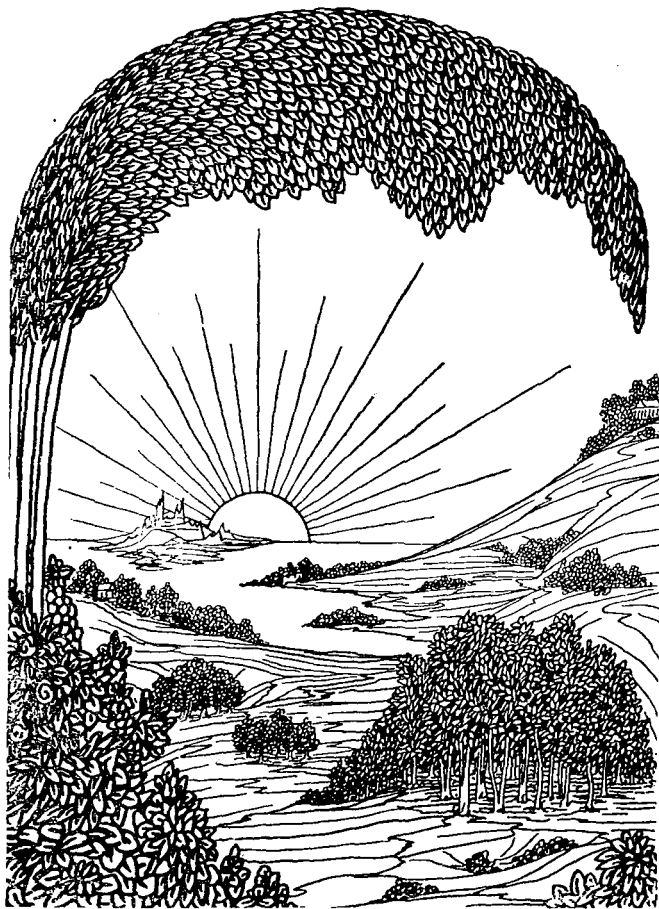


The Annals of Psychical Science

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FIFTH YEAR.

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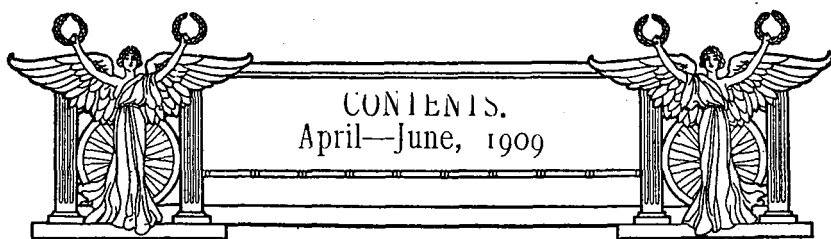
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* We are indebted to the generosity of the Editor of *The Christian Commonwealth* for permission to reproduce the portrait of the Rev. Mr. Campbell, published in this issue of THE ANNALS.

The Christian Commonwealth contains every week a sermon by Mr. Campbell, and his answers to correspondents—(the short article by Mr. Campbell, published in this issue, recently formed the subject of correspondence in *The Christian Commonwealth*),—and a great deal of other matter of interest to broad-minded people. We heartily recommend it to our readers.

The Christian Commonwealth is published every Wednesday, price one penny.

EDITORIAL NOTICE.

[All manuscripts and Editorial Communications should be addressed to the Editor, at 1 Voltastrasse, Zurich, Switzerland.]

IN accordance with the unanimously expressed desire of our subscribers—(only five out of all our subscribers voting for the continuance of *THE ANNALS* as a *monthly* as heretofore, all others desiring the journal to develop into a *Quarterly Review*)—*THE ANNALS* has now become a *Quarterly* publication. This change will allow *THE ANNALS* to become not only, as in the past, a Review devoted to the registering of authentic psychical phenomena as such occur, but also a Review consecrated to a deeper discussion of hypotheses and problems bearing relation to psychical research.

We hope the new *Quarterly* periodical will, in time, succeed in winning the approbation and support of those of our readers who might have preferred to see *THE ANNALS* continue as a *Monthly Journal*. For they will find that, on the one hand, none of the former repertory, so to speak, will in any way disappear; whilst, on the other hand, it will not perhaps be disagreeable to them to find so many more articles consecrated to establishing the *rapports* between the facts.

As in the past, *THE ANNALS* undertakes to give serious consideration to all communications which may be forwarded by readers; and again we beg them to bring to our knowledge all facts which possess an interest for psychical research.

"The Annals of 'Psychical Science'" inaugurates the Publication of special books.

The great development which psychical research has taken since the foundation of *THE ANNALS*, five years ago, makes it extremely difficult for even the largest Periodicals to follow, sufficiently closely, the evolution and progress of the movement in its widest significance.

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The integration of the work of the Review with the volume has become necessary. In recognition of this fact *THE ANNALS* will, this month, inaugurate the first collection of books to be published in English, exclusively devoted to psychological and metapsychical research.

Books by English writers will appear side by side with those by foreign writers, including members of our Committee.

We will also publish the best volumes in foreign collections dedicated to these researches. Among these collections we would to-day draw the special attention of our readers to the *Bibliothèque de Psychologie expérimentale et de Métapsychie* published in Paris under the direction of Dr. Raymond Meunier (Chef des Travaux au Laboratoire de Psychologie Pathologique, Paris).

We have secured the exclusive rights for publication in the English language of this collection, which already counts twenty-four volumes published or in preparation. The first volume of this rich collection: *SPIRITISM AND INSANITY*, by Dr. Marcel Viollet (*Physician to the Lunatic Asylums at Paris*), has now appeared. The following will shortly appear:

The Psychic Evolution of Children. By Dr. Henri Bouquet.

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At the same time, we have just published a remarkable volume of Automatic Writing: *The Result of an Experiment*, a review of which appears in the current issue of *THE ANNALS*.

At the request of a large number of our readers we are also publishing, in a separate volume, under the title of *New Experiments in Lucidity*, the *Memoir* by Professor Richet which appeared in our January issue.

We also publish an original essay: *Hindu Magic*; by Hereward Carrington.

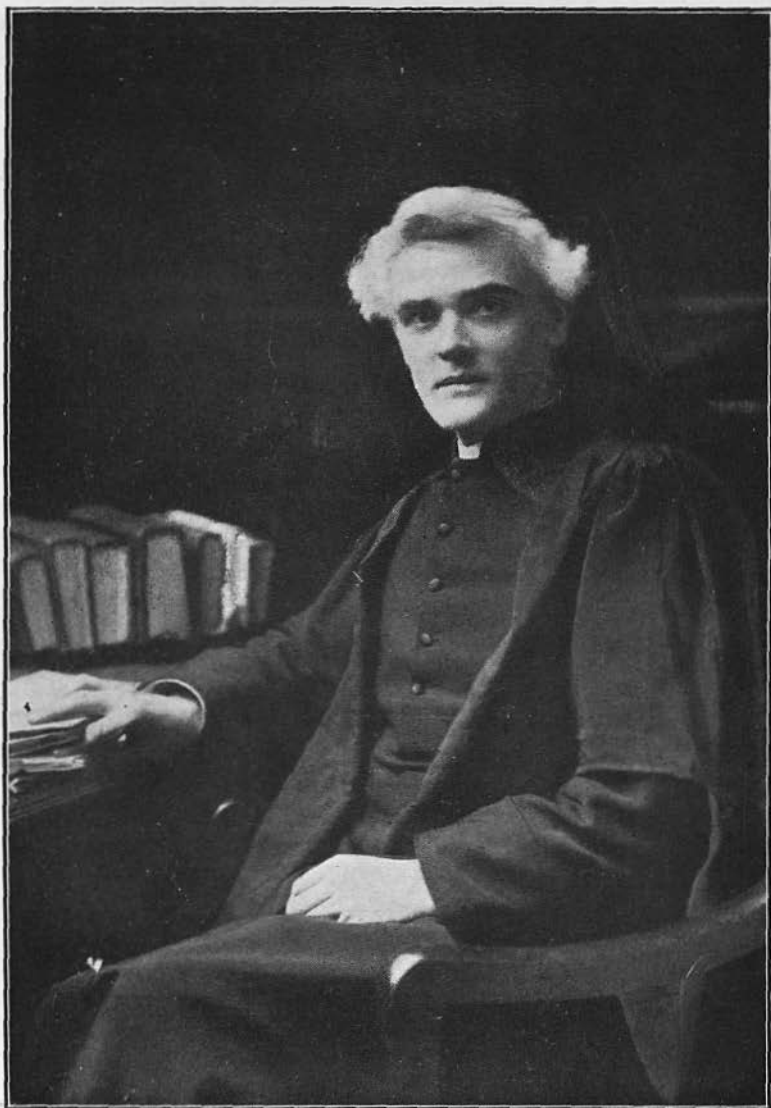
We hope our readers will appreciate this new effort of *THE ANNALS* to help forward the progressive movement in psychical research.

LAURA I. FINCH, Editor,
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THE ANNALS OF PSYCHICAL SCIENCE

FIFTH YEAR. VOLUME VIII. NUMBER 50.



"THE ONE FAR-OFF DIVINE EVENT."

By THE REV. R. J. CAMPBELL, M.A.

I AM asked what evidence we really possess that individualised consciousness survives the dissolution of the body, and what, in the long run, may we suppose will be the end of things when humanity as a whole has reached the highest point of development possible to it on the earth plane.

These two questions have a bearing on each other, though at first sight it hardly seems so, and the second has more than a merely speculative interest.

The word "evidence" is rather loosely used by most of us. Anything is evidence which conveys conviction to the mind in search of truth, and what is evidence to one man might therefore not be wholly satisfactory to another. What is commonly called scientific proof is on precisely this footing. Scientific proof is only an induction from an indeterminate number of observations and experiences, on which general agreement may be reached, but it by

no means follows that the evidence for any particular conclusion would satisfy all scientific minds. When we come to the question of the survival of individual consciousness after death we can say no more than that the evidence which would satisfy the ordinary religious mind might fail with one uninformed by the religious temperament; nevertheless, the lack may be in the latter rather than the former. The plane of spiritual experience is real, and is felt by most to be higher than the purely intellectual, and it is on the plane of spiritual experience that certitude regarding the immortality of the soul has hitherto generally been attained. Evidence that would carry conviction by the methods acceptable to the scientific mind would, of course, have to be on the lower plane. I quite admit that such evidence might be of great value as a reinforcement to spirituality, but it could never be a substitute for it, or take precedence of it. Still, I think it not improbable that scientific psychic investigators will before very long manage to prove to the satisfaction of the average man the existence of discarnate consciousness. If so, I shall rejoice, because I believe the general effect of such a demonstration would be good; but even so, I would rather rely on the instinctive perceptions of the highest order of spiritual experience.

As to the second question, I think Christendom will have to rediscover and give a wider range to the mystic eschatology of the New Testament, wherein, as for example in the last two chapters of Revelation, we are assured that the material world will, when the time is ripe, be absorbed and transformed by the spiritual. The primitive Christians expected this consummation too soon, but they were always thinking about it, and believed that the dead were also waiting for it in a state of probation—or “a sleep,” as Paul calls it—and that all the redeemed would enter upon it together. Surely they were right. Humanity is progressing towards some great end, an end higher than the perfecting of separate individualities. One generation goes on where another leaves off, and unfolds the divine idea a little more fully. Some day, we may hope, this idea will be

realised in a human society as nearly perfect as the limitations of earth permit. We may reasonably hold that those generations which have passed on have not stood still either, and are still concerned with the work of evolving divine humanity—a mighty Whole, one with and in the glorified Christ. "Then cometh the end." All illusions, all sense of separateness will disappear; the material will make way for the spiritual, the phenomenal for the real, and the universe of universes, visible and invisible, attain to perfect conscious oneness in the eternal life of God. This is the New Testament view of the matter seen in the larger perspective of our present-day knowledge of the vastness of the universal order.

The assertions made in Acts ix. 11, can be paralleled from things which are taking place at our own doors, and occasionally in our own lives.

Note what they are:—Saul of Tarsus, blinded and alone, is praying earnestly for guidance and help. A Christian named Ananias is impressed to go to his aid, and does so, though reluctantly, because of his feeling that the fierce persecutor is an unlikely subject for conversion. But he goes, and finds that his going is an answer to prayer. I believe it, for the simple reason that I am constantly coming across the same thing, or the operation of the same kind of force, even in connection with the City Temple itself.

