on the 24th September of that year. The mother and the other three brothers did not contest this will as they knew of no valid reason for doing so.

From this point it will be convenient to follow the words of the sworn statements obtained by Mr. Johnson on his visit to the locality on the 21st April, 1927.

Extract from statement of James Pinkney Chaffin, Testator's second son.

In all my life I never heard my father mention having made a later will than the one dated in 1905. I think it was in June of 1925 that I began to have very vivid dreams that my father appeared to me at my bedside but made no verbal communication. Some time later, I think it was the latter part of June, 1925, he appeared at my bedside again, dressed as I had often seen him dressed in life, wearing a black overcoat which I knew to be his own coat. This time my father's spirit spoke to me, he took hold of his overcoat this way and pulled it back and said, "You will find my will in my overcoat pocket," and then disappeared. The next morning I arose fully convinced that my father's spirit had visited me for the purpose of explaining some mistake. I went to mother's and sought for the overcoat but found that it was gone. Mother stated that she had given the overcoat to my brother John who lives in Yadkin County about twenty miles northwest of my home. I think it was on the 6th of July, which was on Monday following the events stated in the last paragraph I went to my brother's home in Yadkin County and found the coat. On examination of the inside pocket I found that the lining had been sewd together. I immediately cut the stitches and found a little roll of paper tied with a string which was in my father's handwriting and contained only the following words: 'Read the 27th chapter of Genesis in my daddie's old Bible.'

At this point I was so convinced that the mystery was to be cleared up I was unwilling to go to mother's home to examine the old Bible without the presence of a witness and I induced a neighbour, Mr. Thos. Blackwelder to accompany me, also my daughter and Mr. Blackwelder's daughter were present. Arriving at mother's home we had a considerable search before we found the

old Bible. At last we did find it in the top bureau drawer in an upstairs room. The book was so dilapidated that when we took it out it fell into three pieces. Mr. Blackwelder picked up the portion containing the Book of Genesis and turned the leaves until he came to the 27th chapter of Genesis and there we found two leaves folded together, the left hand page folded to the right and the right hand page folded to the left forming a pocket and in this pocket Mr. Blackwelder found the will which has been probated. [*i.e.* was probated in December, 1925.]

During the month of December, 1925, my father again appeared to me about a week before the trial of the case of *Chaffin vs. Chaffin* and said 'Where is my old will,' and showed considerable temper. I believe from this that I would win the lawsuit as I did. I told my lawyer about this visitation the next morning.

Many of my friends do not believe it is possible for the living to hold communication with the dead but I am convinced that my father actually appeared to me on these several occasions and I shall believe it to the day of my death.

Statement of the said Thos. A. Blackwelder :

My name is Thomas A. Blackwelder. I am 38 years old and the son of H. H. Blackwelder. My home is on a farm in Callihan township about one mile from the place where Jas. L. Chaffin died in 1921. I think it was on July 6, 1925, that Mr. J. P. Chaffin, the son of Jas. L. Chaffin and a neighbour of mine came to my house and asked me to go with him to his mother's home and at the same time stated that his father had appeared to him in a dream and instructed him how he could find his will. Mr. Chaffin told me at the same time that his father had been dead about four years and had appeared to him in a dream and made known to him that he should look in the breastpocket of his old overcoat and there he would find something of importance. Mr. Chaffin further stated that he had gone to this overcoat and had found a strip of paper in his father's handwriting and he wanted me to go with him to his mother's and

examine the old Bible. I went with him and we made a search for the Bible and after some time we found it in a bureau drawer in the second story of the house. We took out the Bible which was quite old and was in three different pieces. I took one of the three pieces of the book and Mr. Chaffin took the other two pieces but it happened that the piece I had contained the Book of Genesis. I turned the leaves until I came to the 27th chapter and there found two leaves folded inward and there was a paper writing folded in these two leaves which purported to be the last will of Jas. L. Chaffin.

It appears from Mr. Johnson's own statement that, in addition to Mr. J. P. Chaffin and Mr. Blackwelder, Mrs. J. P. Chaffin, their fifteen year old daughter, and Testator's widow were present when the Bible was found.

Soon after its discovery, the second will was tendered for Probate. The son, Marshall, who had proved the first will, had died within a year of his father's death: he left a son, R. M. Chaffin, who was made a defendant in the suit to prove the second will, and who, being a minor, appeared by his mother as guardian *ad litem* and next friend.

The cause came on for hearing in December, 1925. A jury was sworn (this usually takes some time in the United States) and the court then adjourned for lunch. When the hearing was continued one of the lawyers announced that during the interval an amicable adjustment of the issues had been arrived at, and that the new will would be admitted to probate without opposition. The following is taken from an official copy of the minute of the Judge presiding:

JUDGEMENT BY CONSENT.

In Re Will of J. L. CHAFFIN Decd.

NORTH CAROLINA, DAVIE COUNTY. In Superior Court,
December Term, 1925.

JUDGEMENT, DECREE:

This cause coming on to be heard, and being heard and the following issues having been submitted to the Jury
'Is the paper writing dated January 16th, 1919, and

every part thereof the last Will and Testament of the deceased—Jas. L. Chaffin ?’

Answer—‘Yes.’

And the Jury having answered said issue Yes, It is now on motion of E. H. Morris, A. H. Price and J. C. Busby, attorneys for the Plaintiffs Ordered, Deereed, and Adjudged that the said last Will and Testament of James L. Chaffin deceased be reorded in the office of the Clerk of the Superior Court of Davie County in the Book of Wills and that the Will dated November 16th, 1905, and probated on September the 24th, 1921, Will Book No. 2, Page 579, purporting to be the Last Will and Testament of the deed. James L. Chaffin is hereby cancelled, reseinded, annulled and made void.

When the trial commened, Marshall’s widow and son had been prepared to contest the second will. However, during the luncheon interval they were shown the second will. Ten witnesses were prepared to give evidence that the second will was in the Testator’s handwriting, and the widow and son themselves seem to have admitted this as soon as they saw it. At any rate they at once withdrew their opposition. The public, which had crowded the court in the hopes of watching a bitter family feud fought out, retired disappointed.

So much for the facts stated in the documents. In considering whether they can be accounted for without recurrence to the supernatural, we must rule out any explanation which presupposes either that the second will was a “fake,” or that any of the parties interested under the second will had normal knowledge of its existence prior to Mr. J. P. Chaffin’s and Mr. Blaekwelder’s search for the old Bible in July, 1925.

As to the hypothesis of a “fake,” it is indeed curious that the Testator should have been so anxious to remedy the injustice done by the first will as to make a second will on entirely different lines, and at the same time have been so remiss in taking precautions during his lifetime for the carrying into effect of his second will. Possibly he

intended to reveal its existence on his death-bed, and the circumstances of his death as the result of an accident frustrated his intention. But the fact that ten witnesses were prepared to swear that the second will was in the Testator's handwriting, and that Marshall's widow and son, after seeing the document, admitted its genuineness, seems decisively to negative any hypothesis of a "fake" will. Moreover, Mr. Johnson, who interviewed and questioned Mr. J. P. Chaffin, his wife, mother and daughter in April, 1927, was, to use his own words, "much impressed with the evident sincerity of these people, who had the appearance of honest, honourable country people, in well-to-do circumstances."

Mr. Johnson in his statement suggests, only to dismiss, another possible explanation. "I endeavoured with all my skill and ability by cross-examination and otherwise to induce some admission that possibly there was a subconscious knowledge of the Will in the Old Bible, or of the paper in the coat pocket, that was brought to the fore by the dream: but I utterly failed to shake their faith. The answer was a quiet: 'Nay: such an explanation is impossible. We never heard of the existence of the will till the visitation from my father's spirit.'" Clearly, they none of them had any conscious recollection, at the date of the Testator's death, of any mention of a second will, or they would not have allowed the first will to be proved without opposition. Nor was it a matter which, if once mentioned, they were likely to forget, during the short period which intervened between the making of the second will (January, 1919) and the Testator's death (September, 1921). The hypothesis therefore of the 'exteriorisation' in the form of a vision, of knowledge normally acquired by Mr. J. P. Chaffin, but only remembered subconsciously, is open to grave objection.

It is hard to suggest a satisfactory explanation of the facts on normal lines. If a supernormal explanation be accepted, it is to be noted that the present case is of a comparatively infrequent type, in which more than one of the percipient's senses is affected by the phantasm.

Mr. J. P. Chaffin both "saw" his father and "heard" him speak. The auditory impression was not strictly accurate: what was in the overcoat pocket was not the second will, but a clue to its whereabouts; but the practical result was the same. Mr. Johnson was unable to obtain a clear statement from Mr. J. P. Chaffin as to whether he was awake or asleep at the time of the apparition. He first said he was awake but on a "rather rigid examination" admitted that he might have been in a "doze." "I believe he does not know himself."

A somewhat similar case, also from America, is printed in Myers's *Human Personality*, Vol. II., pp. 37-40, in which a woman, who fell into a swoon on hearing of her father's sudden death, stated on coming out of the swoon that her father had appeared to her, and told her there was a considerable sum of money sewn in a pocket inside the shirt he was wearing at the time of his death. The clothes had been thrown away: they were recovered and bills amounting to \$35 were found in the pocket as described. The daughter appears to have had no normal knowledge of the facts revealed by the apparition. In that case, however, the apparition followed very shortly after the death and may have been due to an impression, telepathically conveyed from the father immediately before his death, being delayed in emergence. In the present case nearly four years intervened between the death and the apparition, so that the hypothesis of delayed telepathy is hardly applicable.

AN EXPERIMENT IN PSEUDO-SCRIPTS.

BY W. H. SALTER.¹

THE purpose of this paper is to give an account of an experiment conducted with a view to ascertaining how far a series of "pseudo-scripts" would produce results in any way comparable to the cross-correspondences which have been found in the scripts of the automatic writers often referred to as "the S.P.R. group," and with the further object of elucidating, if possible, the problem of the causes underlying and the agencies producing such cross-correspondences. What is meant by pseudo-scripts will be explained more fully later, but it may be convenient at this stage to say that fourteen members of the Society, who kindly consented to co-operate in the experiment, were given a certain number of phrases to choose from, and were asked to write down any words or sentences that suggested themselves and to post the results to me before a definite date.

Suggestions have from time to time been made (e.g. by Dr. Broad in Chap. XII. of *The Mind and Its Place in Nature*) that experiments of this kind ought to be conducted, and one experiment has in fact been made and reported on in the *Journal* (Vol. XV.). In that case the experimenters were not *given* any starting point or points for their pseudo-scripts but were asked to take passages of literature at random and work on those. It seemed desirable to repeat the experiment with the variation of giving the pseudo-automatists a limited choice of starting points in view of the fact that "the S.P.R.

¹This paper was read at a Private Meeting of the Society on July 8, 1927.

group" had a certain amount of knowledge of each other's scripts.

I have spoken of "elucidating the problem" of the real scripts, but I am aware that suggestions have been made that there is no problem requiring elucidation, except in so far as a fictitious problem has been created by the commentators. The illusion of coherent design in the real scripts has, it is hinted, been produced by the arbitrary selection and grouping of detached fragments, eked out by an unfair straining of literary allusions.

Opinions will no doubt differ as to the precise meaning of scripts admittedly full of allusive symbolism, but a careful reading of all the published scripts and the commentaries thereon leaves me with the conviction that the number of instances in which topics and allusions in these scripts have been wrongly identified is so small as to be negligible.