The other day a Durham miner wrote to tell me that from time to time, when he has been in special need of guidance on some particular subject, he has found that subject preached upon from the City Temple pulpit. He is, I may remark, in his own way a preacher himself, for it seems he holds long and earnest discussions with his mates down in the coal mine on the highest themes—a very worthy and useful kind of ministry to exercise. But so often has he had his need met in the discussion of questions from the City Temple pulpit which he had neither time nor opportunity to think out for himself, that he believes the result must be due to something more than mere coincidence, and I have no doubt he is quite right. His theory of the matter is that minds spiritually *en*

rapport may influence each other even unconsciously, like the separate receiving stations of Mr. Marconi's wireless telegraphy apparatus.

Quite true, but there is more in it even than that; there is the mind behind all, and the divine love that vibrates between soul and soul in response to the call of human need, like the ether that carries the electric force from point to point in the visible universe. I see from the list of injured in connection with the terrible mining disaster of a few days ago in the Durham district, that there is a possibility that my interesting correspondent has been killed; if so, perhaps he knows more now of the ways of God with men than I could ever tell him. Death is no calamity to those whom it calls higher, but only to those who mourn their loss, and even that would be turned into joy if we could but know how things really are in the great beyond.

I have received a crop of testimonies illustrative of the operation of the same kind of force. One is from a poor cripple who has been bedridden for many years, and sometimes, as we might expect, feels lonely and sad at being cut off from the world's activities and varied interests. But this very fact throws this sufferer back upon prayer, and very often the prayer has been like that of the Durham miner with much the same result. It does not follow that the answer need have come through the word of one particular preacher, but according to this testimony it generally does.

I have been finding out increasingly of late that the City Temple has an Invisible Congregation, a congregation that never enters its walls and has never looked upon our faces, but which, like the poor cripple I have just mentioned, counts itself as belonging to us and joining in our prayers. It is a helpful fact, and, if my voice could reach to all these scattered sympathisers, I would like to tell them that we know it and that spiritual communion is a fact independent of place and circumstance. If we help them it is equally true that they help us.

I could go on multiplying examples from cases nearer home,

but it would take too much time, and is unnecessary. I will content myself with saying that the action and reaction of preacher and people in the City Temple Church, of prayer and sermon, is often impressive and sometimes even startling in the evidence it affords that we are being watched over and guided from the world unseen.

I am frequently asked by strangers whether I think the extempore prayer of a preacher is of much use ; after all, they sometimes say, it is only the prayer of one man, offered according to his own conception of the needs of those before him, but not necessarily representing them in any high degree. They are quite mistaken in this supposition. When public prayer is really worthy to be called prayer it is not only one man who prays but many. Have you never felt that ? I know you have, and you would know it better if you knew all that I know. Again and again people have come hopeless and despairing, and been arrested by something in the very atmosphere and which finds its way into the prayer offered in the name of all to God. The phrases, as they fall from the preacher's lips, are the cry of these burdened hearts, expressed exactly as they wish, and with a force behind them that they do not feel when praying alone. They tell me that somehow they are helped by this very fact, and by the consciousness that they have been mysteriously understood by someone somewhere.

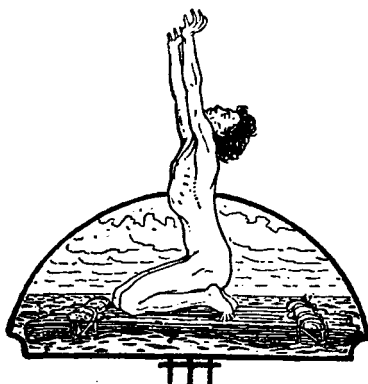
We know who the Someone is, and we know how He acts in such cases. God gives us to help each other by the joining of sympathy and holy desire ; our concentration of appeal is His opportunity. The prayer of one becomes the prayer of all ; the desires that well up into the consciousness of the speaker are just those which are seeking expression in the silent hearts before him ; they are not his but theirs, or only his because theirs. I have learned to rely upon it myself with ever-increasing confidence. Many a time I have come to the City Temple not feeling physically very fit to preach, though I say nothing about it ; but I never mind much, for I know what the others are doing ; it does not all depend upon me. Pardon me this personal word, but it has some value as

illustrating my point. No one who knew me when I first came to London ever believed that it would be possible for me to go on year after year, and week by week, without a break and without physical collapse. My then medical advisers have since confessed that they thought it meant death or withdrawal from the task.

It has meant neither—nor is there any immediate prospect that it will—and I know why. No one on earth could convince me that the fact has had nothing to do with the spiritual atmosphere in which the work is done. You see I know the difference. One is at home in the midst of those whose desire it is that God will bless the spoken word and give it power. It is never quite the same anywhere else. I have often said that I know when I am going up the pulpit stairs in any strange building what the mood of the congregation is, and I do not think I am ever mistaken. If they only knew it, it is the congregation who preach the sermon, or rather it is their call upon the eternal Spirit that gives the Spirit expression in our common heart and mind.

There is a general law to which to refer all this, and we can easily carry its operations farther still. In the depths of our being humanity is one and indivisible, and what affects each must in some degree affect all. Behind and beneath all that we are is the infinitude of Him “in Whom we live and move and have our being.”

R. J. CAMPBELL.





HAUNTED HOUSES.

By PROF. CESARE LOMBROSO.

AN important contribution to the solution of the problem of the post-mortem activity of the deceased is afforded by haunted houses.

The tradition of these houses is so ancient and well-established that in all languages words are found to denote them: in German *spuken*, in English *haunted*, in French *maisons hantées*, in Italian *case spiritate* or *infestate*, and other terms in the various local dialects. Their reality is also proved by many judgments of legal tribunals.

Towards the end of December, 1867, at Via Ghibellina 14, Florence, there began to be heard underground noises and sudden blows on the table around which the family was assembled; household goods came tumbling out of the cupboards; stones fell; an invisible hand grasped the arms of the inmates, some of whom saw phantasms wearing large hats like those of the Brothers of Mercy. The tenant brought a suit against the landlord for compensation for damages, and the Court accepted the plaint on the facts being proved.

In a house owned by the Baroness Laura Englen at 7, Largo S. Carlo, Naples, occupied by the Duchess of Castelpoto and her family, there occurred strange periodical manifestations, which increased and afterwards decreased in intensity. At first there were raps and strange noises, which grew louder in the evening and at night. Next came displacements of furniture, sometimes mak-

ing such a noise as to attract the attention of the tenants on the floors beneath. On one occasion steps were heard, and there was seen at the door of the room a phantasm which threw a key. The tenants left the house at night, and on returning found the doors completely blocked up with furniture. In consequence of this they demanded and obtained by legal process the cancelling of the lease. (F. Zingaropoli, *Una casa infestata dagli spiriti*, Naples, 1907.)

The ancient laws had special provisions relating to cases of this description (Digesto, *Tit. II., Legge 27*), as is still the case in Spain (Porzia and Covarruvio, *Variorum resol. C. 6*). And these provisions continued in force even after 1789 (Troplong, *Delle Perm. e Locaz.*—Code of Naples, 1802.).

Dalloz wrote: "The question has been largely discussed whether the appearance of spectres in a house constitutes a fault for which the landlord is responsible to the tenant. The majority of authors have pronounced in the affirmative, and held that the tenant had the right to demand the annulment of the contract."

MEDIUMISTIC HOUSES.

It seems to me that "haunted" houses should be divided into two great groups: those in which the manifestations occur for a definite period, usually brief, and in which the influence of a medium can nearly always be traced, and these might be called "mediumistic houses"; and those in which the phenomena are lasting, and in which all mediumistic influence appears to be excluded. Out of ten "haunted" houses which I have visited, I found four of the former class. In one there were sprinklings of water, continual movements of bells, even after the wires were cut, a lady pulled up from the ground by her hair, movements of kitchen articles, of furniture and hats from one place to another, even after they had been fixed by means of nails. The influence came from a hysterical girl; when she married and went to live in another city the phenomena ceased, after having lasted for two years (ANNALS OF PSYCHICAL SCIENCE, June, 1906).

In another house, the home of working people, strange things

occurred after midnight ; sheets thrown about, raps which sounded like the discharge of cannon, opening of doors and windows ; and this began suddenly, after the family had taken in a girl afflicted with hysterical convulsions. When she was sent away, by my advice, the phenomena ceased, after lasting a little over a fortnight.

In a small chamber on the fourth floor, occupied by a poor type-setter with a numerous family, there sounded on the wall against the children's bed terrific raps like a cannonade, which began at midnight and only ceased at dawn, terrifying all the tenants. The investigations and searches made by the police excluded all action on the part of the living. Being questioned by means of a sitting for raps, the spirit who was supposed to be the cause of these noises replied several times, giving name, surname and profession, all of which were found to be false ; he declared that he wished to be revenged upon the owner of the house, whereas at the time when the spirit asserted that he died the house was not in existence ; there was, however, in the house, an unconscious medium, a boy of eight years. When he was sent away from the house the noises ceased ; when he was put to bed in the house they recommenced ; they grew feebler when he was ill (ANNALS, June, 1906).

In a dairy at Turin similar noises, automatic movements, etc., were occasioned by a very young medium of five or six years, who was a son and grandson of other mediums ; but they only lasted for eighteen days.

* * *

In other cases the influence of a medium is less certain. Here are some examples :

On November 16th, in a small inn kept by a man named Fumero, at 6, Via Bava, Turin, there began to be heard by day, and more especially at night, a series of strange noises. On investigating the cause it was found that bottles, empty and full, were broken in the cellar, after being thrown to the ground from the shelves ; often they came down to the floor and rolled against the closed door, so as to make it difficult to open. In the bedroom on the upper floor, which communicated by a staircase with the en-

trance to the parlour of the tavern, clothes were crumpled up, and some of them came down the staircase into the room beneath ; two chairs were broken by falling ; copper objects hung on the wall fell to the ground and slid a long way across the floor ; sometimes they were broken. A bystander placed his hat on the bed in the upper room ; it disappeared, and was found in the dirt in the yard beneath.

Careful search was made for a possible cause for these events, but none could be found ; the police and the priest were applied to in vain ; when the priest began his ministrations a large flask full of wine broke at his very feet. A vase of flowers, which had been brought into the tavern, came down from a shelf over the door, where it had been placed, on to a table, without being broken. Two bottles of liqueur, which was being distilled, broke in full daylight. Five or six times, even in the presence of the police, a hand ladder which was leaning against the wall, in the parlour, fell slowly to the ground, but without striking anyone. A rifle crossed the room and was found on the floor at the opposite corner ; two bottles came down from above with some force, without breaking, and struck a porter on the elbow, causing a slight bruise.

A crowd gathered, and the police, taking notice of the matter, gave Fumero to understand that they suspected him of trickery, so the poor fellow resolved to suffer in silence, and even gave out that everything had ceased after an imaginary visit from myself, so as to hush the matter up. I studied the case with great attention.

I examined the place minutely. The rooms were small, with a staircase leading to a bedroom above, and there was a deep cellar beneath, reached by a long staircase and passage. I was warned that it had been noticed that as soon as anyone entered the cellar the bottles broke. I entered first in the dark, and heard glass breaking and bottles rolling about my feet ; then I lighted up the place. The bottles were ranged on five shelves, one above another ; in the middle was a rough table, on which I had six lighted candles placed, supposing that the spiritistic phenomena would cease in the full light. Instead of this I saw at once three empty bottles, which

were standing on the floor, roll as though pushed by a hand, and break near my table. To prevent any possible fraud I examined minutely with a candle, and felt all the full bottles which stood on the shelves, to assure myself that there were neither wires nor cords which might explain their movements. After a few minutes, first two, then four, then other bottles on the second and third shelves moved and fell to the ground without violence, as though borne by the hand of some person ; and after the descent (rather than fall) six of them broke on the wet floor, and two remained intact. After a quarter of an hour three others from the last compartment fell and broke on the ground ; then, as I was leaving the cellar, I heard a bottle break on the floor ; when I left, closing the door behind me, all became quiet again.

I returned on another day. They told me that the phenomena continued more or less, adding that a little brass mill had sprung from where it was hanging on the wall, right across the room, striking against the opposite wall, and being dented by the blow, as I was able to observe. Two or three chairs were thrown about with such violence that they were broken, without striking any of those who stood by ; a table was also broken.

I asked leave to examine the persons carefully. There was a lad of 13, apparently normal ; a head waiter, also normal. The innkeeper was an old soldier full of courage, who threatened the spirits with his rifle ; from the red spots on his skin and his untimely mirth, I judged that he was given to drink. The mistress was a little woman of fifty, spare, graceful, subject to tremors, neuralgia and nocturnal hallucinations from her childhood, and had undergone an operation ; I therefore advised her husband to send her away for three days. She went to her native place on November 22nd, and while there had hallucinations of voices in the night, of movements, and of persons, which no one else saw or heard, but no movements of objects were caused. During these three days nothing happened at the tavern, but as soon as she returned the disturbances began again, at first with great force, afterwards more quietly. As before, the utensils, chairs, and bottles were displaced and broken.

Seeing this, I advised the wife to go away again, which she did (November 26th).

On the day of her departure, she was in a state of great excitement and used bad language about the pretended spirits, and she then saw all the plates and bottles that she had placed on the table roll off and fall on to the floor; in order that the family might dine, they had to get another woman to set the table, in another room, for no plate touched by her remained whole; therefore we might suspect a mediumistic influx in her.

Yet during her absence the phenomena were repeated all the same, and a pair of her own boots, which were in her bedroom, descended the staircase in full daylight, at half-past eight in the morning, passed into the main room of the tavern, through the air, and fell at the feet of two customers who were sitting at a table (November 27th). Being replaced and watched, they did not move until noon the next day, and then, while the family were at dinner, they disappeared. They were found a week later, under the bed in the same room.

A new pair of shoes, placed in the same room, and closely watched, disappeared and were not found for twenty days; they were folded as though for packing in a trunk, between the mattresses in the same room, which had been turned over two days after the shoes had disappeared, without finding them.

Seeing that the phenomena continued, the lady was recalled home, and they still kept on continuously. A bottle of aerated water, for instance, which was in the tavern, slowly travelled a distance of four or five yards, in the sight of all, in full daylight, as though it was held in a person's hand. It was carried to the door of the next room, where it fell to the ground and broke. After this it occurred to the master to send away the younger boy. After he had gone (December 7th), all the phenomena ceased, which might lead us to suspect the influence of this boy, who however was not hysterical, nor did he cause, at his next place, any accident of a spiritistic nature.

* * *

A mediumistic influence, although very disputable on account of the immense distance between the medium and the haunted house, is related in Hare's *Story of My Life* (London, G. Allen, 1900), Vol. VI., p. 365.

In 1891, a certain Mrs. Butler, who lived in Ireland with her husband, dreamed that she was in a most enchanting house, "so deliciously comfortable." This dream made a great impression on her, and the next night she again dreamed of the same house, and that she went all over it; and so for many successive nights; it grew to be quite a joke in the family.

In 1892, the Butlers decided to leave Ireland and reside in England. They went to London, and obtained various agents' lists of country houses to let; hearing of a house in Hampshire, they went to visit it. As they came to the lodge, Mrs. Butler said, "This is the gate of my house!" and when they came to the house itself she asserted that this was the one of which she had so often dreamed.

When the person in charge was about to show them over the house, Mrs. Butler said that she knew it well, with the exception of a certain door, which in fact had only been made within the last six weeks. As the house was for sale at a low figure, the Butlers immediately decided to purchase it; but when it was paid for the price had been so extraordinarily small that they feared that there must be something seriously wrong with the place, and said so to the agent who effected the sale. The agent replied that the house had a great reputation for being haunted, but that Mrs. Butler need be under no apprehension because she herself was the "ghost" that had been seen there.

This apparition was probably due, not so much to mediumistic action, as to that of her double, which, as sometimes happens with sleeping persons, went to a great distance from where the medium lay asleep, in fact to the place of which she was dreaming. This case is almost unique.

"HAUNTED" HOUSES.

In the greater number of "haunted" houses, however, there is no medium whatever, or only one who existed in years gone by. Popular legends attribute the noises, and the appearance of phantoms, often bleeding and of ferocious aspect, to scenes of violence which occurred there many years or even centuries ago, and connect them with the preservation of greater energy in those who died by violence in the prime of life, and with the tendency prevailing among them to continue in their former habits and in the places where they were buried. One of the most ancient examples is that of the temple in which Pausanias died of hunger, which was rendered useless by the noises made by his shade, until it was appeased by a psychic operator.

It is estimated that there are in England at least 150 old houses, abbeys, schools, hospitals, etc., which are "haunted," and nearly all of which have been abandoned from this cause (Ingram, *Haunted Homes of Great Britain*, 1907).

In 1800, the keeper of the Tower of London saw a bear coming out of the room in which the Crown jewels are kept, and in which Anne Boleyn was confined; the sentinel thrust at it with his bayonet, but it disappeared. Soon after, the sentinel died of fear (*ibidem*).

In 1880, a lady rented a castle in Scotland which had been uninhabited for many years; one night she awoke and saw at the foot of her bed the figure of a man without a head, dressed in the fashion of two centuries ago. She awoke her husband, who, however, saw nothing. A few days afterwards one of the inmates of the castle died; there was a story in the country that every time that the headless phantom appeared, some one in the castle was about to die. The following explanation was given of the apparition: at the time of the Civil War, a fugitive Cavalier had sought hospitality from the owner of the castle, who however betrayed him and gave him up to the opposite party by night, and he was beheaded.

In this case, at all events, there can be no influence of a medium unless perpetuated for three centuries.

Mrs. Fielden told me, writes Hare (*op. cit.*, Vol. III., p. 78), that in her girlhood her family went to the Isle of Wight and rented St. Boniface House, between Bonchurch and Ventnor. She slept in a room on the first floor with her sister ; the French governess and the other sister slept in the next room ; the English governess above. One night, when they were in bed, the door was suddenly burst open with a bang, and something rushed into the room and began to whisk about in it, making great draught and disturbance ; then the curtains of the bed were drawn aside and whisked up over their heads, and one by one all the bedclothes were dragged away from them. The two sisters jumped out of bed, and at that moment the mattress was also dragged away. They ran out and called for help. When the English governess and the servants came they found the room perfectly still and all tidied ; the bedclothes were neatly folded up in squares and laid in the three corners of the room ; the mattress was reared against the wall, and the blanket in the fireplace. They afterwards learned that the same thing had often happened to others, and that the house had the reputation of being haunted. A lady had murdered her child in that room, and she occasionally appeared, but more frequently only the noises and the movements occurred.

In the same work (Vol. V., p. 63), Hare says that Mrs. Robert Gladstone went to stay with the Maxwells at Glenlee ; in the afternoon she went to her room to rest, and soon it seemed to her as if the part of the room opposite to her was filled with mist. She thought it came from the fireplace, but there was no fire and no smoke. She looked to see if it came from the window, but all without was bright clear sunshine. Gradually the mist seemed to assume a form, till it became a grey figure watching the clock. Mrs. Gladstone fainted ; when she came to herself, the figure was gone. Being told that she was in the haunted room, she went away the next morning.

Soon afterwards Mrs. Stamford Raffles went to stay at Glenlee. It was then winter. She awoke in the night, and by the bright firelight burning in her room saw the same effect of mist,

collecting gradually and forming a leaning figure looking at the clock. The same intense cold was experienced, followed by the same unconsciousness, after a vain endeavour to awaken her husband, for her limbs seemed paralysed. The Maxwells soon afterwards gave up Glenlee.

So far the story is related by Hare. The following details were given me by the Countess of Channas, who obtained them, through Prof. Scott Elliot, from Mrs. Gladstone.

Glenlee, in Scotland, is a very lonely country house. It was inhabited, some time since, by a lady who poisoned her husband in order to marry a young officer with whom she was in love and with whom she went to live. He treated her so badly that she finally left him and went back to Glenlee, where she spent her time wandering about the passages until she grew old and died. It is her apparition that is seen there, and it is said that it was not seen for some time after a Roman Catholic tenant had had a mass said for it.

Here the phantom was certainly due to the house and to the tragic events which had occurred there, and not to the presence of mediums. The visitors called forth the apparition by entering the room, and especially by sleeping in it, not by any mediumistic gifts which they possessed. The interruption after the mass might be ascribed to an effect of suggestion on the part of the living—but, as we have seen, it did not last long.

PREMONITORY HOUSES.

Another kind of "haunted" houses consists of those which I may call "premonitory," on account of the apparition which is seen rarely and at long intervals, and always as a premonition of the death of some of the inmates. Thus we have the White Lady* of the Royal Palace at Berlin, the Brown Lady in Norfolk, the Grey Lady of Windsor. Perhaps these apparitions might be

* She appeared in 1598, eight days before the death of the Prince Elector Johann-George, and again in 1619, twenty-three days before the death of Sigismund, and so also in 1688; in 1850 she presaged the attempt against Frederick-William IV. of Prussia (*Di Vesme, Storia dello Spiritismo*, Vol. II.).

explained by the mediumistic influence possessed by many persons on the approach of death, which enables them to reveal their approaching end, even to persons at a distance, by voices, raps, or the presence of their double. The dying person would in that case be a sort of transitory medium, who arouses the spirits of deceased persons who are attached to certain houses which formerly belonged to them, and to which they are bound by long habit.

In *The Story of My Life* (Vol. III., p. 40), Hare relates that the celebrated Sir David Brewster, having gone with his daughter to pay a visit to the Stirling family at Kippenross in Scotland, was alarmed in the night by strange noises and groanings. Miss Brewster's maid had also heard similar sounds, and wished to go away at once. On going to her room in the afternoon, Miss Brewster saw at the head of the staircase a tall woman leaning against the banisters; taking her for the housekeeper, she asked her to send her maid to her. The woman did not answer but bowed her head three times, and then pointed to a door in the passage and went downstairs. Miss Brewster spoke of the circumstance to Mrs. Stirling, who was apprehensive as to what the apparition might presage. The room to which the apparition pointed was that of Major Wedderburn and his wife; before the end of the year they were both killed in the Indian Mutiny. There was a legend attached to the house, that the person indicated by the phantom would die within the year.

At Berry Pomeroy Castle the wife of the butler was ill; Dr. Farquhar visited her, found that the illness was slight, and asked the husband who the richly-dressed lady was whom he had met in the ante-chamber. The man was greatly alarmed, knowing that for a century or more that vision had preceded the death of someone in the family; and the same night his wife died.

"HAUNTED" HOUSES WITHOUT MEDIUMS.

In other houses we do not find even this appearance of mediumship.

Solovovo (*Annales des Sciences Psychiques*, 1899, p. 173) mentions a house in Russia, inhabited by two modest patriarchal families, Kupreyanoff and Nazaroff. The latter was accustomed to buy, in January and February, for the whole year, thick logs of wood, which were stored by ranging them along the wall of the granary, to a height of twenty-one feet. One evening, at ten o'clock, the family heard a great noise in this granary. On bringing a lantern and three candles into the storehouse they saw a log come, not from the top but from the middle of the pile, and fall to the ground about a yard away, and this continued for forty minutes, during which twenty-seven logs were thus thrown out. The curious thing was that the spaces left by the logs thrown out remained vacant, and were not filled by other logs, and, moreover, the next day it was found that the mass of logs was compact, without any void. The logs were not thrown from one point only, but from many, and always from the central part of the pile, never from the top or sides. There was no influence of animals or men, and therefore also none on the part of mediums.

In a house near Tedworth, Judge Mompesson and his family were disturbed at nights, as soon as they went to bed, by an invisible drum which sounded in the house, accompanied by a disturbance of all the furniture, which seemed to be thrown about by invisible hands; the dogs hid themselves, and the judge was forced to leave the house. It is curious that this drum answered questions by strokes corresponding to the letters of the alphabet, as in spiritistic experiments at the present time; and yet this occurred in 1662.

Dr. Morice (*Annales des Sciences psychiques*, 1892, IV.) made a study of the castle of T., in Normandy, which had been in existence since 1835, and was restored and inhabited by M. de X. In October, 1867, extraordinary noises began to be heard, with movements of tables, etc., and these were repeated in 1875, and still worse in 1892. The castle was already reputed to have been infested in former times with malefic phantoms. In October, 1875, sounds were heard as of steps on ground that was covered with snow, but no traces of footprints could be seen; the easy-chairs and the statues

changed their places, heavy furniture was dragged about, and rapid steps were heard, and then five heavy blows. Another day there was a loud noise as of horses galloping in the corridor. All this lasted from midnight until three o'clock, and later on the phenomena began to be noticed in the daytime. Mme. de X., wishing to enter a room in which she heard noises, put out her right hand, when the key flew out of the keyhole and struck her on the left hand. On exorcisms being performed, the phenomena diminished for a time, then ceased, but were repeated in 1891. Here the influence of a medium is excluded, especially by the long duration, at intervals of years, of the phenomena.

Mr. Joseph Procter (*Journal of the S.P.R.*, December, 1892) communicated a diary in which he had noted, day by day, the phenomena which occurred in his father's house, which had previously been inhabited by another person without anything peculiar happening; but it had been quitted by this person's predecessors on account of the strange phenomena which occurred there. The disturbances began as soon as the new tenants entered, with noises, heavy treads, and cries, which were heard in the next room, and afterwards by all in the house.