The charge of unfair selection can only be judged by those who have complete knowledge of all the scripts of "the S.P.R. group." This knowledge is confined to the commentators themselves, who have from time to time explained in some detail the principles on which they work: as they are persons of extreme accuracy, it seems gratuitously rash to suspect them of unfairness in those cases where they have not given their reasons for grouping scripts in a particular way.

On the assumption then that we are confronted with a genuine problem, five possible explanations suggest themselves, of which three may be grouped as normal, namely (1) chance, (2) collusion, (3) common association of ideas, and two as supernormal, namely, (4) telepathy from some living person, and (5) the influence of some discarnate intelligence.

Of these explanations the first, *i.e.* chance, pure and simple, may be immediately rejected. Whatever goes to the production of the scripts of "the S.P.R. group," they are something more than a fortuitous concourse of words from a dictionary or quotations from a concordance. They obviously owe something to selective human intelligence, if only to the conscious or subconscious minds of

the automatists. Chance no doubt plays a part, as in all human affairs, but it must be auxiliary or subsidiary to some more effective agency.

In the case of these particular automatists, collusion may also be left out of account. Although I mentioned it among the possible "normal" explanations, it seems to me, having regard to all that is known of the members of the group, to be highly abnormal and even fantastic.

Putting then chance and collusion aside, we are left with two possible explanations, other than the influence of discarnate intelligence, namely, common association of ideas, and telepathy. It was to test the operation of these two agencies that the experiment was designed.

It need hardly be said that no experiment of this kind, whatever the results obtained, could constitute a conclusive proof as to the cause or causes underlying the cross-correspondences of "the S.P.R. group." Supposing that the pseudo-scripts should show (as they in all probability would) correspondences *inter se*, questions would arise which different people might reasonably answer in different ways. For instance: Are the correspondences in the pseudo-scripts more or less remarkable than those in the real scripts? How is it possible in either real or pseudo-scripts to differentiate between the results of telepathy and of common association of ideas? Most difficult question of all, what guarantee is there that if, as is sometimes claimed, the real automatists were influenced by discarnate intelligences, the pseudo-automatists were not amenable to the same influence?

But even though the result of the experiment could not be final or conclusive, it might help to elucidate the *modus operandi* of the real scripts.

The fourteen pseudo-automatists were selected by Miss Newton and myself, and the only persons besides ourselves who knew of the composition of the team were my wife, and a temporary clerk in the S.P.R. office, to whom some of the necessary papers were given to be typed. In Part II. of the experiment, in which twelve out of the original fourteen took part, I divided the pseudo-automatists by lot into two groups of seven and five

respectively, and informed each member of the group of seven who the other six members of that group were.

In selecting our team Miss Newton and I deliberately excluded all members of "the S.P.R. group," and all persons who have been actively engaged in elucidating the scripts of "the S.P.R. group." The fourteen are denoted by the letters A to N inclusive, and of these we knew that C and D practised automatic writing, and had achieved success as telepathic "agents," and that M had also given evidence of possessing telepathic powers.

B and M are ladies; A and F clergymen. B and J are distinguished classical scholars. D and I have strong literary tastes, while E, G and L have all specialised in some branch of science. C combines literary and scientific attainments. Almost all the fourteen have taken an active part in the Society's work.

As a team they are much more homogeneous than "the S.P.R. group." Apart from the relationship between Mrs. Verrall and my wife (Miss Verrall), "the S.P.R. group" had, except through their scripts, little to link them together. Several members were personally quite unknown to other members. The educational standards of different members varied considerably. Two were born and brought up in America: two had resided long in the East. Some were not members of the Society.

Among the pseudo-automatists on the other hand there is a much more level standard of education. All are members of the Society. All, I believe, are British by birth and normally resident in this country. We might therefore reasonably expect common association of ideas to work more powerfully among the pseudo-automatists than among "the S.P.R. group," and on the assumption that such association is the main, if not the sole, cause of correspondences between the real scripts, to find, other conditions being equal, more numerous and striking cases of correspondence among the pseudo-scripts.

The possible influence of telepathy has, of course, also to be considered. Unconscious telepathic "leakage" of the kind postulated by Prof. Pigou (see *Proc.*, XXIII.,

pp. 286-303) cannot be experimentally proved or disproved; it rests entirely on surmise, without any evidential foundation. But, in order to test telepathy as far as practicable, attempts were made, as will be explained more fully later, to influence the pseudo-scripts by deliberate, conscious telepathy.

In each of the two parts of the experiment each pseudo-automatist was requested to produce between 200 and 300 words of pseudo-script. I have not counted how much each sent in, but taking 250 as a rough average, we have altogether $14 \times 250 = 3500$ words for Part I., and $12 \times 250 = 3000$ words for Part II., 6500 words altogether.

From start to finish the experiment lasted twenty-four days, from the 3rd to the 27th March, 1927. This is of course very much less than the time required for the production of many of the real cross-correspondences, but then many of the real scripts are short, there are often long intervals of time between them, and the largest number of real automatists concerned in any case is, I think, six, and in most much less.

A production of 6500 words of pseudo-script in twenty-four days would seem to be fairly comparable to the total output of real script by "the S.P.R. group" over a much longer period. It would at any rate be enough in quantity to form a pretty good basis for comparison.

As, however, the pseudo-automatists might be considered to be handicapped by shortness of time, I decided to give them a countervailing advantage over "the S.P.R. group," by giving them a limited choice of starting-points. In Part I. I set them twelve short phrases, one or more of which they were at liberty to choose as texts, and for Part II. I added a passage of thirty-six words, consisting of several short phrases.

"The S.P.R. group" were not bound by any such limitations. The world was all before them, where to choose their several starting points. They *might* start from one of the real scripts known to them through publication in *Proceedings* or otherwise, but the mass of script material known to them offered a very wide choice, and they were in no way confined even within

these very wide limits. Assuming, therefore, that common association of ideas is the main cause of correspondences between real scripts, such correspondences should, *ceteris paribus*, occur with much greater frequency in the pseudo-scripts. Taken together, the greater homogeneity of the pseudo-automatists, and the limitation of their *points de repère* seem to me greatly to outweigh any advantage accruing to the real scripts by reason of the short time-limit imposed on the pseudo-automatists.

I devised the main lines of the experiment in January 1927, and on February 9 I handed Miss Newton the twelve phrases I had chosen, and a draft of the instructions to accompany them. She and I at the same time drew up a list of members of our Society who were to be invited to co-operate. On February 14 or 15, Miss Newton handed the phrases and instructions to a temporary clerk to be copied. For reasons appearing later the fact that the phrases were finally selected, and that my original draft of them had passed out of my possession in the first half of February, is of importance.

The instructions and the twelve phrases sent to each of the fourteen pseudo-automatists were as follows :

INSTRUCTIONS.

1. Please do not while this experiment is in progress (*i.e.* till 13th March, 1927) discuss it with anyone else or mention the fact that you are engaged in it.

2. Select any single phrase or group of phrases from the paper attached, and write at the head of your reply which phrase or phrases you have selected.

3. Write down any words, phrases or sentences that suggest themselves to you: it does not matter whether there is any coherent train of thought connecting what you write down with the phrase or phrases selected.

4. Write down between 200 and 300 words, either at one time or on separate occasions as you prefer, in either case dating what you write.

5. You may use English, French, Latin or Greek, alone or in combination. If you quote, please give the source of your quotation, if possible.

6. Please let me have your "script" back in 10 days from the date of this.

THE PHRASES.¹

1. Not marble nor the gilded monuments.
[Shakespeare, *Sonnet.*]
2. They also serve who only stand and wait.
[Milton, *Sonnet.*]
3. The world is weary of the past.
[Shelley, Final Chorus to *Hellas.*]
4. The moon and stars—the mid-day sun.
5. When is a erab not a erab ?
6. Dwarf and Giant. [See *Proc.* Vol. XXII., p. 87.]
7. Birds, Migration—Sunnier elimes.
Les eorbeaux, Les eorbeaux! Hélas, où sont les aigles.
[Rostand, *L'Aiglon.*]
8. The Hill of Vision.
9. Auri Saera fames. [Vergil, *Aen.* III. 57.]
[Trans. : The cursed hunger for gold.]
10. I travelled among unknown men
In lands beyond the sea. [Wordsworth.]
11. He prayeth best who loveth best
All things both great and small.
[Coleridge, *Ancient Mariner.*]
12. αἰδοῖός τε φίλος τε, πάρος γε μὲν οὔτι θαμίζεις.
[Trans. : Worshipful and welcome. Of old thou wert
not wont to visit me.] [Homer, *Od.* v. 88.]

The phrases and instructions were all sent out on March 3, the only persons, besides the pseudo-automatists, who knew what the phrases were, being Miss Newton, the typist who copied them, my wife and myself.

A few days earlier (on February 27) I asked Mr. Piddington, who did not know either the phrases or the names of the pseudo-automatists, to select a phrase or topic and send it to Miss Newton. On March 1 he sent Miss Newton a sealed envelope with instructions that it was not to be opened without his authority.

¹The sources of the quotations, and the translations of phrases 9 and 12, shown in square brackets, were not communicated to the pseudo-automatists.

The envelope contained the following passage from Anatole France's short story *Putois* :

Extrait from Anatole France's *Putois* (*Crainguebille, Putois, Riquet, et plusieurs autres récits profitables*, Calmann-Lévy, Paris) chosen by J. G. P. for pseudo-C.C. experiment.

Quant à notre mère [*i.e.* the mother of M. Lucien Bergeret and Mlle. Zoé Bergeret], elle se reprochait un peu la naissance de Putois, et non sans raison. Car enfin Putois était né d'un mensonge de notre mère, comme Caliban du mensonge du poète. Sans doute les fautes n'étaient pas égales et ma mère était plus innocente que Shakespeare. Pourtant elle était effrayée et confuse de voir son mensonge bien mince grandir démesurément, et sa légère imposture remporter un si prodigieux succès, qui ne s'arrêtait pas, qui s'étendait sur toute une ville et menaçait de s'étendre sur le monde.

I knew nothing of the contents of the envelope until March 30, several days after both parts of the experiment were concluded.

Mr. Piddington informs me that he did not let a day pass while the experiment was in progress without deliberately thinking of this passage from *Putois*.

The object was to ascertain whether the contents of the sealed envelope would influence or show any connection with the pseudo-scripts. It will be remembered that in the "Sevens Case" (*Proc. XXIV.*), the contents of a sealed envelope deposited by Mr. Piddington bore a striking relation to the scripts of six automatists of "the S.P.R. group" written shortly after. It has been suggested that Mr. Piddington inspired the complicated references to the number "Seven" in the scripts of these automatists, and I thought it would be interesting to see whether his alleged inspiratory influence extended to my team.

But I did not see why Mr. Piddington should be the only begetter of cross-correspondences, and I determined to try my own luck at the game. I accordingly fixed on two literary topics on which I would keep my mind

more or less continuously during the experiment, and I chose some of the twelve phrases with a view to their serving as rather distant clues to these topics. The intention was that the clue-phrases should not be near enough to make it likely that any of the pseudo-automatists would jump to either topic by pure unaided reason, but that they might serve as a spark to fire a telepathic train.

Phrases 1, 2, 10 and 11 (the quotations from Shakespeare, Milton, Wordsworth and Coleridge) were chosen more or less at random as being well-known lines from famous poets. They had not any particular associations in my mind: the others had.