Two months afterwards, a person in a neighbouring house saw a white figure at the window; another evening the same person, her husband and daughter saw a priest in a white surplice; this apparition lasted for ten minutes. During six months the nurses were several times thrown out of bed; later, the servant saw at the foot of the bed the phantom of an old woman, with fingers extended. In June a friend who was staying for the night received a terrible nervous shock at the sight of a phantom, accompanied by fearful noises. Two years passed, and the people in the house heard their names called by invisible persons. Two or three times the children, while at play, saw the phantom of a woman in a grey mantle, or the semblance of a white face looking down over the stair rails. After two years the tenants decided to leave the house, but during the last night all the noises and apparitions were repeated. After leaving the house, and going to live in another, they neither saw nor heard

anything unpleasant. The new tenants who succeeded them in the house they had left were so furiously persecuted that they also were forced to leave the house, which was not again let.

Here there is no indication of the influence of mediums, except that of the exorcisms practised in one case; and to explain the phenomena, which were repeated for so many years with different families who had no such further experience after leaving the house, we can only refer them to the direct influence of the phantasmal apparitions which were from time to time perceived by those of the inhabitants who had any psychic faculties.

ACTION OF DECEASED PERSONS.

In other houses the exclusive influence of deceased persons is inferred from their appearance in the form of phantasms which are recognisable, and from their declarations at mediumistic seances that the phenomena were due to their action, even in a terrifying manner, for certain purposes, such as to avenge the occupation of the house or the honour of their family, or for warnings of a moral or religious nature, etc.

Mrs. R., who for many months after October, 1857, resided at Ramhurst Manor House, in Kent, was disturbed, even from the first days, by blows on the walls and by voices which could not be explained and which frightened everyone. A certain Miss S., who had been accustomed ever since her childhood to see apparitions (and who, therefore, was a medium) went to see her, and as soon as she reached the entrance of the house she saw on the threshold a couple of old people dressed in antique style, who reappeared every day surrounded by a kind of mist. The third time they spoke to her, and told her that they had been the owners of the property, that their name was Children, and that it troubled them to know that the manor, of which they were so fond, was now in the hands of strangers. Mrs. R., to whom Miss S. repeated the conversation, continued to perceive voices and noises, but not apparitions; but a month afterwards, as she was about to go down to dinner, she saw in her room, which was well lighted, the two figures as Miss S. had

described them, and over the head of the old lady she saw written, in phosphorescent letters, the words : Dame Children.

After much enquiry Mrs. R. learned from an old lady that many years before she had known an old man who had kept the hounds of the Children family, who were then residing at Ramhurst. The old gentleman had told Miss S. that his name was Richard ; and subsequent researches made by Robert Dale Owen showed that the only member of the family who had lived and died at Ramhurst was named Richard ; and that he died in 1753, a hundred years before, aged 83. After his time the family had resided elsewhere, and had been compelled to sell the mansion, which had since been used as a farm-house.

Here there was no trace of mediums having produced the phenomena, while the traces of influence of the deceased, going back for a century, are confirmed by two persons, and their name was revealed when a medium was present, and confirmed by local chronicles. (Wallace, *Miracles and Modern Spiritualism*, p. 106.)

Count Galateri relates that in 1852 his father, on retiring from the army, bought a villa at Annecy, at which, a year afterwards, some strange phenomena occurred ; doors opened of themselves at night, the furniture and boots moved about, so that in 1861 he decided to sell the villa ; during the last days of his stay there, the Countess, observing that the noises were loudest in a small cellar and seemed to start from there, tried to dig at that spot, and the noises suddenly ceased. In 1864, the Count and his son saw a newspaper fold and reopen itself on the table at 10.20 p.m. At the same time, in another house, the mother was holding a mediumistic sitting, in which her deceased daughter said to her : " I am going to give Papa and my brother a surprise."

At another sitting, with a clairvoyant medium, the latter declared that she saw at the door of the " haunted " villa at Annecy a soldier with a wooden leg, who confided to her how, during the Napoleonic wars, he used to rob the dead, and thus became rich, and with the ill-gotten money bought this villa, where he hid his treasure in the cellar. But, repenting of what he had done, he made

the noises in order to induce the Countess to search for the money and give it to the poor. Two years afterwards the Countess returned to the neighbourhood of her former villa, and learned that the owner wished to get rid of it at any price on account of the noises which were continually heard there, and that the priest had vainly tried to allay them; she asked to be allowed to stay there for two days, dug in the cellar and found a jar filled with some thousands of francs in gold, which she distributed among the poor, and the phenomena then ceased. (*Luce e Ombra*, November, 1905.)

Here the action of the deceased in the phenomena of "haunted houses" is evident, and independent of the medium, and it is explained and proved by the cessation of the phenomena after a desire expressed by the deceased had been fulfilled.

The same may be said of another case related by M. de Vesme in *Archivio di Psichiatria*, Vol. XVII. The cracking of whips, movements of furniture and wearing apparel, which was suddenly pulled out of chests and cupboards, and placed on the window-sills, were observed in a house of a certain F. in Turin, after the death of his sister, a very religious woman. They were repeated even outside the house, and wherever F. went. They ceased abruptly after a sitting for raps, at which the sister declared that she was the author of all these phenomena, being irritated because her brother had illegal relations with a woman; if he married her all noises would cease. And so it was. Now neither the woman nor F. had mediumistic faculties, and no one in the house was endowed with them. In this case the action of the deceased is both clear and reasonable.

SUMMARY.

If therefore we find some cases, for the most part temporary, in which the phenomena of "haunted" houses can be explained by the action of mediums, we find very many others in which the action of mediums is lacking, and these are cases of long duration, sometimes for centuries, in which the action of deceased persons

comes out very clearly as the sole cause, and is confirmed by typtological communications, or by apparitions, or by voices heard, more especially by sensitives; and these are reported from the most ancient times and by all peoples in their popular legends.

“**Haunted**” houses, in fact, offer the most ancient, most authentic, widely diffused, and least contestable evidence of the independent influence and wilful, persistent action of the deceased, at a time even very far remote from their death, and with certain characteristic peculiarities, such as the habit of presenting themselves in the costume of the age in which they lived, at special times, hours, and days, sometimes at night, or after midnight. More rarely they manifest by voice or writing; they constantly repeat the same movements, and especially those habitual to them in life; sometimes they act violently to avenge themselves or to dissuade others from sinful acts; sometimes from causes absurd or ridiculous, as in the case of the couple named Children, who considered themselves the owners of the manor they had left a century before; or to announce the approaching death of certain persons (as with the White Ladies, etc.).

These phenomena are sometimes influenced, called forth or multiplied by the presence of a medium; and then they are not so mysterious, because they can be explained by a manifestation of mediumistic activity; but in these cases they have a more intense character, the apparitions are more life-like, and continual, though for shorter periods of a fortnight to two years. But the greater number, as we have seen, are completely independent of the action of any medium, and this is natural, when we consider that they often occur in houses that have been completely abandoned, sometimes for centuries, and that they continue in spite of changes of tenants, and do not follow them to their new residences.

This is precisely what furnishes the greatest proof of the action of the deceased alone, which is not only confirmed by tradition, but often by historical documents. And while the greater number of persons are only aware of the presence of the deceased by noises, rappings, or various movements, those who are gifted with some

mediumistic faculties perceive them directly, with their proper physiognomy and clothing (as in the case of the Children).

There remains, however, the mysterious problem : how, in such cases, without the aid afforded to the spirit by the body of a living person, can this action take place, and with such energy ? Some have given the strange and scarcely acceptable explanation that the spirit draws the material for incarnation from animals and plants in the deserted house ; and twice I have had this explanation given in trance by mediums to whom I put the question.

It has also been said that all " haunted " houses, even where there was no medium, are influenced by distant and invisible mediums ; but the phenomena quoted in support of this might better be called phenomena of the double, like that mentioned by Varley, who heard two raps on the wall of his own house, more than five miles from that of Home, who knew of these blows because the same entity repeated the phenomenon at Home's house and informed him of what had taken place at Mr. Varley's, asking Home to write to Mr. Varley in order to give him a further proof of spirit action.

But this case, like the one of Mrs. Butler, above quoted, are rather cases of *dédoublement* of the medium, who was translated to a distance for a few moments, than of " haunted " houses ; also those at Lowestoft, related by Aksakof, represent cases of *apport* over great distances. At all events they are exceptional phenomena, not facts of frequent occurrence like those of " haunted " houses, and cannot be held to constitute a rule.

In fact the rarity of these occurrences, and the distances at which they occur, stand against this explanation, while spirit phenomena are frequent, and always take place in the immediate vicinity of the medium, oftener on her left side than on her right, while at a distance of eight or ten yards they lose all their force ; and there stands against it also the frequency of phantomatic houses in deserted places where there are not only no mediums but no inhabitants, and the continuance for centuries of the phenomenon, and the fact that some of these appearances are repeated at intervals

of many years, and at times corresponding with some special death, whereas the action of a medium ought to take effect, not once only, but for months in succession.

On the other hand, we are struck by the coincidence of these phenomena with a violent death, by suicide or homicide, such as were frequent in the feudal and barbarous ages, for which cause houses dating from those periods are the most "haunted."

Nor are these manifestations altogether isolated; to these cases of haunted dwellings must be added the showers of stones, so frequent although of brief duration, also without the apparent aid of any medium, and the luminous phenomena like that of Quargnento, which began to be noticed by Signor Sirembo in the first months of 1895, and later by Professor Falcomer, by the chemist, Professor Garzino, by the engineer Capello, and others.

The phenomenon was observed about 8.30 p.m.; the dimensions of the luminous mass were those of a large lamp, but often attaining a diameter of two feet or more. It moved by a succession of leaps; it went from the chapel of S. Bernardo to the cemetery, and returned about midnight. The phenomenon occurred at all seasons, but all were not able to see it, and it was known in the district as the Fire of S. Bernardo; in the chapel are buried the members of the Guasta family.

A similar phenomenon was observed at Berbenno in Valtellina. It was a flame which obeyed none of the laws of chemistry; among other things it passed through trees without burning them. It moved, as though with intention, between an open field and a building. Everything proves that these were spirit manifestations, all the more so when we remember that many times, in sittings with mediums, globes or streaks of light have appeared at the places where spirits were manifesting. In the neighbourhood of Berbenno or of Quargnento no traces of mediums could be found.

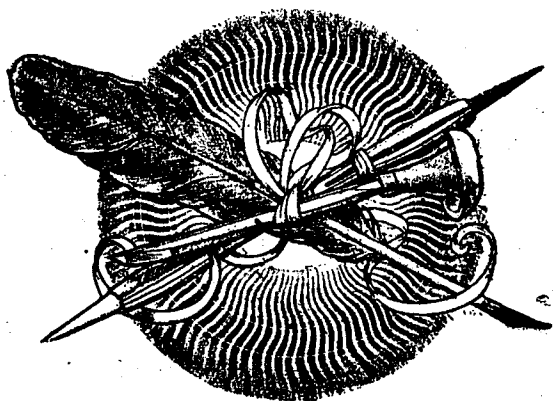
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It is very curious to note how we have been able, in recent years, to verify such a number of facts, with documentary evidence,

while for nearly two centuries none were placed on record, except among the lowest classes of the people, who were, we might say, scarcely in communication with the cultivated classes. At all events, the latter, not believing in them even when they occurred before their very eyes, took no pains to examine into them or to make their existence known, so that the memory of them was lost. Now, when they occur, they are noticed and studied; though even now they are easily forgotten, and meet only with incredulity and derision.

Thus, in the Fumero case, if I had not persisted and returned to the place, it would have been believed that on the first appearance of the police or myself on the scene, the phenomena had ceased, and they would easily have been attributed to a trick, thus turning away from them all serious attention.

C. LOMBROSO.





OCCULTISM IN ANTIQUITY.

PLUTARCH.

By PROFESSOR CHARLES RICHEL.

It is rather interesting to compare the recitals and opinions of spiritists to-day with the recitals and opinions which the ancients held on survival. Without going right back to the descriptions which Homer, then Virgil, gave of Hell or the Elysian fields, we shall rest content with merely quoting a curious passage in Plutarch, which does not seem to be very far removed from the opinion of present-day spiritists.

It is to them that we recommend the following passage; perhaps they will find therein some far-away confirmation of their most cherished doctrines. On this point we have no opinion to set forth; it suffices to reproduce the recital of the great Greek moralist. Spiritists will here find allusions to the *perispit*, the *astral body*, and other conceptions which appear modern, almost contemporaneous, so true is it that the new is never altogether new.

It concerns a certain Thespesius, who, "having fallen, head foremost, from a certain height without having received the slightest injury, immediately afterwards fainted from the shock of the fall, was exactly as though he were dead, and three days afterwards, as preparations for his funeral were being made, he came to himself . . .," and he related the following:

"When the spirit was outside his body he felt himself, from the very beginning, exactly like a pilot who had been thrown out of his vessel to the bottom of the sea, so much did he find everything

changed. But afterwards, coming to himself little by little, he saw that he began to breathe fully, and to look about him, the soul having found an eye for itself; and he saw nothing which he used to wish to see except stars of great magnitude, to such an extent that the soul, being borne on their heavenly light as on a chariot, gently and smoothly as on a calm sea, was suddenly everywhere it wanted to be. . . . He said that he had seen the souls of those who had died become like little bottles of fire which rose from below on high through the air which opened up before them; and that little by little these same bottles broke and the souls came out wearing human form and face, being very agile and light, and moving about much.

“Now he did not know them for the most part, but, perceiving two or three of his acquaintances among them, he drew near to them and spoke; but they did not hear him, and, as though they had lost their good sense, as though they were transported or suddenly grown stupid, they fled away from all approach or touch, wandering here and there by themselves. . . . The others, arrived at the highest extremity of the air, were pleasant and gay to see, and so gracious and courteous that often they drew near to one another and, on the contrary, turned away from those noisy ones. . . . Among these, he said he saw one of his relations; he did not recognise her with any great certainty because he was still a child when she died; but she, coming near to him, said to him: . . . Thou art not dead; but by this permission of thy destiny thou art come here with the intelligent part of thy soul, and as for the rest of thy soul thou hast left it attached, like an anchor, to thy body. And, so that thou mayest know it from now for ever after, take heed that the souls of the deceased make no shadow, and neither close nor open the eyes.” Plutarch. *Sur les délais de la justice divine dans la punition des coupables*. (Ed. J. de Maistre) translated from Amyot (8vo, Paris, Delagrang, 1862, pp. 182-186.)

We will spare the reader the other observations which Thespesius had occasion to make in the course of his curious journey amidst the shades. We will simply add that he seems to have been quite in earnest, and that Plutarch seems to have placed implicit faith in all that the happy Thespesius saw.

CHARLES RICHEL.



A THEORY OF MATERIALISATION.

By E. E. FOURNIER D'ALBE, B.Sc., M.R.I.A.

THE materialisation of a complete human form exhibiting the ordinary activities of a living human being is the greatest marvel among authenticated metapsychic phenomena. It comprises so many other alleged phenomena, and is, physically and physiologically, so incomprehensible, that one is tempted to think that, if it could be explained, there would be little else left to explain.

No variety of supernormal phenomena has been so severely criticised. None has given rise to so much doubt and perplexity. The rarity of its occurrence, the "suspicious" and unsatisfactory conditions under which it is observed, the numerous exposures, real and alleged, of fraudulent imitations, the risks borne by mediums and sitters, all these elements tend to defer investigators from a proper study of this most fascinating and profoundly significant class of phenomena.

In view of the extreme importance of such occurrences, their scientific and philosophical value, and the inadequacy of current theories to cover them, it will be desirable to have some working hypothesis, which may include the majority of the facts and serve as a guide for future experiment and observation.

As regards the number of materialisations recorded, it is very large, but the evidential value of the narratives shows wide variations. Where so much is controversial, it is better to pick out a few

typical cases which have been competently dealt with, and only use the others to fill in outlines which have already been independently marked out by authentic records. Foremost among these must be placed Sir Wm. Crookes' observations of the forms produced by the late Miss Florence Cook's (Mrs. Elgie Corner's) mediumship. These have been elaborately studied and described by the late W. H. Harrison and his friends, and Sir Wm. Crookes himself, and full particulars may be seen in the volumes of *The Spiritualist* of 1873 and 1874. The many curious phenomena witnessed with D. D. Home, though not all bearing on the subject of this article, may be cited in partial corroboration. And as regards a medium's version of similar occurrences, the best and most detailed account of these is found in Madame d'Espérance's *Shadowland* (Redway, London).

It is not easy to specify the conditions under which these phenomena are observed. They vary from place to place, from time to time, and from one medium to another. One of the earliest and ablest summaries of such conditions was contributed by Mr. Harrison to *The Spiritualist* for May 1st, 1874. It is as follows :

"We have some reason to suppose that although at the various *seances* with the same medium, the spirit face or form is physically nearly the same, *the intelligence governing the form is sometimes an entirely different one*. After the recent outrage at Miss Cook's, the medium was very ill for several weeks ; bad spirits sometimes controlled her ; one of them spoke roughly, demanded brandy, said what circle he habitually frequented, and made her get out of bed and sleep on the cold floor one cold night. The touch of her mother, or of some other member of the family, would sometimes drive off these influences, and she would wake with a haggard look, as if from an uneasy dream. A few full-form *seances* were held during the first week or two afterwards, at which the Katie form appeared, but at later *seances* the intelligence governing what was to all appearance the same form, said that she knew nothing about the previous *seances*, and that another spirit had been personating her. If the intelligence behind these forms changes often, it explains why Mr. Williams's John King sometimes shows accurate knowledge of events which once took place at Mrs. Marshall's *seances*, but usually knows nothing about them. It will account for Mrs. Perrin's John King once being able at Mrs. Berry's, when we were present, to describe in minute detail to Mr. Peebles a boisterous *seance* Mr. Peebles had had years ago with a John King in America. It will account, also, for these

voice spirits saying and doing good things at one time and bad ones at another. The interests and thoughts of the mediums and these spirits are very closely allied, and we know that if the medium firmly resolves to do wrong, the spirits will not only help them, but adopt subterfuges to attempt to screen them from the consequences of their misdeeds. Sometimes, again, they will strongly warn the medium against doing wrong; if the medium persist, it may be that the higher spirit is then obliged to go, and a lower one, but with the same physical voice and external characteristics, takes its place.

“SENSATIONS OF THE MEDIUM DURING THE SEANCES.

“Mr. Williams is in a dead trance all through the *seances*, and remembers nothing when he wakes up. It is usually the same with Miss Cook, but sometimes she has a dreamy recollection of having seen the sitters in the circle. Katie says that this is because she (Katie) not only uses matter from the body of the medium, but some of the thoughts and brain of the medium in manifesting, and that if she does not put these back properly, Miss Cook, on waking, finds some of Katie's recollections feebly mingling with her own. The day after the outrage at the circle, Mr. Charles Blackburn called on Miss Cook, and asked her what were her first sensations on coming to afterwards, and he thoughtfully wrote down and sent us her replies. She said she felt as if her brain were on fire, and it was this pain which caused her to give the succession of shrieks; then she thought, ‘I hope they have not hurt my Katie!’ This would seem to have been reflex mental action, originating in a thought of Katie's, ‘I hope that they have not hurt my medium.’

“As it is absolutely certain, and scientifically demonstrated, that in these physical manifestations there are two living forms, one inside and one outside the cabinet, it is plain that if a person breaks faith and seizes one of them, the two must amalgamate, for it is not conceivable that a human being should be created by the act, and a Katie King brought down or up to live permanently in this world. Therefore, it is also not conceivable that those two forms could be violently and unexpectedly brought together, without killing or seriously injuring the medium. The spirits say that, when fully formed, they are of full weight, half of their weight being taken from members of the circle, and that the medium is half weight, a point which Mr. Crookes might do much good by determining by experiment. If the statement be reliable, it would seem more natural that the half weight should fly to the seized full weight than the reverse, but Katie asserts that she would have melted away from the legs upwards, and the medium been found dead in the cabinet. Whether this is reliable, or whether the deep conviction of the medium governed the utterance of the spirit, we have no means of knowing. Mr. Dunphy and Mr. Bielfield, who were

quietly sitting where they could see the back of the form when it was seized, agree in stating that it appeared to begin to go about the legs, but the moment was an exciting one, so that perhaps the observation should for the present be considered to establish a point of possibility rather than of actuality.

"THE DRAPERY ON THE FORMS.

"Where does the white drapery come from? In the case of Miss Cook's Katie it is always as white as snow, and the dress varies in shape nearly every evening. It feels material enough. Once she cut a piece off, which she said she had materialised so that it would keep. Miss Douglas took it to Messrs. Howell and James's and asked them to match it; they said that they could not, and that they believed it to be of Chinese manufacture. Spirits can carry solid things from place to place hundreds of miles apart, as Baron Kirkup has proved over and over again. All the attempts of those who have had experience with different mediums to pierce the mystery of the source whence the drapery comes, are conflicting in the results, and we are unable to give an approximately satisfactory answer or speculation on the point. We can give evidence that in the case of the Davenport Brothers, Mr. Williams, Miss Cook, and Mr. Herne, the spirits have the power either of duplicating the dress proper of the medium, or of not doing so, as they please.

"A PROVISIONAL HYPOTHESIS TO COVER THE FACTS.

"Our general hypothesis of the whole matter is that the manifestations are not produced by the temporarily (wholly or partially) freed spirit of the medium, but by an independent spirit, who by the mesmeric exercise of will power, and by other methods unknown, can subdue and get control of much of the brain and body and clothes of the medium, and come out and show itself limited in thought, and word, and deed, by these elements which it has again abnormally borrowed from the material world. A strong bond of self-interest unites the spirit and the medium; they appear to share each other's spiritual, mental and physical pleasures, just as in a lesser degree the fact has been noticed in mesmerism, that the sensitive and the mesmeriser often experience each other's sensations. Perhaps an earth-bound spirit may thus live a partial earth-life over again, through a medium in sympathy with its tastes and pleasures, and sometimes possibly both medium and spirit may be raised or degraded together by the example or teachings of the morals around."

The series of appearances of "Katie King" through Miss Florence Cook, extending from May 21st, 1871, to May 21st, 1874, when they abruptly and finally ceased (as announced beforehand),

should be carefully studied in this connection. The most elaborate scientific test made concerning them is published in *The Spiritualist* of March 20th, 1874 (p. 134), by Cromwell Varley, F.R.S., the Atlantic cable electrician. The object of the test was to establish the separate identity of the medium and the materialised form. It was made in the presence of Mr. J. C. Luxmoore, J.P., Mr. William Crookes, Mrs. Crookes, Mrs. Cook, Mr. G. R. Tapp, Mr. Harrison and Mr. Varley. The medium, who sat in a small cabinet, was put in circuit with an electric battery and galvanometer, by means of electrodes placed over pads of moist blotting paper attached to her arms a little above her wrists. Matters were so arranged that the medium could not leave the cabinet without the fact being instantly detected. Katie appeared outside the cabinet and went through various motions as requested, showing both her arms. The galvanometer remained practically undisturbed.

In many instances Katie was only partly materialised. If "the power" was failing her legs would dissolve away, and her head would remain to the last, while she would go on speaking. In another case the back of her head was wanting, but on the fact being pointed out to her she quickly completed it.

A significant characteristic of the materialised forms is that they begin with those parts of the body which are most ordinarily exposed, and used for action and the expression of thought or emotion. Hands and faces are often produced without the rest of the body. There is a conventionality about the appearances which points towards a strong influence of the company present. In *Shadowland* (p. 244), "Walter" declines to appear in full form until he has made some clothes for himself. "Katie King" appeared dressed in a rather becoming single garment with a girdle round the waist and with bare feet. She spoke the English dialect of Dalston, like the majority of those present, and like the medium herself. This conventionality stands in marked contrast to the originality often displayed in automatic writing or trance speaking. It is just as if no full materialisation were possible without a close "syntony" with the average spirit of the surroundings.

In endeavouring to formulate some working hypothesis concerning these strange phenomena, the ordinary canons of induction must, of course, be observed. Such an hypothesis (1) must include all authenticated facts; (2) must be contradicted by none; and (3) should involve the minimum number of new assumptions. Once formulated, it should be tested by predicting new phenomena capable of future verification. If that is satisfactorily done, the hypothesis may take the rank of a theory.

The above procedure is that by which all scientific progress has been accomplished.

The hypothesis of wholesale and unqualified fraud does not fulfil conditions (1) and (2). It derives its only strength from (3), since fraud is, unfortunately, anything but a "new assumption" in the history of the human race.

The alternative hypothesis of wholesale hallucination involves a very unusual extension of the meaning of that term, and of the range of that rather obscure phenomenon, an extension which might be made to embrace the whole of our sensory perceptions. Moreover, it does not cover certain records of photography, of plaster casts, and of smoked-paper impressions.