Phrases 3 to 9 inclusive were intended to refer obscurely to the subject of two books I happened to have been reading last winter, namely Statius' *Thebais* and Aeschylus' *Seven Against Thebes*.

The subject of these two poems is the same, the Argive expedition against Thebes occasioned by the quarrel between the two sons of Oedipus. The Theban legend is a long and complicated one: for the purpose of my experiment I confined myself to the latter part of the story, *i.e.* to the events succeeding the fall of Oedipus from the kingship, and to one particular episode in that part, namely, the fate of three of the Seven Argive Champions. I shall not inflict on the Society a full explanation of all the literary allusions I embodied in these seven phrases as clues to the topic I had in my mind. They were deliberately far-fetched and involved in order that not even the accomplished classical scholars in my team could reasonably be expected to get the right answer by guesswork, however brilliant, unaided by telepathy. All, as I have said, related to a particular episode in the latter part of the tale of Thebes, except (and the exception is of importance) that in phrase 3, the first of this group of phrases, I introduced an allusion to the Sphinx and repeated the allusion by putting phrase 5 in the form of a riddle. The Sphinx and her riddle belong to the earlier part of the legend and have only a very remote connection with the main topic of

the puzzle. She is, therefore, you may say, dragged in by the tail.

“The World is weary of the past” is the penultimate line of the final chorus in Shelley’s *Hellas*, from which I will quote two stanzas :

O, write no more the tale of Troy
 If Earth Death’s scroll must be,
 Nor mix with Laian rage the joy
 Which dawns upon the free,
 Although a subtler Sphinx renew
 Riddles of Death Thebes never knew.

O’ cease ! must hate and death return ?
 Cease ! must men kill and die ?
 Cease, drain not to the dregs the urn
 Of bitter prophecy.
 The world is weary of the past :
 Oh ! might it die or rest at last.

Phrase 12 contains another literary puzzle of a simpler kind. The line is part of the greeting addressed by the nymph Calypso to Hermes : the meaning of the line is irrelevant to the experiment, and so is the context. But the same line (with change of gender) occurs in two other places in Homer (*Iliad*, XVIII., 386 and 425), and the context of the passages is significant. The words are addressed to Thetis, first by the wife of Hephaestus (=Vulcan=Mulciber) and then by Hephaestus himself. Between the two greetings Hephaestus narrates his fall from Olympus. The *Iliad* tells this story in two different ways : according to Book I. he was lame because he fell ; according to Book XVIII. he fell because he was lame. In Book XVIII. he falls into the sea : in Book I. on the isle of Lemnos, and that is the story I was getting at. Phrase 12 is a clue to it at two removes.

I chose this topic, the fall of Hephaestus on Lemnos, for two reasons. One reason was similar to that which guided my choice of the Theban legend. In November 1926 I had read a paper (quite unconnected with Psychological Research) to a small Society meeting in my part of the country, and in that paper I had occasion to refer to

Homer's story of the fall of Hephaestus, and to quote Milton's description of it in Book I. of *Paradise Lost*. The topic was thus fresh in my mind.

The second reason was that some years ago, during the War, when my wife and I were doing table-tilting experiments together, there had been references to Lemnos: I have since ascertained that there was one in our first table-tilting in November 1916. These references had puzzled us both at the time, and we then supposed that they were connected with the War, and particularly with the death of a friend in the Eastern Mediterranean. But on my mentioning the matter some time later to Mr. Piddington, he replied briefly that they referred to "Mulciber."

I felt sure that none of the pseudo-automatists knew either that there had been table-tilting allusions to Lemnos, or what those allusions meant. I did not myself then know what were the script associations of the Mulciber-Lemnos story, and it seemed to me it would be instructive to see not only whether any of the pseudo-automatists got on to that topic, but whether, if they did, they developed it on the same lines, whatever those might be, as the real scripts.

The introduction of these two literary puzzles was intended, among other things, to serve as a means for distinguishing between the operation of telepathy and of common association of ideas. If the only points of contact discoverable between the pseudo-scripts were connected with the topics of these puzzles, that would suggest telepathy, and the case for telepathy would be particularly strong if any of the pseudo-automatists, other than those who had specialised classical knowledge, arrived at or approximated to a solution of either puzzle. If on the other hand any points of contact occurred in connection with other phrases and other topics, that would suggest common association of ideas rather than telepathy.

If no one of the fourteen caught on to either of my two topics, or to the topic (then unknown to me) lying hidden in Mr. Piddington's envelope, it seemed to me

that deliberate and conscious telepathy having been given three chances with fourteen persons and having failed every time, unconscious or subconscious telepathic "leakage" would be, I do not say disproved, as an explanation of cross-correspondences, whether in real scripts or pseudo-scripts, but at least considerably blown upon. A long step would have been taken towards relieving Mr. Piddington of the odious suspicion of having instigated the "Sevens" cross-correspondence.

None of the pseudo-automatists in Part I. in fact got on to any of the three topics which Mr. Piddington and I independently were trying to transmit: none of them made an unmistakable, even if distant, approach thereto. M and J come the nearest.

M in a pseudo-script covering an immense variety of topics mentions one of Anatole France's stories (*L'Île des Pingouins*); this is a long story not included in the volume of short stories containing *Putois*.

J, working on the *Odyssey* line I had given as one of the twelve phrases, begins "Elpenor—but I don't see the connection." Elpenor is a very minor character in the *Odyssey* about whom all we are told is that he broke his neck falling off a roof where he had gone to sleep, and that his shade is the first to greet Odysseus in the Land of the Dead. J, therefore, gets the idea of a *fall*, which is part of the Hephaestus-Lemnos topic.

That appears to be the best either Mr. Piddington or I could do in the way of conscious telepathic transmission, and it is not much to boast of.

There are, on the other hand, a few points of resemblance between the different pseudo-scripts which, having regard to the failure of Mr. Piddington's and my efforts at telepathy, and to the fact that the pseudo-automatists were given a limited choice of starting points, seem *prima facie* to be the result of the common association of ideas. Viewed in this light most of these correspondences seem to me obvious and almost inevitable: the surprising thing would have been their non-occurrence: some seem to be not quite so obvious, and one or two are perhaps rather beyond what might have been expected.

I will mention all the correspondences I have noted, placing them in an ascending scale, beginning with the most obvious ones: complete specimen pseudo-scripts will be printed in the Appendix, so that a general idea can be formed as to how far they resemble the real scripts of "the S.P.R. group."

In connection with the phrase "The world is weary of the past," two pseudo-automatists suggest that it may become even more weary of the future, a thought which has probably occurred to all of us during the aftermath of the "War to end War." Another pair refer in slightly varying language to the scriptural precept about the dead burying their dead: this, like the first seems to me so obvious a development of the idea of the phrase as hardly to be worth mentioning.

For the remaining correspondences I will quote sufficient of the context in each case to indicate the train of thought. The passages in square brackets represent the pseudo-automatists' own annotations.

I. *J's Script*: 12th March.

[Here began to think about "not marble nor the gilded monuments"] . . . Exegi monumentum aere perennius [Horace] "a simple primrose" [Wordsworth] "The glories of our blood and state are shadows not substantial things."

L's Script (postmark 13th March, phrase selected: "Not marble nor the gilded monuments").

(a) Exegi monumentum aere perennius

(b) I dreamt I dwelt in marble halls

And everything that creeps or crawls

Went wiggle-waggle up the walls.

(c) They builded better than they knew

The conseious shrine to beauty grew.

[(a) Horace, (b) colloquial, (c) uncertain but in Palgrave's *Golden Treasury* and possibly Matthew Arnold.¹]

The two first lines of Shakespeare's sonnet are so similar both in thought and phrasing to the two first lines of Horace's Ode that it is hardly possible to think of one without also thinking of the other.

¹"He builded," etc. The true source is Emerson.

II. *Phrase selected*: "They also serve who only stand and wait."

B's Script: 6th March.

I have chosen this because it has been a favourite of mine for years and comforted me when I could not do as much as I wanted to. . . . There is also the association with the absurd joke in *Punch* years ago of the line being the motto for Robert, the head-waiter.

H's Script: 4th March.

March 4, 1927, 8-9 p.m. in the restaurant car of a Great Central Railway train travelling to London. Lights, waiters, black clothes, white ties.

This seems to me about as inevitable as No. I.: we have most of us, I suppose, when dining at a restaurant called to mind and perhaps quoted Milton's line.

III. *Phrase*: "When is a crab not a crab?"

D's Script: 4th March, 1927.

Muttlebury was in the Cambridge boat that year—now they call him the unofficial coach. The stars in their courses are fighting for them—he is the better stroke. When it is a feather under water. I soon guessed that one. But it wasn't this stroke. He might have caught one if Oxford had followed in the shelter and hustled him.

G's Script: 5th March, 1927.

Nebula Crab Nebula Evolution of Nebulae Boat race Wansbrough. Selfridges. Star and Garter and Richmond. Week at Henley Light Blue Victory. Caius Boat Club Centenary . . . Cancer Tropics Signs of Zodiac Loathsome disease Crab apple.

Answer to above question is when it is a nebula, an oarsman's error, a constellation, an apple.

This seems to me a little more hopeful, but only a little. There was obviously a "catch" in the phrase chosen, and it is not surprising that two pseudo-automatists writing in the month of March, when the newspapers are full of allusions to the University Boat Race, and one of the two a resident at Cambridge, should, so to speak, catch a crab simultaneously.

IV. *Phrase chosen*: "The moon and stars. The mid-day sun."

C's Script: 5th March, 1927.

"I know the country where the white moons burn and heavy star on star dips on the pale and distant desert hills" [a fragment: Flecker] the river of the sun that fills with lakes of gold—The noon sun—the bloody sun at noon—Right above the mast he stood no bigger than the moon—The Ancient Mariner—the sun at noon looked down and saw not one ["Barbara Fritchie" Whittier] Stonewall Jackson with his men marching into Maryland.

M's Script: 10th March, 1927.

He stoppeth one of threc. A painted ship upon a painted ocean. The sun stood still—the albatross—the sun a eopper ball—dying eycs—thirst.

This is the first case of two pseudo-scripts combining in a literary allusion which was not an almost inevitable development of the phrase chosen: the lines from the *Ancient Mariner*:

All in a hot and copper sky
The bloody sun at noon
Right up above the mast did stand
No bigger than the moon.

were not in my mind when I chose the phrase "The moon and stars: the mid-day sun", or when I included the lines, also from the *Ancient Mariner*:

He prayeth best who loveth best
All things both great and small.

But probably it was the influence of these last two lines which made both C and M refer to the same passage from another part of that poem. This seems to me an excellent instance of the sort of result which common association of ideas may be expected to produce.

V. *Phrases chosen*: by E, "The world is weary of the past"; by M, "When is a crab not a crab."

E's Script: 14th March, 1927.

Behold I make all things new

Youth and crabbed age. Too old at forty.

There is a tide in the affairs of men which taken at the flood leads on to fortune

M's Script : 10th March, 1927.

Crabbed age and youth. Apollo.

Here E and M get to the same point though they choose different starting-places. E arrives there by a link of meaning, M by a link of sound; but I strongly suspect that both were thinking of both the phrases, although they chose to prefix only one, and that a different one in either case.

VI. *Phrases chosen* : by J, "αἰδοῖός τε φίλος τε," etc., by K, "The world is weary of the past."

J's Script : 12th March, 1927.