In looking for a "line of least resistance," it is best to face the actual physiological difficulties, and ask ourselves where, precisely, does the apparent impossibility of these phenomena begin? It is, after all, nothing unusual to see a rapid production of organised bodies. The rate of organic assimilation in the human body is about 2 per cent. per day in weight. In some pathological developments, such as tumours, the rate may be very rapid. From that to the "parasitism" of embryology is a step of about the same size and importance as from the latter to the phenomena of materialisation. True, the intermediate links are wanting in the latter case. But they may yet be found, and, at the present moment, we are no worse off than the physicists who have not yet filled up the gap between Lebedew's shortest electromagnetic waves and Rubens' longest infra-red light waves.

What should be looked for, then, is a series of links between

the physiological and the metapsychic production of organised forms. The "conventionality" of the metapsychic forms is closely paralleled by that physiological conventionality which we call heredity. The production of like from like is as obscure and, indeed, marvellous in embryology as it is in materialisations. In both cases we have the appearance, in due course, of an organic shape moulded on conventional lines. In his classical work on *The Cell* (Macmillan, New York, 1904), Professor E. B. Wilson, of Columbia University, says :

"The truth is that an explanation of development is at present beyond our reach. The controversy between preformation and epigenesis has now arrived at a stage where it has little meaning apart from the general problem of physical causality. What we know is that a specific kind of living substance, derived from the parent, tends to run through a specific cycle of changes, during which it transforms itself into a body like that of which it formed a part; and we are able to study with greater or less precision the mechanism by which that transformation is effected and the conditions under which it takes place. But despite all our theories we no more know how the organisation of the germ cell involves the properties of the adult body than we know how the properties of hydrogen and oxygen involve those of water. So long as the chemist and physicist are unable to solve so simple a problem of physical causality as this, the embryologist may well be content to reserve his judgment on a problem a hundredfold more complex." (P. 433.)

That being the actual state of things, no considerations of the unusual or inexplicable character of materialisations need deter us from equating them in some way with the production of organisms by birth and heredity. Indeed, such a reduction of an unfamiliar to a familiar (though unexplained) phenomenon is sound science, and good inductive logic. The first part of our hypothesis is then to assume a fundamental identity between the two processes, and next to discuss their differences.

The two essential differences are rapidity and permanence. As regards rapidity, the time occupied by the complete materialisation of "Yolande" (the form of a young female) out of "a filmy, cloudy, patch of something white on the floor" to a complete form nearly five feet in height, clad in an eastern dress, is put down as "ten to

fifteen minutes" (*Shadowland*, p. 255) instead of as many years. "The dematerialising of Yolande's body occupies from two to five minutes, while the disappearance of the drapery occupies from a half to two minutes." (*ibid*, p. 256).

The inverse ratio of rapidity of formation and permanence suggests that if the figures could be formed less quickly, they might gain in permanence. This relation does indeed apply in the animal world, where the rate of development of the smaller and shorter-lived organisms is, on the average, considerably accelerated. But the process of formation is too different in the two cases to draw a general conclusion of that kind. If the difference were only one of rapidity, and the time-ratio were, say, about a million to one (as in the case quoted) we should have the following reduced scale of human development :

Pre-natal Period (conception to birth)	-	24 seconds .
Infancy	-	1 minute
Childhood	-	5 minutes
Adolescence	-	5 "
Adult Life	-	20 "
Old Age	-	10 "

The materialisation of "Yolande" corresponds very closely to such an "abridged edition" of the human life. We still lack in this case, of course, the ordinary stages of embryology, including impregnation and phylogenetic analogies. But considering that the formative power of the organism is probably inherent, not only in the germ-cells proper, but in every cell of the body, and in the organism as a whole; considering further that the merging of personalities usually required for fertilisation is probably supplied in some way by the company present; and finally that the whole formative period does not exceed half a minute, it is evident that there is quite a considerable possibility of closer analogies between the two processes than those which have been hitherto observed.

A great advantage of this view of materialisation is that it explains both the rarity and delicacy of the phenomenon. The importance of a feeling of security, trust and safety of the harmony of the circle, and the absence of sudden disturbances is immediately

apparent. That the growth of such favourable conditions greatly facilitates the development of the phenomena is readily understood. The great sensitiveness of the medium to the touch or approach of unsympathetic persons after a successful materialisation is also a usual and significant phenomenon, considering that such materialisation is, to a great extent, an externalisation of the nervous system, perhaps a new function of it which, when completed, leaves behind a feeling of sensitiveness and lassitude.

That the materialised form produced should often resemble the medium is very natural. The child resembles the parent. The child is also often very different from the parent, both in sex and in other characteristics, and this again is paralleled in materialisations. The analogy fails when we consider partial forms and clothes. But here again we must remember that the convention guiding the materialisation circle is very different from that guiding human heredity. In the human birth a form is produced capable of automatically carrying out its physiological duties, and everything is designed towards that end. The object of materialising a form is to produce something which may immediately enter upon social intercourse. For this purpose, hands, faces and clothes are the primal necessities. It is about all we see of most of our fellow-creatures! To produce anything more would be a work of supererogation, and if "the power" is limited, more elaborate structures are less fit to survive. When the conditions are good, as in the case of "Katie King," it may happen that a "thorough" examination of the form, such as that carried out by Florence Marryat, reveals a complete resemblance to an ordinary human organism.

Another advantage of this view of materialisation is that it leaves the origin of the intelligence of the shape (if any) unaccounted for. It leaves it, in fact, in the same state as the origin of infantine human intelligence. The pre-existence of the baby is as mysterious as that of the materialised "spirit," and for the present I do not intend to attempt its elucidation.

It would be interesting to follow the correspondence of ontogenetic and phylogenetic development pointed out by Hæckel into .

this new species of birth. It is a well-known fact of embryology that the development of the embryo echoes in its general outlines the agelong development of the race to which it belongs. It passes in succession through the forms through which its ancestors have evolved. The materialised form being primarily a social unit, its rapid development should, by analogy, proceed through stages marking a steady advance in the elaboration of social intercourse. That such social instruments as hands and faces are most easily and frequently formed is one link, at least, in this chain of analogy. The discovery of further links would gradually transform our crude hypothesis into a complete genetic theory of Materialisation.

Such a theory would raise a whole host of new questions, to some of which it would indicate an answer *a priori*. What, for instance, is the mechanism by which the material of the forms is accumulated and organised? What is the nature of the physical link between the form and the medium, which it appears to be so dangerous (and, indeed, impossible) to break? What is the utmost limit to which organic processes may be accelerated, or the process of materialisation retarded? What amount of such retardation would suffice to endow the forms with a permanence similar to our own? Are there any analogies to materialisation in the animal world, and if not, why not? (Because materialisation is mainly a complex *social* phenomenon?)

Another question is of great present significance. What happens if the form, instead of being externalised, remains co-extensive with the medium? It is evident that all the phenomena of trance speaking, possession, and automatic writing would immediately result. The genetic theory would therefore include also these more usual and accessible phenomena, and automatic writing in solitude would correspond to parthenogenesis!

A complete theory of materialisation would necessarily react on physiological theory, now so obscure wherever ultimate questions of biogenesis are concerned. Here then is an opportunity for psychical research to render an important service to the older and more generally recognised sciences.

E. E. FOURNIER D'ALBE.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



By COL. ALBERT DE ROCHAS.

I.

IN the ANNALS OF PSYCHICAL SCIENCE for April, 1908, M. de Fontenay published three photographs taken while Eusapia Paladino was in trance, and representing, above her head, in the first, a white patch ; in the second, a hand ; in the third, two hands.

These photographs conclusively prove that the lights and hands which have been seen forming around Eusapia and other mediums are not hallucinations on the part of those present, as was supposed by Dr. Gustave le Bon.

M. de Fontenay states, and with reason, that, in the conditions under which the photographs were taken, it is absurd to suppose the intervention of a confederate.

The remaining hypothesis is that Eusapia succeeded in releasing her hands unknown to her controllers on the right and left, and either showed them in the opening between the curtains or brought on to her head the luminous object which she said was fluidic.

It is certain that the form of this luminous object, resembling a folded handkerchief, and the position of the hands, are such as to suggest this hypothesis as the true explanation : but against it we have the evidence of the two controllers, who declare that at no

time did they loose their hold on Eusapia's hands, a statement which is supported by the photograph (No. 1435) on page 187 of the ANNALS for April, 1908, in which her hands, held by them, can be plainly seen. We may, it is true, suppose that, in that case, Eusapia was able to regain her regular position after placing the object on her head; only this movement is so difficult to effect without being perceived by the controllers, who were duly warned, that it would be quite as astonishing as the production of the luminous fluid, which has been witnessed in many other instances.

In the field of metapsychical phenomena which we study to-day, and which Mme. d'Espérance rightly calls the Shadowland, we always find ourselves, from our earliest observations, confronted with uncertainties such as this; but, by degrees, the mass of concordant evidence illuminates this shadow and affords a certainty of the reality of the phenomena, if not an explanation of them. The same thing occurs, for example, in regard to the transmission of thought and the production of movements without contact, which are no longer doubtful for those who have given themselves the trouble to undertake prolonged experiments, without any prejudice which might affect the extremely delicate faculties of the sensitives through whom these abnormal facts are produced under favourable but still undefined conditions. And, yet, what an outcry from the official savants, when we begin to make a study of them!

In 1854, in an article in the *Revue des Deux Mondes*, Babinet said:

Anyone who, *against all possibility*, succeeds in raising in the air, and there holding in suspension, a table or any other body at rest, may pride himself on having made the most important of all the discoveries of the century. Newton rendered himself immortal by his discovery of universal gravitation; anyone who could release an object from the force of gravitation without mechanical means would have achieved a still greater feat.

Professor Pouchet, of the Museum, wrote in the *Temps* of August 12th, 1903:

To demonstrate that a brain, by a sort of gravitation, acts at a distance on another brain as one magnet acts on another, the sun on the planets, the earth on falling bodies! To arrive at the discovery of an influence, of a nervous vibration, propagated without any material conductor! The wonder is that



Fig. 5.



Fig. 6.



Fig. 7.

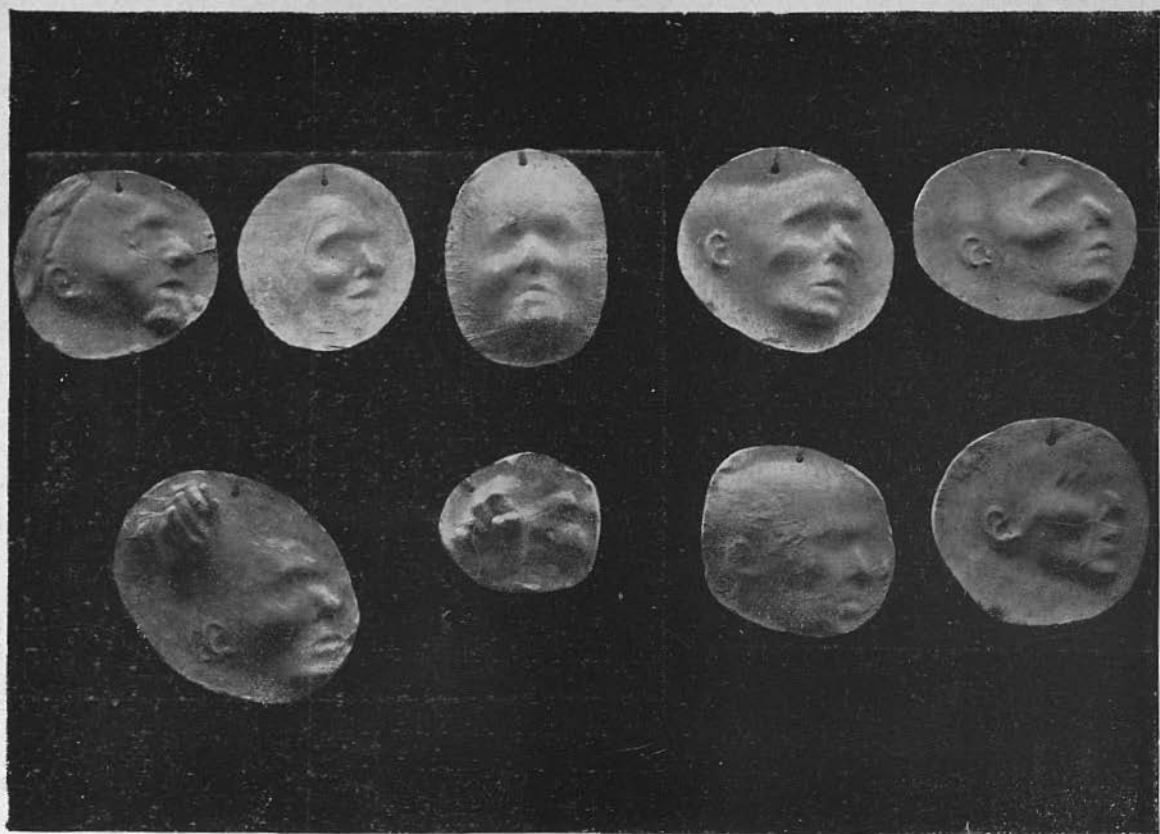


Fig. 8.

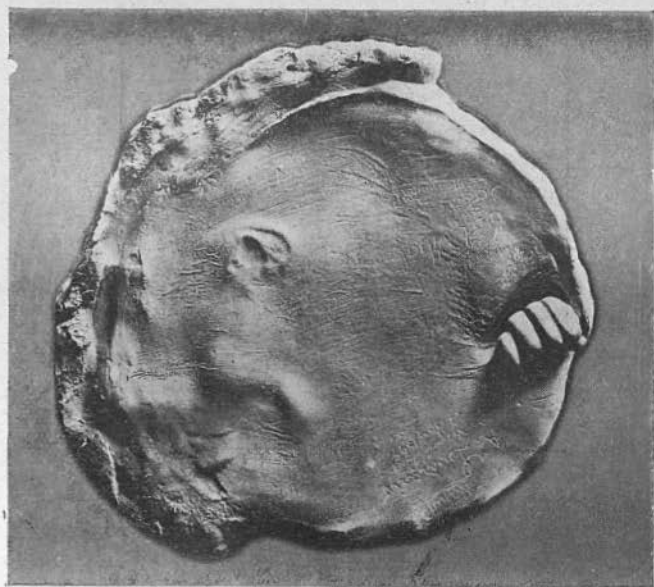


Fig. 9.

those who believe little or much in anything of the sort, seem to be too ignorant to suspect the importance, the interest, the novelty which it involves, and the revolution it would entail for the social world of to-morrow. But find that out, good people, prove it, and your name will stand higher than that of Newton in immortal renown, and I promise you that the Berthelots and the Pasteurs will make you a most humble salute.

At the outset of all physical or natural sciences it is desirable not to set one's self at once to study a given phenomenon with extreme precision, because we are ignorant of the accessory causes which may falsify its manifestation; we should try to gain a general view which will enable us to find out our position and not to lose our time in a blind alley. This is what I shall try to do in considering whether, in similar manifestations, we shall not find extrinsic proofs in favour of the phenomena which in the present instance appear doubtful to us.

II.

It has been proved that certain persons produce luminous emanations under given circumstances: Dr. Féré has observed this phenomenon in broad daylight with several of his patients.

Reichenbach studied, by means of a large number of sensitives, similar emanations produced by animals, plants, crystals and magnets, in a word, by all beings having organisations in which the molecules are directed according to fixed laws.* These emanations are, as a rule, only visible in the dark; the aureoles of saints and the luminous jets projected from their fingers seem to have the same origin.

I have described by a number of experiments (not yet published) that the hypnogenic points of the subject give rise to a fluidic jet which presents the same properties as the sensitive layers when these are projected from the rest of the body by mesmeric passes. These jets are, moreover, attracted or repelled by magnets in

* The experiments of Reichenbach have been repeated in Amsterdam, with all the resources of modern instruments, in the psycho-physical laboratory which M. Floris Janssen and some of his friends have founded with their own means. This laboratory has already produced some very important works, and it deserves the support and sympathy of all interested in psychical science.

accordance with the laws of polarity, as evidenced by the sensations which the subjects experience. It may be that the indentation which Eusapia has in her head, and from which a cold current is felt to escape, is analogous to these hypnogenic points and to the horns of Moses.

The fluidic emanations, when they are of sufficient intensity to influence the sense of sight or touch in the observer, influence *a fortiori* the photographic plate, and there is a sufficiently large number of them, as we have already remarked, to destroy the hypothesis of hallucination. Also it is earnestly to be hoped that the generous initiative of M. Emmanuel Vauchez will enable photographers to have at their disposal even more sensitive plates than they at present possess. Figures 1, 2 and 3 reproduce three consecutive records of a fluidic formation proceeding from the medium Butland (who is in the middle): they were obtained in 1872 at Bristol, by Beattie (who is seated to the right) and were given to me in April, 1896, by Aksakof. The permanence of two blots and their progressive development on three different plates prove that they are not to be attributed to a defect in these plates.

Many mediums produce lights which are seen floating in the air. Sir William Crookes has often witnessed this phenomenon, which is described in his work on Psychic Force.

I know, from personal experience, that these lights may easily be imitated. In a circle, which was held at the house of M. Lemerle, in which I took part, we found that a woman, named Valentine, produced them by means of phosphorescent oil with which she smeared the extremities of her feet, which she skilfully released from the cords by which they had been secured. Valentine was, however, a medium whose power was undeniable, but it was variable, as is always the case, and when the force failed her the poor woman endeavoured to supply the deficiency by trickery in order to keep up the seances by which she lived.

Are we to attribute to a fraud of this kind the lights in Fig. 4, where the medium F. is seen in trance? The occurrence took place in 1889 in the study of M. Boucher, Director of Chaptal College, in

the presence of MM. Boucher, Oswald Wirth, Gaboriau, MacNab and myself.

We all saw lights produced at the level of F.'s head, and we should have believed that they were caused by another head trying to materialise, if the photograph had not shown us by the position of the right arm, that they were probably natural or fraudulent lights emanating from the medium's fingers, although these lights had a singular appearance. We may see, in this instance, a fresh example of the blending of the true and the false which seems inherent in the manifestations which are produced in this borderland between the physical and the psychical worlds.

III.

The formation of fluidic hands, during seances held with various mediums, has often been perceived by sight or by touch. Sir William Crookes has summarised the phenomena of this character witnessed by him, in his work on *Psychic Force*.

It was with the medium F., of whom I have spoken, that there occurred at M. MacNab's house the incident which M. George Montorgueil has several times related, and at which I was present.

Montorgueil was seated about two and a half yards from F., and we formed a chain in the dark, when he felt his face rubbed with a rag. He firmly seized the hand which held it, in order to find out who was the author of this jest, and asked for light, which was immediately given. The hand which he had seized then melted away in that of Montorgueil, and we all thought we saw a luminous trail passing from it into F.'s body.

The existence of the fluidic reproduction of certain parts of the human body, such as the hands, feet, and face, has been proved, both by photography and by plaster casts, which are even more conclusive. Aksakof has devoted twenty-seven pages of his work, *Animism and Spiritism*, to this last class of verification. I shall confine myself here to reviewing summarily the later experiments made with Eusapia.

All those who have been present at these experiments know that the phenomena were announced by a distension of the curtains enclosing the dark cabinet before which she was seated. When we endeavoured to straighten out the curtain we felt a resistance similar to that of an elastic balloon filled with air ; then, as the materialisation became accentuated, the balloon became transformed into a sort of pincers, which was able to seize, through the material, the object we held near to it ; finally the pincers became a hand, of which the different fingers could be perceived in contact with the curtain and which, when they came out from between the curtains, could be seen and felt directly by the spectators. In one of our seances in 1896 at the château of Choisy-Yvrac, the home of M. Maxwell, General Thomassin was the controller on the left and I myself on the right. We securely held the corresponding hands of the medium and we could also see them, because the seance was held in broad daylight in a room of which we simply closed the blinds. The personality whom we called John in conformity with the habits of Eusapia, having declared through her that he had been an " old Egyptian," the general spoke Arabic to him. Eusapia not making any reply, I said, " You see, John, you are only a humbug." Immediately the curtain swelled out, pressed against my left cheek, and I felt a thumb pushed under my jaw, whilst the other fingers pressed on the cheek-bone as though to hinder me from speaking ; this did not prevent me from making the laughing remark : " Look here, John, you must not be angry at my joke."

The curtain immediately fell back, straightened out, and I felt on my hand, which all the time held that of Eusapia, three slight taps of friendship. A moment afterwards a large hand, seen more or less distinctly by every one of us, came out from the curtain, and placed itself on the general's head, causing it to wag in a way which he endeavoured in vain to resist, whilst Eusapia repeated : " brave general, brave general ! "

At another seance I held one of Eusapia's hands while she was in trance, and I requested her to try to make an impression of this hand on a block of clay prepared for this purpose. She advanced

her hand, gradually closing it until her fingers assumed the shape of a cone, pointing towards the plastic clay. When her hand was about four inches from it I arrested its progress and imperatively directed her to make an effort. I then heard the sound of a blow, the medium's face relaxed, and I saw on the clay the impression of her fingers, an imprint altogether similar to that produced at M. Blech's and of which I have given a photograph on page 398 of the fourth edition of my work, *L'Extériorisation de la Motricité*. On page 134 of the same book, there is given a similar cast obtained in 1894 at Rome in the presence of MM. Ochorowicz and de Siemiradski.

Finally, in the photograph of a levitation of a table obtained at Milan in 1892, in the presence of MM. du Prel, Schiaparelli and Brofferio, and reproduced on page 47 of the same work, there is seen proceeding from Eusapia's hand a fluidic extension, unfortunately very badly reproduced in the illustration.

The latest experiments of this character were obtained by Dr. E. Gellona and published in 1905 in the well-known Italian review *Luce e Ombra*, from which we borrow Figures 5, 6 and 7.

Not only has the imprint at a distance of the hands of Eusapia been very often obtained, but also that of her face, under conditions which leave no doubt as to the reality of the phenomenon. Figure 8 is a reproduction of those which I have received from Cavaliere Chiaia. It will be noticed that these imprints do not always give the face of the medium, and that in two of them we see the imprint of a hand over the head, as in M. de Fontenay's photographs.

This singular phenomenon is still more pronounced in Figure 9, which represents a cast obtained in Florence by Dr. Paolo Visani-Scozzi.*

From the foregoing it follows that the projection of a luminous fluid and the formation of a luminous hand are phenomena which have been many times confirmed by various persons and by different means. It is therefore very probable that M. de Fontenay's photo-

* The names written on the cast are those of the persons who were present at the experiment.

graphs are in no way due to conscious or unconscious deception by Eusapia, all the more so as in the photographs on pages 189 and 190 of the ANNALS for April, 1908, we recognise this peculiarity of the hands formed over the head, as in Figures 8 and 9, where it is evidently impossible to attribute the phenomenon to the trick of freeing the natural hands.

We give some explanations which may serve as the starting point for a future theory: and this effort, somewhat vague though it may be, will nevertheless throw a feeble light on phenomena which would remain absolutely incomprehensible if we confined ourselves to studying them without enquiring whether they are not particular cases of more complex phenomena.

IV.

In all times and in all countries philosophers have admitted that living man has a *body* and a *spirit*.

The spirit, we are unable to figure to ourselves. All that we know of it is that from it proceed the phenomena of thought and will.

As to the body, it is unnecessary to define it, but we may distinguish two things in it: the *raw material* (bone, flesh, blood, etc.), and an agent, generally invisible, a *fluid*, which transmits to the spirit the sensations of the flesh, and to the nerves the commands of the spirit.

Intimately connected with the organism, which apparently secretes it during life, this agent, analogous to electricity, remains, with the majority of people, on the insulating surface of the skin, and escapes only in emanations more or less intense according to the individual, by the sense-organs and the prominent parts of the body, such as the extremities of the fingers. It can be moved about in the body under the influence of the will, since *attention* increases our sensitiveness at certain points while others become more or less lacking in sensitiveness: we only see, hear or feel well when we purposely look, listen, smell or taste.

With certain persons, who are known as *subjects*, the adhesiveness of the nervous fluid to the carnal organism is feeble, so that they may even, under various influences, project this nervous fluid outside their bodies. Experiment has shown that, ordinarily, this tenuous substance tends to regain, when it has been thus projected, the form which it had in the physical body, of which it bathed all parts, and that it then re-crystallises itself according to the same system. Hence we have the ordinary phantoms which have all the appearance of the living beings from which they issued. But experiment has also shown that this fluidic body is able to model itself under the influence of the will, like clay under the sculptor's hand, and thus to present the form of this or that personage called up by the thought of the medium or that of the magnetiser.

This explains the difference in the faces and forms imprinted at a distance by Eusapia. We are also able to understand why this medium, not being able or willing to completely externalise herself, furnishes only the fluidic matter from those parts of her body to which she desires to give a temporary psychical form ; for example, the fluidic hands and arms, by means of which, according to the experiments recently made in Italy, she pressed upon the keys of the registering apparatus placed out of her reach. Finally, the frequent formation of hands above Eusapia's head, exactly on the spot where she has a sort of hypnogenic opening, would be the result of an almost normal withdrawal of a large quantity of fluid at this point.

I will conclude by giving in support of this hypothesis the following singular instance, which happened during our séances at l'Agnélas in 1895, and which we did not think well to mention in the report, because it was outside of the precise subject which we had decided to study : the production of movements at a distance. And, besides, it appeared to us to be too extraordinary !