Elpenor [Homer, but I don't see the connection] my friend S. killed in the War—an infrequent visitor—poena damni—"Styx nine times interfused" [Vergil]. "Oh, for a touch of a vanished hand." [Tennyson, misquoted?]. "The murmuring courts where the shapes of sleep convene" [Rossetti].

(Then follows the passage quoted under I.)

K's Script : 6th March, 1927.

What is past is past.

It is no use crying over spilt milk.

You cannot make omelettes without breaking eggs.

Let the dead bury their dead [Bible].

The good old times.

Oh for the touch of a vanished hand [Tennyson].

The sins of the fathers upon the children [Bible].

This seems to me the correspondence much furthest removed from the obvious. The line, "Oh for the touch," etc., fits in quite appropriately in K's series of proverbs and gnomic sayings about the past. But it is odd that J should get to the same point starting from the Odyssey line which, as explained, has nothing to do with Elpenor. Taking J's pseudo-script backwards, it is easy to trace

the connection of Tennyson's words with J's thought of his friend killed in the War, and from that to trace the connection to Odysseus' dead comrade, Elpenor. But why drag in Elpenor? This so puzzled me that I wrote to J asking him what made him think of Elpenor. He replied, "I do not know what unconscious link connected *αἰδοῖός τε φίλος τε κ.τ.λ.* with Elpenor. What first came into my head was simply the *name* Elpenor: after a moment's reflexion I recalled the circumstances of his death and Odysseus' meeting with him in Hades, but failed to see any connection with *αἰδοῖός τε φίλος τε κ.τ.λ.* The general tendency of the script was no doubt influenced by the knowledge that the experiment had a bearing on evidence for survival." In point of fact I had deliberately excluded from my choice of phrases any that had in my own mind any association with the idea of survival, any references, *e.g.* to Lethe or Proserpine.

This is the one and only case where it seems to me a correspondence has been produced outside what might have been anticipated from the common association of ideas.

Nearly all my pseudo-automatists had kindly agreed to take part in a second round, and even before Part I. was launched, I had formed a scheme for modifying the conditions in two respects.

One modification was to divide the team into two halves, so that Group I. should consist of persons knowing each other's identities, but not the identities of the members of Group II., while Group II. should remain as much in the dark as before. The purpose was to ascertain whether this knowledge would affect any correspondences which might occur: whether they would be greater or less within Group I. than within Group II.

For unavoidable reasons E and J were unable to continue for the second part of the experiment, so that the team was reduced to twelve. My intention was to select six by lot for Group I., but accidentally, owing to two paper slips sticking together when the lots were

drawn, Group I. actually contained seven members, and Group II. five.

The second modification was to set as a text a piece of real unpublished script produced by a member of "the S.P.R. group," with a view to seeing whether any of the pseudo-automatists would follow the same development of ideas and phrases as was shown in the real scripts. I accordingly wrote to Mr. Piddington on March 9, explaining my intention, and leaving the selection entirely to him. He replied on March 10, enclosing the following script :

Something about a church—a high-pointed spire against the sky—Over the edge—the bottomless abyss—depths unplumbed—down down down—the topmost pinnae—the kingdoms of the earth—a king's son—known of old—Oedipus.

Part II. of the experiment began on March 15 and ended on March 25. Mr. Piddington's selected script was sent to each of the twelve pseudo-automatists with instructions to treat it as additional to the twelve phrases sent them for Part I. A, B, C, D, H, K and L, the members of Group I. were informed of each other's identities.

Two of the twelve (H and N) continued their association with phrases set in Part I, without, however, scoring any further success. The remaining ten took Mr. Piddington's selected script as their text.

Readers of Mr. Piddington's paper in Part 102 of *Proceedings* will already have recognised the selected script, which is in fact an amalgamation of two scripts of my wife's. For the benefit of those who have not read that paper, it may be stated that it elucidates a cross-correspondence between certain automatic scripts of Mrs. King and of my wife (the latter including the "selected script"), and that this cross-correspondence combines references to four falls from a height, namely (1) the fall of Muleiber-Hephaestus on Lemnos [Milton, *Paradise Lost*, Book I.]; (2) the fall of the Sphinx after Oedipus had guessed her riddle [Ovid, *Met.* VII.]; (3) the

fall of Satan from the pinnacle of the Temple [Milton, *Paradise Regained*, Book IV.. ll. 540-576]; and (4) the fall of master-builder Solness at the end of Ibsen's play of that name.

Mr. Piddington's selection of this piece of script for Part II. of the experiment was prompted, as he informs me, by his having been for some time before working on this cross-correspondence.

None of the pseudo-automatists knew anything about this cross-correspondence until after Part II. of the experiment had been completed. I first heard vaguely of a cross-correspondence involving Oedipus and the Master Builder after I had chosen the phrases for Part I., but knew nothing definite about it until after the end of Part II.

None of the ten pseudo-automatists combines as much as two of these four topics. None of them specifically refers to any single one of them. There are, as was to be expected, several allusions to the story of the Temptation as told in the Bible, and one of the ten (C), quotes part of the relevant passage from *Paradise Regained* (Book IV.). His quotation is as follows (ll. 549-552):

There on the highest pinnacle he set
The Son of God, and added thus in scorn:
"There stand, if thou wilt stand: to stand upright
Will ask thee skill."

At that point he stops. He also mentions the Sphinx, the only one of the ten who does so. His reference is as follows:

Oedipus and the Riddling Sphinx. "What goes on four feet, on two feet, on three, but the more feet it goes on the weaker it be." "A Sphinx without a secret" Osear Wilde (short story) *The Oedipus Complex*.

After further allusions to Oscar Wilde's works and his tomb, C passes on to the Egyptian Sphinx, a wholly different creature.

As Mr. Piddington's selected script contained the words "topmost pinnacle" and "Oedipus," there is nothing remarkable in a man of C's wide reading touching on the Temptation on the Temple as narrated by Milton, or on the

Sphinx. What is, I think, interesting and instructive, is that C should come so very near combining two of the four topics in Mr. Piddington's paper, and should have missed them both. C has an unusual knowledge of English poetry, and particularly of Milton, as his pseudo-scripts show. He quotes from the same passage in *Paradise Regained* as Mr. Piddington up to a point, and then diverges to the Temptation on the Mountain. Had he gone on with his quotation another ten lines he would have hit on one of the four falls of the cross-correspondence, "But Satan, smitten with amazement, fell." Had he gone on for a further eleven lines he would have come on the "Theban monster" and *her* fall. He knows his Milton well: after quoting Milton's account of the Temptation on the Temple he alludes to the Theban Sphinx: he *does not* combine the two as Milton does, and as the scripts in Mr. Piddington's paper do. That he should have come so near the real thing, and yet wholly have missed it, suggests that caution should be used before imputing to "the S.P.R. group," whose average literary knowledge is far below that of C, unlimited powers, through common association of ideas, of combining in an intricate design passages from literature a great deal more recondite than *Paradise Regained*.

So much as to connections between the pseudo-scripts in Part II. and Mr. Piddington's selected script. Correspondences between the pseudo-scripts themselves there inevitably are. Three of the ten take the spire to be that of Salisbury Cathedral: as this is the highest spire in England there is nothing noteworthy in that. Two, combining the phrases "church" and "depths unplumbed," arrive at the idea of submerged churches: but as there are well-known stories of churches submerged in the sea at various points round our coasts, this again comes to very little. Then there are obvious and inevitable references to the Temptation, *i.e.* to the Scriptural, as distinct from the Miltonic narrative. Apart from these, I have failed to trace any correspondences. Group I., the "informed" group, fares no better than Group II., the "non-informed."

To sum up both parts of the experiment, the considerable mass of pseudo-scripts received shows no point

of contact with any one of the three test topics chosen independently by Mr. Piddington and myself in Part I., or with the script selected by him for Part II., unless J's reference to Elpenor be a very distant approach to the fall of Hephaestus or the other falls referred to in Mr. Piddington's paper. Of the correspondences between the different pseudo-scripts, if we take into account the strictly limited choice of starting-points allowed to the writers, nothing seems clearly to pass the limits of the obvious, except, again, J's contribution, his allusion to Tennyson's "touch of a vanished hand," which he arrives at *via* Elpenor. One may in fact say that if some unaccountable impulse had not resurrected the dead Elpenor in J's mind, the experiment would have been notably barren of results in any way resembling the cross-correspondences of the real scripts of "the S.P.R. group," although, for reasons already stated, the conditions of the experiment were far more favourable to the production of correspondences by common association of ideas than the conditions under which "the S.P.R. group" function.

That at any rate is my opinion. Possibly some one may be found to maintain that the experimental cross-correspondences are quite up to the level of the real ones. There is no accounting for tastes, but if such a person comes forward I would point out (1) that none of the pseudo-automatists, singly or jointly, produce any allusion outside the range of their normal literary knowledge, in the way that the members of "the S.P.R. group" frequently do; and (2) that such correspondences as were produced were of the simplest possible kind; there is a momentary contact, after which the streams of association diverge without the tendency characteristic of the real scripts to come back again and again to a common point of meeting. Nor are the pseudo-scripts, with a few exceptions, in the least like the real article in general appearance. They are, to take a single point of difference, obviously much more influenced by the writer's own personal doings and experiences: when confronted with a church spire, the clerical members of the team think of churches with which they have had personal associations,

such of the lay members as served in the War think of their training on Salisbury Plain or the shattered churches of the War zone. Any one who would, after studying both series, maintain that the same mental processes went to the making of the pseudo-scripts and the scripts of "the S.P.R. group" would, I think, prove himself deficient in literary sense.

Curiously enough, the correspondences of this experiment appear to be no better than those of the previous experiment in pseudo-scripts, although the conditions in that case were less favourable, as the pseudo-automatists had no common starting-point or points.

The inferiority as regards correspondences of the pseudo-scripts in this experiment to the real scripts would not, of course, prove that the latter could not be the result of common association of ideas and/or telepathy. There is the human equation to be considered, and "the S.P.R. group" may be—there is no reason to suppose they are—more readily influenced by these agencies than the pseudo-automatists. What the experiment seems strongly to indicate is that the hypotheses of telepathy and common association of ideas must not be rashly invoked as obvious, complete, satisfactory explanations of the phenomena of the real scripts. They may be the true explanation, or they may not: the *onus probandi* rests just as heavily on those who propound them as on those who look for an explanation elsewhere.

To complete the record of this experiment it is necessary to refer briefly to one other correspondence, in which the pseudo-automatists took no part, I mean the correspondence between the two literary puzzles I had embodied in the phrases handed to Miss Newton on February 9, and the script selected by Mr. Piddington and sent me on March 10.

It is a very small and simple correspondence, but the experiment produced such a poor crop within its designed limits, that one cannot afford to neglect the unexpected discovery outside its limits of so humble a specimen.

The reader will best be able to appreciate this correspondence if he compares Mr. Piddington's paper in Part 102 of *Proceedings* with what I have already said as to

my two literary puzzles, but a brief recapitulation may be useful. The first of these two puzzles introduced, rather irrelevantly, two definite allusions to the Theban Sphinx; the second was a hidden allusion to the fall of Hephaestus (Mulciber) on Lemnos. I have already explained the reasons which led me to choose these two topics. There was no conscious association between them in my mind.

Mr. Piddington, at my request, but without any prompting on my part as to what he should choose, a month later selects a piece of real script forming part of a cross-correspondence between Mrs. King and my wife which combines these two topics in a way I had never anticipated. His reason for the selection was that the selected script lay ready to hand: he chose it, as he put it, "largely to save myself trouble."

We acted quite independently of each other, and each had quite natural and normal reasons for selecting what we did. For some obscure reason we succeeded in producing a correspondence which, if a molehill compared with the achievements of "the S.P.R. group," is a mountain compared with anything the fourteen pseudo-automatists were able to produce, notwithstanding the advantage they derived from having a limited choice of starting points.

APPENDIX.¹

I. *Specimen pseudo-scripts produced in Part I. of Experiment.*

F.'s SCRIPT.

3. "*The World is weary of the past.*"

"The world is very evil, the times are waxing late,
Be sober and keep vigil, the Judge is at the gate."

[*English Hymnal*, No. 495, v. 1.]

"Out of the deep have I cried unto thee, O Lord.
Lord hear my voice. O let thine ears consider well the
voice of my complaint." [Psalm 130, v. 1 and 2.]

¹Passages in square brackets represent throughout the pseudo-automatists' own comments.

“Weary of earth and laden with my sin, I look at Heaven, and long to enter in.”

[*Hymns Ancient and Modern*, No. 252.]

[Above written 4th March, 1927.]

The world is weary of the past—especially as regards broadcasting programmes. There will probably be room for that weariness, also, in the future. The world ever seeks something new, and the world is getting greater opportunities of obtaining things new—sensational and otherwise—than ever before. The world also seeks for new religions, but they are not like the old. “The old is better” [St. Luke 5. 39]. To some extent they must be influenced though by new knowledge. England need not be weary of her past, for it is glorious. Indeed I do not think that the saying is true of the World at large. We tend to idealise the past. We have, it is true, cause to do so, but human nature tends naturally to look back on this period or on that as being ideal—whether it be from the religious, historical, or any other point of view, and to minimise present success. In reality things don’t change much in many respects. Human Nature doesn’t change, and if the World is weary of the past to-day, it will be weary of the past in ten thousand years also.

[Above written 7th March, 1927.]

7. “*Birds—Migration—Summer climes.*”

Les corbeaux, les corbeaux! Hélas, on sont les aigles.”

The small birds going south. Beating against the light-house windows. Crossing the Straits at the narrowest part at Gibraltar. The *Book about Birds* book-text with its reference to southern birds. An article in the *Daily Mail* the other day about the destruction of rare birds—only one snow eagle left in northern Scotland. There should be heavy imprisonment for killers of rare birds. The new Farmers’ Union Bill for destruction of rooks. Futility of trying to improve upon nature. The law of compensation. The almost total disappearance of long-tailed tits from this part, where they were formerly common, since the storm of February 1916. Only one or two, now, occasionally

seen. "Where do the flies go in the winter time?" [comic song?] Goldfinches—thought I saw one to-day but was mistaken. "Wheresoever the carcass is there will the eagles be gathered together" [St. Matthew 24. 28], should be vultures. "The Marseillaise"—don't know what connection with above. (I think suggested by corbeaux—which suggested torches to me Flambeaux.) The singing of it by the Ada Bessinet Control. Shall never hear that song without thinking of that singing. Colonel Baddeley. Must get back to subject. Ravens. "Bread and flesh in the morning, and bread and flesh in the evening." [1 Kings 17. 6] Elijah. Rheims—rather a jump from Elijah—and that was a jackdaw. Just heard on wireless about Prince George visiting there to-day.

[Written 4th March, 1927.]

K.'S SCRIPT.

6th March, 1927.

They also serve who only stand and wait.

Patience on a monument smiling at Grief. [Shakespeare.]

Hope deferred makes the heart grow sick.

Watch and pray.

[Bible.]

All things come to those who wait.

The highest service of mankind.

Write me as one who loved his fellow-man.

[*Abou Ben Adhem.*]

More haste less speed.

The world is weary of its past.

Happy is the country that has no history.

Weary of waiting.

The moving finger writes and having writ, moves on.

[Omar Khayyám.]

Even Buddha himself cannot make the wheel swing backwards.

Irrevocable.

Unborn to-morrow and dead yesterday, why fret about them if to-day be sweet.

[Omar Khayyám.]

What is past is past.

It is no use crying over spilt milk.

You cannot make omelettes without breaking eggs.

Lct the dead bury their dead. [Bible.]

The good old times.

Oh for the touch of a vanished hand. [Tennyson.]

The sins of the fathers upon the children. [Bible.]

The world is growing old. [Hymns Ancient and Modern.]

Turn your faces to the light.

That which was good. Doth pass to better—best.

[Light of Asia.]

March 5th, 1927.

I travelled among unknown men

In land beyond the sea.

And see the lands where corals lie. [Elgar's *Sea Pictures Song*.]

In darkest Africa. [Stanley.]

Fear God in your treatment of me. [Arabian Nights.]

Wine-dark seas.

The Ancient Mariner.

Polar exploration.

Spitzbergen coal mines.

Shackleton and his party.

Scott.

Ivanhoe.

We were the first that ever burst into that silent sea.

[Ancient Mariner.]

I must go down to the seas again. [Masefield.]

And there shall be no more sea. [Bible.]

How like a Jew.

For to admire and for to see. [Kipling.]

II. *Specimen pseudo-scripts produced in Part II. of the Experiment.*

C.'S SCRIPT.

25th March, 8 p.m.

“*The Bottomless Abyss*” and “*Unplumbed Depths.*”

The Abyss of Jacob Boehme—The Divine Dark—The Abyss of Being—“The Divine Abyss can be fathomed by

no creatures—it can be filled by none—God only can fill it in His Infinity.” [Tauler—Sermon on St. John the Baptist.]

The “Dark Night of the Soul”—The Abyss of the Divine Life.

Milton—“Who shall tempt with wandering feet the dark unbottomed infinite abyss?” [*Paradise Lost*, Bk. II.] “The wild abyss and womb of Nature and perhaps her grave” [*Paradise Lost*] “Plumb down he drops 10 thousand feet” [*Paradise Lost*, II.]

Unplumbed Depths—The belief that Walden Pond had no bottom.

“It is remarkable how long men will believe in the bottomlessness of a pond without taking the trouble to sound it.” [Thoreau’s *Walden*—The Pond in Winter.]

“While men believe in the infinite some ponds will be thought to be bottomless” [*Walden*, p. 253].

“The abyss of heaven hath swallowed up thy form”

[A line from Bryant “To a Waterfowl.”]

“Down Down Down—

Down to the depths of the sea.”

[Matthew Arnold, *The Forsaken Merman*.]

“Over the Edge.” A story I once read in the *Boy’s Own Paper* called “Over the Edge of the Earth”—“Over the vast Abrupt” [Milton, *Paradise Lost*, III].

“The Topmost Pinnacle”—“Kingdoms of the Earth.”

“There on the highest pinnaele he set the Son of God and added thus in scorn ‘There stand if thou wilt stand; to stand upright will ask thee skill.’” [*Paradise Regained*, Bk. IV.].

“And he took Him into a high mountain and showed Him the kingdoms of the earth”—

“He took the Son of God up to a mountain high”— [*Paradise Regained*.]

25th March, 9.30 p.m.

Oedipus and *The Riddling Sphinx*.

“What goes on four feet, on two feet or three, but the more feet it goes on the weaker it be?” *A Sphinx*

without a Secret—Oscar Wilde (short story)—The Oedipus Complex—Psycho Analysis “Art is no riddling sphinx whose shallow secret may be guessed by one whose feet are torn and who knows not his name”—[Oscar Wilde—*The Critic as Artist*]
—The tomb of Oscar Wilde I saw in the Père La Chaise at Paris with the strange sphinxes by Jacob Epstein. Also the poem by Oscar Wilde *The Sphinx*

“Dawn follows dawn and nights grow old
And all the while this curious cat
Lies crouching on the Chinese mat
With eyes of satin, rimmed with gold.” [*The Sphinx.*]

Kinglake’s description of the Sphinx in *Eothen*. “On Napoleon dreaming of an Eastern Empire . . . on all this and more this unworldly sphinx has watched. . . . And the Englishman straining over to hold his loved India will plant his footsteps on the banks of the Nile and sit in the seats of the faithful and still that sleepless rock will watch on with the same sad eyes and the same tranquil mien everlasting. You dare not mock at the sphinx.” [*Eothen* quoted from memory.]

Thoughts that the Sphinx requires repairing—The slow tooth of Time—

“I stir the cold breasts of antiquity
And in the soft stone of the pyramid
Move wormlike; and I flutter all these sands
Whereunder lost and soundless time is hid.”

[John Freeman, *Change.*]

26th March, 9 a.m.

“A high-pointed spire against the sky,”

The spire of Danbury Church seen from the train between Rayleigh and Wickford on the L.N.E.R. This is the first thing to come into my mind.

“High the vanes of Shrewsbury gleam
Islanded in Severn stream,
The bridges from the steeped crest
Cross the water east and west.” [*The Welsh Marches.*]
[*A Shropshire Lad*—A. E. Housman.]

“The vanc on Hughley sceptle
Vcers bright a far-known sign.”

[*A Shropshire Lad.*]

“The Church of Brou.”

“Mid bright green fields below the pines
Stands the church on high,
What church is this from men aloof
’Tis the Church of Brou.”

[Matthew Arnold—*The Church.*]

A spire against the sky suggests to me—

“The Signal Elm against the sky,
Oxford ‘city of dreaming spires.’”

[Matthew Arnold—*Thyrsis.*]

A.’s SCRIPT.

17th March, 1927.

St. Thomas’s Church in St. James’s Sq., Newport, I.O.W. My organ lessons there, Scadding my music master. The organ loft and the blower whose most appropriate name was Mr. Blow. How long ago! Youthful years never to return in this life, but to be anticipated in the realms of everlasting youthfulness above.

The chief spire of that church as seen from my window, with its weather-cock, which so rarely pointed north in the winters when I was eager for skating. The storm which brought the cock crashing down just after the congregation had dispersed. The view past the spire into the far country beyond. The hail-storm watched from that window, during which a lightning-flash showed the hail stones apparently stationary.

My looking down over the edge of the chalk pit on Pan Down near Newport and startling the birds on a ledge immediately below. *The Rim of the World*, Dr. Patterson-Smythe’s book on Spiritualism. The universe endless in every direction. The old views about hell. The saying that “Eternal Hope” placed a false bottom to the bottomless pit. Places in the ocean where no bottom has been found by soundings.

Our Lord’s temptation in the wilderness, “Cast thyself

down," the tempter's promise, "All this will I give thee."
"If thou be the Son of God—." The divinity of Christ.
"In the beginning was the Word—." Christ identified
with "Wisdom" in Book of Proverbs. "Whose goings
have been from of old, from everlasting."

Look in *Enc. Britt.* to refresh recollections about Oedipus.

MORE THOUGHTS ON TRANCE PHENOMENA.¹

BY REV. W. S. IRVING.

It is scarcely possible, I think, to take a lengthy series of sittings with trance mediums without coming to certain conclusions of one's own on points of detail. These may not be of much value, but may possibly interest other researchers in the same field of enquiry; and so I am venturing again to put forward a few of my own thoughts on trance phenomena in the hope of learning whether they coincide with the thoughts of other investigators. Also; I have received, from time to time, statements from my communicator, generally in "Personal Control," as to the difficulties that she says she encounters in communicating. Some of these have seemed to me to be original, and some of no little interest, so I am dealing with a few of these below.

First I want to suggest¹ two more reasons why it would seem to be risky to interrupt a control, by asking questions, much as one often wants to do so; or by asking the control to "wait" while one takes the material down. The communication received may not then, I think, be what the communicator wishes to give.

It has been told me that there is danger of waking the medium's subconscious mind to take an active interest in what is being given, especially if the subject of the communication be one in which the medium would normally be interested. The subconscious mind, according to this theory, would seem to be liable at times—especially if stimulated in any way—to wake to active interest, and take a hand, as it were, in what is going on: cutting off the communicating intelligence, and continuing the conversation, though to the sitter there is no visible

¹ See also *Jour. S.P.R.*, Vol. XXI., pp. 82-87.

break, or sign—apart from the contents of the material—that such a change has taken place. Indeed I think that I have had instances of something of this sort, quite recently, in my own sittings when I have *not* interrupted the control in any way. It may be that it often happens. For instance, in the “Personal Control,” through Mrs. Leonard, on April 20, 1926, almost directly after “D.G.I.” had brought up the subject of my cats, the tone of the control changed, and became Fed-a-ish. The suggestion was put forward that arrangements should be made that when anything happened to me, the cats should not be left behind! Fed-a’s great interest in cats will be familiar to all who have sat with Mrs. Leonard. This possibility of the communicator being thus “cut off” suddenly was first brought to my notice by the “D.G.I. Control” at a sitting on September 20, 1923. I had better quote exactly what was then said as to this:

D.G.I. Will you be seeing Belle next time you come? I ought not to have asked. (It doesn’t matter. Why did you ask? ¹) I can only say “Because Belle’s in my mind,”—Isn’t it absurd! Belle’s fresh in my mind, do you see? (What makes the difficulty?) The fact of the other brain. I have to be so careful not to let the brain question. Sometimes I state a thing as a matter of fact, as if I didn’t understand the importance, and then afterwards I explain that I did understand. Supposing, just then, when I said that about Belle, that I’d tried to explain I’d seen Belle lately, the medium’s brain would have jumped at me saying “Have you?” “How?” “When?” and would immediately have raised a wall of questioning; but if I just squeeze a little natural statement through that doesn’t raise any curiosity, I can follow it up after. I think that’s why questions are so difficult to answer—because the medium’s brain starts asking questions, not her normal brain, but her automatic, sub-conscious, part of her brain.

I had had a sitting with Mrs. Brittain, whose control is “Belle,” three days previously.

¹ Remarks by the sitter are in round brackets throughout.

Should this "cutting in" be a common occurrence it may well explain some of the remarkable statements that at times are made through mediums with regard to the nature and character of life after death. Few subjects would, I suppose, be more likely to awaken the interest of the medium's brain, and it may be that true information as to these things is well nigh impossible to get through—unless, perhaps, it be in the form of book-tests, when the medium, presumably, does not know what is being given.

The second suggestion that I want to make, as to why it is risky to interrupt a control, is that it would seem to be possible that sentences may be missed by the control during the brief time that elapses while a question is being asked, or while the control is waiting the convenience of the sitter, and for the communicator to be ignorant of this. At a sitting with Mrs. Leonard on November 22, 1923, I found out, by chance, that this had happened, and, if once, probably it happens not infrequently. A book-test had been given by Feda from my drawing-room, which was followed by some definite descriptions of things in the room. After that, Feda continued, "Why do you think? Why does one suddenly think of time in this room? Time seems to worry you a bit in this room." She feels you suddenly starting up, and saying, "What's the time?" As I do not use my drawing-room, I saw at once that something was wrong, and I asked "Which room are you talking about?" Feda replied:

She says, go back a bit, and I'll go over this a little. First of all we were in the room where the books were that you go in straight from the door, and they were opposite. She says, "I am not in that room now." You didn't tell him, Dora! She's glad you asked that. You must tell Feda! Sometimes she says something, and *when I wait* I forget something. . . . Now she's in another room—one you think of the time in.

Since writing the above, a third danger in asking questions, or suggesting, has been mentioned by my

communicator. It was at a sitting on November 18, 1926, and arose in this way. "D.G.I." had spoken of having met "someone who's passed over . . . someone we both knew." Certain particulars were given, but no name. This it seemed to be impossible to give. Wishing to see what the result would be I said, "Shall I suggest?" I now quote from the Script:

D.G.I. No! Better not! Will! There are times when you suggest, and I can answer "No," but one doesn't want to waken anything of the brain. When a question, or a suggestion, comes from your side, it's likely to bring a response from your side. You might affect the brain of the medium, because her brain belongs to the physical world you belong to. Its only with a certain amount of difficulty I operate on it. I'm perfectly certain that if you came with a very strong, and persistent, desire to suggest—shall we say "Horace had passed over" that you might get that, because you would play on, and affect, that part of the medium which responds to your side of things. . . . The more perfect the psychic development, the longer it would take you: for the well-developed medium is trained to accept from our side only, but that doesn't mean that they can never possibly get something from yours. . . . The object of a good "Control"—a good "Spirit Control," I mean—is to get the medium to respond to her, and to us—that is to the control, and to us. It's just as well to know where we stand. It's possible for a medium to get things from you, but not desirable, and that's why we like to give things ourselves instead of your suggesting them—then we're on sure ground. Will! The more sure we are—the more we understand—the more quickly we shall get on. I think that you and I have shown people we can get things outside of telepathy, that couldn't by any stretch of imagination be attributed to telepathy between you and the medium. Of course there always is between me and Fedra . . .

(2)

Next I want to put forward the suggestion that the subject of communications is limited to some considerable extent by certain factors, little known as yet by us, but one of which is the material to be found at the time within the medium's brain. This, also, was told me by the "D.G.I. Control," on April 28, 1925, and I think her words are worth quoting at some length. I must just say first, however, that I had recently come up to town, and had brought sandwiches with me instead of having lunch on the train as I usually do. I now quote from the Script :

D.G.I. Will! Do you remember a very good test that I gave once that was *spoilt*, or *partly spoilt*, by someone saying something here? . . . Will! (Yes . . .) Were you thinking about taking food with you a little while ago? (Yes). I seemed to get it from you. (Yes. I brought sandwiches with me instead of having lunch on the train.) I seemed to get that from your mind. I'll tell you why I'm mentioning that. It reminds me of something you and I used to do together—taking food with us like that . . . I used to get it ready, wrap it up nicely, and make it ready . . . (I wonder if you could remember something in connection with that?) I'm thinking of one special time that I'm reminded of (What happened to it?) Now I want to laugh! *Spoilt, spoilt*, Will, but in rather a funny way. It's the way it was spoilt was so funny. On it. On it.

The communicator then tried to describe, at some length, what had happened to the sandwiches—which had been almost impossible to eat through having been put in a newly varnished bag—but that in passing! It is of her statements immediately after this that I want to speak, she continued :

When I talked about your sandwiches, I only did so to lead up to this. I try to go from one thing to another, it's the only way in which I can approach things. We call it over here "The Law of Associations," and that is

how we work in every thing that we do. When we're working with a medium—especially a normal one—we try to find something in their normal consciousness that fits with what we want to talk about, and we work from that, very often. . . . If I'd got an important test, I should look for something that linked up with it in the medium's mind. If I wanted to tell you the house had been on fire, I should try to find something in the medium's mind, like "fire." "Striking a match," "Lighting a candle," would do. That is what you would call colouring. Then I could work from that. When you find afterwards, the medium's been doing a certain thing, you account for the test in that way—which is quite correct. We often wait to give a thing through till we find something that corresponds to it in the medium's normal consciousness. Will! In everything we do, in everything we tell you, we're working in some way in a link—through a link. Don't you notice I use you in that way? I watch you doing some little thing, like I watched you with the sandwiches, because it was making a little link, in the present conditions, with what I wanted to speak of—what we had done. I used you as a foundation. Will! That's why names are so difficult—one can't get a foundation for them.

In the above, I take it that the key-word found in the medium's brain, and used as a foundation, was the word *spoilt*; and that my having been recently concerned with food in a train was a stimulating factor that, also, helped the communicator to speak on the subject of past associations with food. Studying back sittings, with these thoughts in mind, I find that, so far as I can gather, this sort of thing may be continually happening—although it is not often easy to learn both ends of the link. The link in my mind can generally be traced by me, but the link with the medium's brain must generally be taken for granted. Occasionally, however, one may get both. For instance, at my sitting with Mrs. Leonard, on September 23, 1926, I showed her just before the sitting, in the presence of my note-taker, a cutting

from *Light* that I thought would interest her. The word, therefore, was in her brain. One of the first little tests that my communicator gave—a trifling, preliminary little test—concerned, apparently, some remarks that I had made to Dr. Woolley about *Light* the day before. The Script runs :

FEDA. Mr. Bill! Try and remember, after, if you were reminded, or talking about, anything to do with lights yesterday? For Dora keep saying “Light,” “light,” pointing to herself, and then to you, and saying “Light.”

One more example, in which only one end of the link can be traced. At a sitting on April 30, 1925, “D.G.I.” began to talk about a girl named “Ada,” and tried to give her surname. She did not get it, but got something like part of the sound, after several attempts. A few days before the sitting I had met another “Ada.” This meeting had not, so far as I can remember, recalled the former “Ada” to my mind. They were neither of them of any interest to me. But the necessary, or helpful, link with the past would seem to have been, on one side, established. The other, if other there were, is not known.

It is, perhaps, possible that the curious way in which past events are sometimes identified by unexpected names may be due to something of this sort. My communicator was once trying to remind me of a time in our past lives, when we frequently had to post what we then thought to be important letters. She led me to identification of the place by giving the surname—an unusual one—of the vicar of a neighbouring parish to the one in which we were working. True we lived in that parish, but we had practically nothing to do with that vicar. The *result* was successful. I, at once, recalled the events of which she was trying to remind me, but the method she had used puzzled me greatly at the time. It would have seemed to be so much more sensible to have given the name of my own vicar, or of the city in which we then had lived.

(3)

The personal likings, and dislikings, of the mediums themselves—the things too that they are most interested in—would seem to be factors in assisting communication about certain subjects. For instance—my wife came of a family devoted to music. She was accustomed as a child to play in a small orchestra composed mainly of members of her own family. Later, she became a quite brilliant musician, played the violin and piano unusually well, and sang songs to her own accompaniment. She was always devoted to music; yet, at many sittings with Mrs. Leonard and Mrs. Brittain, music was hardly mentioned except in a few casual remarks about her songs, etc. On going to Mr. Vango, however, for three sittings, the subject of music was brought up as being important to her. On July 28, 1922, “Sunflower” (Mr. Vango’s Control) said :

She was particularly fond of music. . . She was a musician, she played. I don’t mean to say she was a professional musician, but she did something with it. She did something with her music. I don’t see her taking money—not sure: she brought music to the front—not only played in her drawing-room at home. She sang sometimes . . .

And on November 17, 1922, “Sunflower” said :

She has a beautiful voice. She sat down, and played her accompaniments. She’s sitting at the piano now, and playing, and turning round to you, and smiling. She has a meaning in that. I can’t get any particular air, but she’s trying to convey to me something special. She wouldn’t always sing religious airs, would she? She sang the airs of the day as at an ordinary concert.

After one of these sittings, the subject of music was brought up by Mr. Vango, and he told me that he was very fond of music, and that he, and I think he said his sons, formed a little family orchestra, and often played together. I had another illustration of the same sort of thing—mutual interests of medium and communicator,

apparently furthering easy communication on a particular subject, at sittings with Mr. Vout Peters. In this case the subject was a very different one. My wife, as the wife of a parish clergyman had, of necessity, much parochial work to do, and many difficulties to encounter. The position of a clergyman's wife—especially when the clergyman is an assistant curate—is seldom easy. She has no official position, yet much is expected of her, and great tact is often required if troubles are to be avoided. Little was said of past vicars, or parishes, or parish worries, however, at my sittings, until I went to Mr. Vout Peters. Mr. Peters, though not, I think, a member of the Church of England, is interested in religion generally; religious matters are much in his mind. This would seem to have facilitated veridical talk on such subjects, and many little things from the past have been recalled through this medium, vicars described and criticised, housing difficulties recalled, former hopes and ambitions spoken of, and in a markedly more realistic way than the way in which this one subject has been dealt with through others.

(4)

When giving book-tests, my communicator has stated at times, through Fedá, that certain places are good to get tests from. For instance, with regard to the house of "Mr. Y" at Hampstead (*Proc.* Vol. XXXVI., Part 99, pages 239-250), Fedá said, on September 21, 1925:

It was a good place to get tests from . . . This house has quite a good condition for her, though, at any time, and she thought perhaps you had wondered why she didn't go back there more often instead of choosing other places which she hears you groaning and grumbling at inwardly.

On January 26, 1926,¹ Fedá said, of a room in this house:

Its got a kind feeling, like a nice—you know—like a room that's like a nice fat kind aunt. (Aunt?) Yes.

¹ See also S.P.R. *Jour.*, Vol. XXIV., p. 4.

“Well,” Dora says, “It’s got a lived in feeling, a homely feeling.” . . . She says it has given her a good condition before when she’s tried. Mr. Bill! She says it isn’t the rooms themselves, you know, its the people who’ve had the rooms, that make it easy, or difficult for her.

With this thought in mind, I have studied my book-tests to see if certain places do seem to be better than others with regard to obtaining successful tests, and I find that there is ample evidence of the correctness of the statement. From some houses the book-tests are nearly always successful, from others nearly always failures, or so confused as to be useless for evidence.

With regard to the reason for this, I have no suggestion to make. I am hoping that someone else may be able to find a clue. My best series of book-tests have been taken from the house just mentioned. The people are not Spiritualists, and were but mildly interested in the subject of *Psychical Research* when I tried to tell them something about it. I knew little of the house—had only once been to it when the first series of tests was given, and Mr. and Mrs. Y. do not know Mrs. Leonard. They were, however, *very fond of my wife* in life. My next best series of book-tests—with perhaps one exception from my own house—have been from a house into which I have never entered. The verification was kindly done for me by an “S.P.R.” official. I have only met the lady who lives in this house once or twice; but, in this case I understand that she has herself had a few “Leonard” sittings. My communicator claims to have met her husband, who has passed from this life, and to have gone with him to get the tests. Other book-tests of mine, from a house which at the time I knew fairly well, and whose occupant was a regular sitter with Mrs. Leonard, were mainly failures. The average at my own vicarage is pretty good, but not so good as at the two houses mentioned above, I think.

There is one more statement of my communicator that I should like to quote, this being with regard to a difficulty that she says she finds in giving “Impression”

tests; though, if correct, it must, I think, apply equally to book-tests. At a sitting with Mrs. Leonard on January 26, 1926, she said, through Fedá:

“You know I sometimes think there are more important things than I tell you, that are happening in the places where I go, but I have to tell you not only what I’ve picked up at the time, but what I can re-remember, re-remember.” There ain’t such a word, Dora! “Yes! I call it that because it explains what I mean. What I remember when I come here again.” She says, “I have to remember the information in my own condition, my own condition. Then, I have to re-remember it in this condition again,” she says, “and that’s where the difficulty is,” she says. “Not at the picking it up—not in the knowing it in my own condition—but in bringing it through again into your condition, and all our difficulties consist in that one operation.”

To test the truth of this is not easy, but I have found two rather good instances, in my book-tests, of what look like mistakes of this kind, mistakes due to failure of memory. In the one case tests were given from two different pages of a book which was said to be the fifth book *from the left* on a certain shelf: they were fairly definite tests, but appropriate sentences were found not in that book, but in a book which was the fifth book *from the right*.—One of these, however, was on the back of the page. In the other case a very definite test was given from the sixth book from the left in a certain shelf, and it was said also, “Is there anything looking like a bird near to these books? I wonder why she keep showing me a picture of a little bird.—It’s something I think you’ll notice while you’re picking out these books. The idea of a bird awful strongly.”

There was nothing appropriate on the test page from the sixth book from the left, on the shelf indicated—but there was on the sixth book from the left in the shelf above, *from which shelf a book-test had been given a few moments before*; and, in addition to this, on the back of the cover of the eleventh book from the left, on this

higher shelf, was a little bird in gilt, just over half an inch in size from tip of beak to end of tail. Assuming that these were the tests intended, the mistakes would seem to be due to lapse of memory on the part of the communicator.

(5)

One of the most interesting problems that confronts us in connection with book-tests is the answer to the question "When are they taken?" The communicators generally claim that they are prepared beforehand—sometimes a considerable time before the sitting at which they are given; but the communicators are, by the circumstances of the case, unable to prove their point; and one has often had an uncomfortable feeling, while taking down a book-test, that the medium may really be reading off the tests by direct clairvoyance as she gives them. In three of my comparatively recent sittings, however, there has been evidence that seems to corroborate the statements of the communicators, and also to show knowledge of the surroundings of the books referred to at two different periods.

On April 22, 1926, at a sitting with Mrs. Leonard, Dr. Woolley recording, an Institution was described which it was said I should shortly visit. This I identified as the Gloucester Infirmary. My wife was in her life interested in hospitals, and collected locally for the "Gloucester Royal Infirmary League."

Feda then began a book-test which she said was from my home in a room I am often in. "There are some books but I don't feel many . . . the one complete row . . . little bit higher than back of your chair." She could not say whether it was a shelf, or the top of something the books have been put on . . . "something you can open and shut near them—pull something in and out . . . not all the same size, and they don't quite match each other."

The description reminded me of books on the chest of drawers in my bedroom; and the identification was supported by Feda's later remarks about "renewing wood,"

and my "looking at the floor" near there. I now quote the full script:

FEDA. Mr. Bill, you've altered them somehow. They don't feel to her in the same order they were in before. And, Mr. Bill, do you know if somebody's took some, and put them this way. [Feda illustrates horizontally.] Instead of straight up has someone put them lying on each other, because, she says, at the end she had some difficulty in being sure how she should count. (It's not the place, Feda.) And, she says, she felt that either someone had put them that way, or that they had slipped, but there's something that makes them very much out of their regular order—not standing up quite straight. It didn't matter very much, Mr. Bill, because she's been able to count, and she was careful not to take the first two. You'll see why directly you look at them again. . . . Now the book she want you to take first is the fourth book from the left. Open it the very beginning, and you'll see there a description of, or allusion to, a place which tallies, tallies, tallies, with what she said about the Institution at the beginning of the sitting. Renewing wood, renewing wood. You've said something about renewing wood, renewing wood, just here. (Yes. I have.) Wait a minute! What have you been looking at the floor for? Dora couldn't see what you were doing, but do you remember looking at the floor, or something very low down at the floor? (Yes.) 'Cos that's what she felt you were doing. . . .

On my return from London, on Saturday, April 24, 1926—two days before my visit to the Royal Infirmary—I, at once, asked my house-keeper to go with me to my bedroom to witness the position of certain books on the chest of drawers in that room. This she did. I found the books, just as I had left them, all standing upright. On asking Mrs. Jones if she had moved any of the books during my absence, she said "No"—but on Tuesday, April 20, the day after I left home, she had cleaned out the room, and soon after she began to do so *the books at the left-hand end had slipped down on top of each other.*

She said that as I had told her on no account to move any books during my absence, she had left them as they were all the morning, while she had lunch, and till she had finished the room in the afternoon, when she had pushed them up again into their original upright position. Mrs. Jones is very vague about time, but, so far as I can gather, the books were down *from about 9.30 a.m. till between 3.0 and 4 p.m.* on the same day.

On that day I had had another sitting with Mrs. Leonard in the afternoon.

In the centre of the chest of drawers is a work-basket of my wife's. To the left of this are the four books which slipped down. To the right of the work-basket are seven books. The fourth of these seven books, counting from the left, was *Dear Enemy*, by Jean Webster (Hodder & Stoughton). This was another of my wife's books, and, I think, rather a favourite of hers. I read it about seven years ago, and also most of the other books here. In the early pages of this book a description of an Institution is given corresponding at various points with the general appearance of the Gloucester Infirmary, to which allusion had apparently been made earlier in the sitting.

The last point about "renewing wood" is quite clear. Shortly before leaving home, I found that wood-worms had got into a clothes-basket, which stands in a dressing-room, five feet to the left of the chest of drawers. I examined the floor and thought I found traces of them burrowing into the planks beneath the clothes-basket. I spoke to my house-keeper about this, and she took the matter in hand while I was in town. I have, before, had similar trouble in the boards in the passage, and a vague reference was, I think, made to it through Mrs. W. Elliott in November, 1925. At my request, a neighbouring vicar—Rev. W. T. Shacklock, Rector of Preston—came to my house on May 3, and questioned my house-keeper about the books that slipped. His certificate, showing the correctness of the details I have given about this, is in the hands of the Editor of *Proceedings*.

My second case of a book-test containing evidence as to when it was taken occurred at a sitting with Mrs.

Leonard on September 20, 1926. The tests from the book I need not give as, although appropriate sentences were found in the places indicated, they were not especially striking. For the sake of brevity, I am also cutting out all material that is not essential to the understanding of the case.

FEDA. Mr. Bill has got a book not on a shelf at all? Oh dear! Where has he got it! . . . She keep on saying "New book, new book." Then "not read properly yet." She says . . . "I don't know whether you've read any of it . . . but it's a book that's in your possession, and you may know something, or have read something of it. I don't think you've read much, and you may have read nothing, but I want to show you I know something about it." . . . (Where is the book?) Not in any shelves at home. She feels it's different—by itself. Has it been taken away from others, and been put by itself? . . . It's been carried recently, she says, like lifting in the hand . . . I don't think she knows where it is this minute, but you're going to get hold of it, and read it soon. "In a sense," she says, "I've got to say it's yours now, though I don't think you've read it," she says. Not near other books, and *I don't think she knows the spot it's in at the minute.* (That's lively!) . . . He [the sitter] says it's very lively! You're going to hold this book in your hand, she is putting it in your hand, *as if it will be put in your hands at once.* (Can you answer a question? Is it the Library book at home I haven't read, or is it the Library book I've taken out to-day?) . . . It's the first one—not the second—it is the first . . .

This book is given as a "new book" that had "been taken away from others," and "been put by itself." I had bought no new books of late, but on—I think—Wednesday, September 1, that is four or five days before leaving home for my summer holiday, which I was still enjoying—I had changed my Library books at "Boots" in Gloucester, and brought home two books. They were both "A" Class—that is newly published books. One of these I had read before leaving home—the other I had

not. This latter book seemed to be indicated. It was *The Secret of the Ashes* by Alfred Ornstien (Hutchinson & Co., Ltd.). I may have opened the book and read a page or so—not more. I am not sure of this. When I read the book after my return from London nothing seemed familiar except the name “Malcolm” on page one. This book I lent to a friend—I think the day after I got it. Thursday, September 2. He returned it on Sunday night, September 5, while I was preparing for my early departure next morning. The book was probably put on a table in my dining-room then.

On my return home on September 25th, I looked for the book, and could not find it. On asking my house-keeper if she had seen it, she said that on Tuesday, September 7—the day after my departure—the friend mentioned above had called to make some repairs to my wireless set that he had promised to make, and had gone off with two books. She did not know what they were. I went across to his house, therefore, and asked if he had borrowed a Library book of mine, and he replied that while looking at my wireless set he had seen this book near it which he had returned before, and had taken it for his wife to finish. He had only taken one book, and he gave it back to me then.

If I interpret the evidence rightly, the communicator took the test while the book was in my house before I left home—that is at least fourteen days before the sitting. She went back to refresh her memory by verifying it before the sitting, as she would seem to have also done with the former test, and found that the book was gone.

My last case, of the same kind, was given at a sitting with Mrs. Leonard, three days later, on September 23, 1926. The tests were from books on the chest of drawers in my bedroom again. After describing the place Feda said:

She doesn't suppose that you would have such a thing on the shelf, couldn't have, and yet it was while she was standing by it that she felt it, Mr. Bill, very strongly—A bowl, bowl, bowl. . . . She didn't see it, Mr. Bill, but she got the idea “bowl” strongly. She thinks

that you'll see what she means directly you look at it—
bowl, bowl.

Feda then gave the tests.

At the time of the sitting I could think of nothing like a bowl that would be likely to be near the chest of drawers. On questioning my house-keeper, however, she said that after I had left home she found that I had left a large breakfast-cup full of water on the dressing table which is just over a foot to the right of the chest of drawers. It was, probably, where she found it from late on Sunday evening, September 5, or early on Monday morning, September 6, till about 11.30 a.m. of the latter day. The weak point, in this test, as fixing the time when this book-test was taken, is, of course, that the presence of the breakfast-cup must, presumably, have been known to my subconscious mind—which may have influenced the sitting. On the other hand, it falls in line with the other two tests, and may well be from the same source.

(6)

The question of the influence, on sittings, exercised by the note-taker should be worth studying. Frequent change of note-takers is detrimental to any series of sittings—but that is obvious. What is less easy to learn is the kind of note-taker with whom the best results may be obtained. For a suggestion as to this I am indebted to Mrs. Leonard. I had written to her in September, 1924, with regard to my next sitting, and said that I was bringing my usual note-taker Mrs. Leonard, in reply, said, "Am so glad you will be able to bring . . . on Nov. 19. She brings a good condition. People who have the gift of *accuracy* are always helpful in a sitting. I would rather have a sceptical accurately-minded sitter than a careless-minded one who was credulous. The first would be the EASIER. That's why most of the S.P.R. people are such good sitters, I suppose." I have obtained Mrs. Leonard's permission to quote the above. With this in mind, I have examined my past

“Leonard” sittings. A large number of these have been recorded by Mrs. Dingwall who has most kindly given much time to helping me in this way; but, at one time and another, nine people have taken notes for me at these sittings. I find that Mrs. Leonard’s suggestion seems to be justified by a study of the Scripts—so far as they go. The sittings recorded by Mrs. Dingwall, Dr. Woolley (who has recently helped me in this way at two sittings) and Mrs. Savy (one) show a higher percentage of accuracy in tests—so far as I can gather—than do most of the others. Mrs. Savy is foreign correspondent and typist to a member of a City firm, and is certainly gifted with accuracy; she is not a spiritualist. With regard to sittings with other mediums, it does not seem possible to come to any definite decision, as to the influence exercised on them by the note-taker, as the quality of the sittings is more variable. According to Fedá, it is not wise to act as note-taker, if one wishes to have good sittings oneself. This belief of hers is not easy to test, but it is, I think, worth noting. At a sitting of mine on January 25, 1927, Fedá remarked:

I don’t get such good sittings for people who are note-takers. I do for a time, and then something wears out—like boots. . . . It’s something in her brain—in Gladys’ brain. Something, you know, that I can’t quite separate; and when I get back to a note-taker, I get something in her brain that keeps jumping over—back to the sitting that he used to take notes for. . . . *She* wouldn’t believe it made any difference for a long time; but, Mr. Bill, using anyone’s brain for a long time is like a bicycle—you’ve got to steer him. It’s just as if it’s fastened to something to do with the sitting, and it gets pulled over the wrong way.

REVIEW.

The Case of Patience Worth: A Critical Study of Certain Unusual Phenomena. By WALTER FRANKLIN PRINCE. Boston Society for Psychic Research. Boston, 1927. Pp. 509.

To students of Psychological Research the case of "Patience Worth" will not be entirely unfamiliar. The first accounts of it, by Mr. C. S. Yost, a St. Louis journalist, appeared in Mr. Henry Holt's *Unpopular Review* so far back as 1915, and in 1916 appeared his *Patience Worth: a Psychic Mystery*, while a number of her tales and selections from her poems have also been published by the Patience Worth Publishing Co. and in the *Patience Worth Magazine*, which existed for a time. But Dr. Walter Prince has produced the first comprehensive study by an expert hand of what is certainly one of the most remarkable and interesting cases of automatic writing hitherto recorded.

The story runs as follows. In the summer of 1913 Mrs. Pearl Lenore Curran was induced by her friend Mrs. Hutchings to join her in experimenting with a ouija board, and almost at once communications came from "Patience Worth," who professed to have been an English girl, born in Dorset and killed by Indians in America in 1694 (or 1649), and who wrote in an archaic and very distinctive and pungent English style, utterly different from the colloquial American of the Middle West, which was, it seems, the only language normally known to Mrs. Curran. For Mrs. Curran had left school at the age of fourteen, and never studied or manifested any interest or aptitude for literature. "Patience," on the other hand, could write in a variety of styles, poetic, aphoristic, rustic, narrative, ancient and modern, without giving herself away in any glaring way, and while always giving the impression of a very vivid personality. She improvises poems on any suggested subject on request, and dictates her tales as fast as they can be recorded. Her original mode of communication through a ouija board has long been discarded, and her messages

are now spoken by Mrs. Curran, who simultaneously sees pictorial imagery representing their contents. It is, however, admitted that this method sometimes leads to interference by Mrs. Curran's consciousness with the automatism.

There is nothing then in their *mode of production* that renders the "Patience Worth" messages remarkable. Their claims rest entirely on their *contents*, which seem very definitely to transcend the powers of Mrs. Curran's mind. That this is really the case Dr. Prince seems, pretty completely, to establish, by printing an autobiography and a paper by Mrs. Curran, and by the testimonies of a number of witnesses who knew her before she became an automatist. He also cross-examined her as to her general and historical knowledge, and found depths of ignorance compatible enough with her education, but not with the extensive and peculiar knowledge displayed in "Patience's" historical romances. For example, she supposed that Henry VIII. had had his head cut off (as no doubt he deserved), thought that Daniel Webster "made the dictionary," knew nothing about Andrew Jackson, and did not think she had ever read a chapter of the Bible through (p. 18). Her own life, moreover, had been confined to the Middle West. She had never seen the sea, and had never been east or north of Chicago nor west or south of Fort Worth, Texas, when "Patience Worth" arrived.

In spite of these limitations she has somehow contrived to produce a literary output estimated at 3,000,000 words, which, though varying with the subject, was all written in unexceptionable *English* English, and carried through consistently. It is certainly impressive to be told (pp. 359-60) that one of her tales, *Telka*, extending to 60-70,000 words, exhibits a vocabulary "as to 90 per cent. of Anglo-Saxon origin," and contains "no word of later entry into the language than 1600," except "amuck" (which is first recorded in the second half of the seventeenth century), and no word wrongly formed among those which are *not* on record. When we are told further that the Authorized Version has only 77 per cent. of Anglo-Saxon, and that it is necessary to go back to Layamon (1205) to equal Patience Worth's percentage, we realize that we are face to face with what may fairly be called a philological miracle.

The literary value of Patience Worth's writings is not so susceptible of exact calculation, and opinions are more likely to differ; still, not only Dr. Prince but other good judges

have not hesitated to use the word "genius" in describing it. I am not sure that I should like to go so far; but what writer need be ashamed of bits of proverbial philosophy like "beat the hound and lose the hare," "it taketh a wise man to be a good fool," "a basting but toughens an old goose," "nimble words are not nimble wits," "wisdom patches the seat of learning," and "give me not wisdom enough to understand the universe but folly enough to tolerate it"?

Such being the problem presented by the case of "Patience Worth," what shall be said of its solution? There are obviously three hypotheses to be considered, in the way of each of which the case puts specific obstacles. (1) The spirit-possession theory is undoubtedly the one most immediately suggested; but even those most free from prejudice against it may well feel that this case goes considerably further than any that has so far been recorded, and seems too good to be true. Never before has a "spirit" found such complete and unobstructed expression through a "medium"; never before has a "spirit" given such convincing proofs of the reality of progress in the spirit-world, as those which have turned "Patience Worth" from an illiterate servant girl of the seventeenth century into the literary character of the twentieth. If she is indeed a spirit she must be congratulated on her success in surmounting difficulties which have baffled many more pretentious communicators.

(2) The next alternative is to credit "Patience Worth" to the subconsciousness of Mrs. Curran, and to regard her as a secondary personality, in spite of the present lack of direct evidence in support of this attribution. This hypothesis would not seem quite so fantastic if psychologists had been more careful to record and emphasize the intellectual performances of which the subconscious appears to be capable. It may be objected that "Patience Worth" goes definitely beyond anything on record; still, the composition of *Kubla Khan* and *Jekyll and Hyde*, and the discovery of "Verner's Law," were no mean achievements. And on the principle of *omne ignotum pro magnifico* it may be possible so to extend the powers of the unconscious as to cover the case of "Patience Worth."

(3) Once started on the path of hypothetical extensions of personality some philosophers are loth to stop till they have reached the Absolute. We must, therefore, be prepared for suggestions that the "Patience Worth" literature is an authentic revelation

of the Absolute, or perhaps has somehow trickled through from some "cosmic reservoir" which has pooled the literary efforts of the ages. In its second form this theory manifestly overlooks the problem of *selection*; in its first, it involves the further difficulty that "Patience Worth" is a revelation of a very much more humorous Absolute than its philosophers have ever led us to expect. If the reply to this be that all finite personality must in any case be a selection from the Absolute, we must retort that it proves too much, and that if "Patience Worth" be a selection from the Absolute, so is every one else, and that therefore, so far as this argument goes, she is as good a "spirit" as any!

What, then, shall we do? I suppose that at present it is still *safer* to credit "Patience Worth" to the unconscious and to class her, officially, as Mrs. Curran's "secondary self." But it is impossible to be comfortable about this theory, and it should certainly not be held fanatically. And, personally, I am quite willing to subscribe to Dr. Prince's conclusion that "*either our concept of what we call the subconscious must be radically altered, so as to include potencies of which we hitherto have had no knowledge, or else some cause operating through but not originating in the subconsciousness of Mrs. Curran must be acknowledged.*" The general impression of the case on my mind is to deepen the conviction that orthodox psychology and orthodox philosophy are both very far from having plumbed the depths of the soul, and, that it is unreasonable to require an open-minded man to endorse their prejudices.

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