In order not to fatigue Eusapia, we only had a seance every other day : and, in the country where we met, amusements were scarce. We took a few walks and many photographs.

One day M. de Watteville desired, in my presence, to photo-

graph Eusapia between Count de Gramont and Dr. Dariex. The photograph having been taken, I chaffed Dr. Dariex, who is small of stature and who was standing with his hand in his waistcoat, saying to him: "Doctor, you resemble Napoleon." The plate, however, was preserved, but a thing which no one could foresee is that the profile of Napoleon stands out very clearly on the background by the side of the water post which seems to serve as pedestal for it, but there was nothing to explain this appearance, notwithstanding other attempts afterwards made in the same place.*

I am now inclined to wonder whether the name of Napoleon did not arouse in Eusapia's mind the remembrance of a bust she had seen, and whether this remembrance did not *coagulate* the fluidic matter which almost constantly emanates from her hypnogenic points.

ALBERT DE ROCHAS.



* It is absolutely impossible to distinguish any abnormal effect whatsoever in the reproduction of this photograph; we therefore refrain from publishing it.
EDITOR'S NOTE.

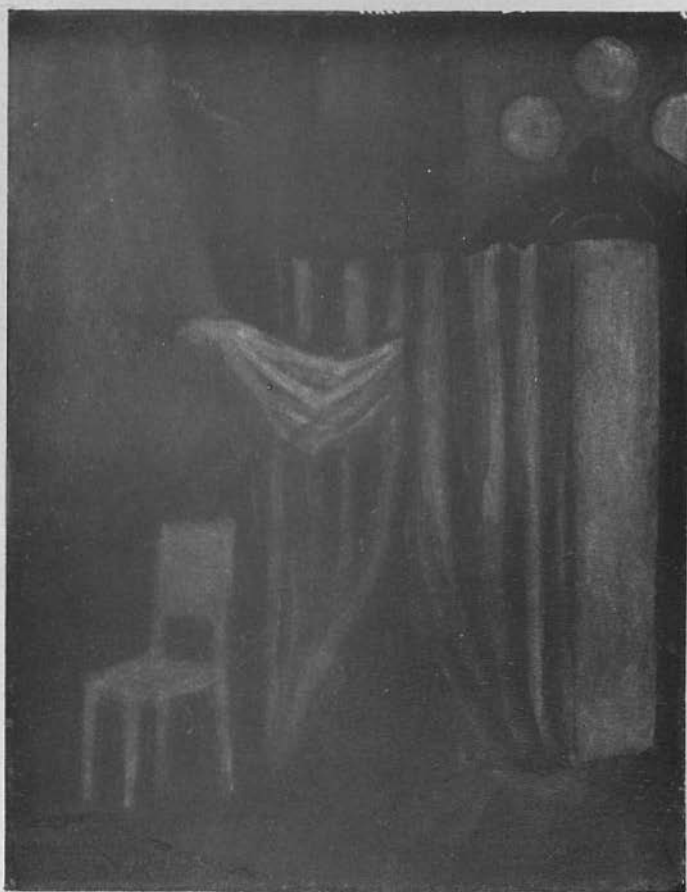


Fig. 1. An arm, with drapery, coming out of cabinet.



Fig. 2. A form standing near the cabinet.



MATERIALISATION SEANCES AT THE HAGUE.

By H. N. DE FREMERY.

THE success of the seances held at the Hague at the house of Madame Huygens* induced us to undertake a series of five further sittings, with the special object of contributing, as far as possible, to the development of nebulous forms, hoping that, perhaps, some complete manifestations would be produced. Moreover, it was decided that the light should be stronger, though it might be detrimental to the easy development of the phenomena sought, because it was, above all, necessary for us to see sufficiently to give to others an account which would be equally satisfactory to them as to us. On this point we were all agreed, and when we explained our plan at the first seance raps were given signifying assent, so that we had good hopes of success.

In addition to the medium there were present at these seances Mme. C. Huygens van der Ven; M. Rotteveel; Dr. and Mme. van Breemen; my wife and myself. For the arrangement of the room, the position of the cabinet, etc., I refer the reader to the plan given on page 505 of the *ANNALS*, Volume VII., with description. I shall not reproduce our observations on the raps or details of the telekinetic movements, etc., but shall limit myself to what occurred bearing on our special object.

The nebulous forms at the first seance, which was held on February 4th, were not important. At first white lights were seen

* See *ANNALS OF PSYCHICAL SCIENCE*, November, 1908.

between the partially opened curtains of the cabinet and by the side near the folding door. From time to time some red sparks intermingled and sometimes a small ruby-coloured disc, which was in constant motion. Afterwards the lights became larger and more nebulous, lengthened out, and were displayed before the curtains, about the size of a handkerchief. Finally, a second nebulous form appeared, standing before the medium, and as high as her knees. It then condensed and formed a ball and seemed to roll over the floor to the table, where it dissolved. During all this time the cabinet was subjected to a rocking motion by unseen influence, and we were able to see the skirt and feet of the medium.

The second seance, of February 11th, was more satisfactory. A phosphorescent cloud developed and precipitated itself towards us, passing through the curtains of the cabinet. This cloud rose, condensed, glided along the floor, and finally disappeared within the cabinet. Then something long and white advanced in an oblique direction from below the curtain rod: it seemed to be an arm of abnormal length with a hand formed as a luminous disc. It descended from above towards the drapery over the folding-door, where we had placed the palm-leaf. But this was not touched, and the nebulous form withdrew into the cabinet, which was still rocking and from which noises were heard. Twice the guitar strings were touched. A chair was near the cabinet. A luminous disc surrounded by a phosphorescent cloud was precipitated from the cabinet towards this chair and then we saw the latter change its place, but always in the direction of Mme. Huygens. Then the light withdrew within the cabinet and there was a pause, after which something like an arm with a luminous hand came from the cabinet, and, taking the back of the chair, moved it, as we could both see and hear, whilst the medium was seated motionless within the cabinet, visible to us between the curtains, which were partially opened through the rocking of the cabinet. The arm withdrew, and the lights then surrounded the face of the medium; the arm was again precipitated and moved the chair. Then the light condensed into a body in the form of a column standing in front of the

medium. Afterwards the arm was withdrawn and we saw the nebulous column disappear behind the curtains of the cabinet. They immediately opened—the signal that the seance was at an end. I turned up the gas; the medium was still motionless in her chair.

The third seance, held on February 21st, was the most successful of the five. In addition to the nebulous forms already described, a black figure appeared and seated itself on the chair, which it afterwards mounted. When it disappeared within the cabinet several faint nebulous lights became visible. But it shortly took the more definite form of a whitish cloudy arm with wide draperies (see Fig. 1). We were able to distinguish a hand. At the request of my wife the arm swung upwards and downwards, at first twice, then six times. Then my wife asked if the hand could touch her chair. We saw the arm slowly descend and eventually heard the hand placed on the back of the chair, which was moved, turned round and thrown down, and the hand was quickly withdrawn into the cabinet. Shortly afterwards, whilst the cabinet was being vigorously rocked, the black figure was again seen. It was as though the black drapery was opened from time to time and we were able to distinguish something white beneath. It again disappeared. Then an arm advanced obliquely from the cabinet in the direction of the palm leaf. When it withdrew a tall figure came out from the cabinet near to the folding door, pushed back its black drapery, and we perceived a white head and trunk, but the head appeared to be enveloped in cloths, leaving only an opening like a slit for the eyes, and we were scarcely able to distinguish the arms. (See Fig. 2.*) The head and body bent forward several times as though to salute us. Mme. Huygens asked, "Is that you, Marius?" and three raps against (or within?) the cabinet signified an affirmative reply. From time to time a black flap (the curtain of the folding door?) enveloped the white bust. Then the

* The round spots above the cabinet represent some Chinese porcelain plates suspended from the wall above the cupboard.

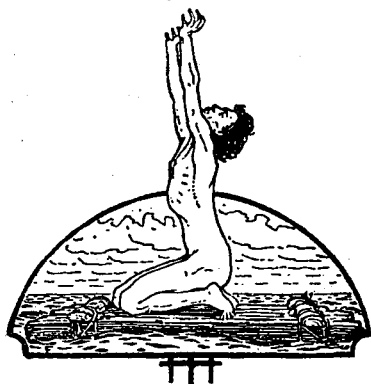
head and the body again inclined three or four times, and finally the apparition withdrew into the cabinet. In less than five seconds we heard the curtains opened and saw the medium in her chair in deep sleep.

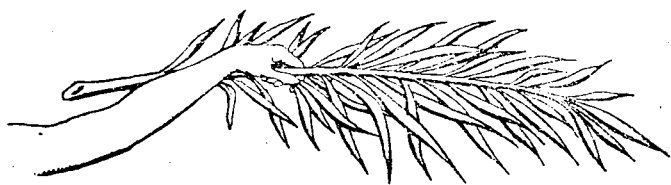
The seance of February 28th was not successful. The medium arrived late and the phenomena, after she was entranced and placed in the cabinet, were slow in developing, and Dr. van Breemen, who was impatient, thought to help matters forward by lowering the gas, which, unfortunately, was thereby extinguished. At this moment, however, we distinguished several movements in the cabinet, and, in order not to interrupt them, we decided to rest content with the light from the red lantern on the sideboard. We again saw an arm advance from the cabinet and a figure come out, but naturally, in these conditions, the observations were defective.

The seance of March 3rd was also hardly satisfactory. I insisted that "they" should not lose sight of the purpose of these sittings—the phenomenon of materialisations. The movement of objects without contact, obtained at the previous seance, interesting though they might be, appeared to me to be of secondary importance. "They," by raps, approved all my observations. But when the medium was seated in the cabinet and we observed with satisfaction that her feet were visible, nothing took place. We waited for a long time and finally Mme. Huygens asked if the conditions were good. One rap within the cabinet signified "No." From replies which were given to other questions we learned that diminution of light was needed. We had no choice but to agree, and then we could not distinguish anything of the medium but her skirt, which appeared as a black mass between the curtains. Thus all we saw became doubtful, and this was still worse when the cabinet became more and more displaced; the side which was at first turned towards the grate was placed obliquely in front of us, and we could no longer see anything of the medium. The cabinet now projected a deep shadow against the folding doors of the room, and the phenomena took place in this impenetrable darkness, thereby losing all objective value.

Accordingly this series of five seances did not bring us what we had hoped they would. The phenomena reached their zenith at the third seance, then they retrograded. Perhaps this was caused by the sensations of apathy and discomfort from which the medium then suffered. It is to be regretted that at the third seance the conditions were not so favourable as at the second, when the medium and the phantom were seen by us simultaneously. But without doubt this will happen some day, and then it will be proved that the medium and materialised form are two different figures, which, although dependent the one on the other, hold each their own position in space. Then it will be necessary to ascertain whether this nebulous form is an astral double of the medium, or a different personality, temporarily returned from its own sphere to bring us intelligence of its existence.

H. N. DE FREMERY.





FREUD AND HIS SCHOOL.

A New Path in Psychology.

By DR. ALPHONSE MAEDER.

THE name of Professor Freud is beginning to stand out from the narrow circle of specialists. It is true that his ideas have not yet penetrated to other countries. The difficulty of the language certainly counts for something in this; the works of the Viennese psychologist have never been translated even into French; in fact, they are almost untranslatable from purely technical reasons. We can but regret it profoundly, for many minds, especially the French and Italian alienist doctors, are well prepared to understand Freud and his doctrine of psychogeneity, thanks to the works of Janet on mental dissociation and automatisms.

Freud has opened up a large domain to scientific research, and endowed psychology with a new method of exploration (*psychoanalysis*) the value of which we are still scarcely able to appreciate.

Beginning with studies on the *mental state of hysterics* (about fifteen years ago), he successively took up the psychological analysis of *dreams* and fantasies (in the waking state); the dissection of the *symptoms of nervousness* and their psychical determination; the study of slight confusions of conscious activity in normal persons; the analysis of temper . . . and in all these manifestations, he demonstrated the existence of *identical mental mechanisms*.

Freud has taught us that, by chains of unconscious associations, relations, unknown to the ordinary consciousness, exist between events and recollections of most different epochs, and apparently altogether distinct in origin; autonomous groups* of mental image and memories at high emotional co-efficient (or charge); a vast intricate web which, from the depths of the Unconscious, constellates our thoughts and acts, in a very particular fashion, and without our being aware of it.

By means of psychanalysis, it is possible to discover a certain unity of action in the individual throughout the whole of his life by tracing out the *ensemble* of the motives of his acts, *super-determination* of the intellectual processes, motives of which he is, to a large extent, quite unconscious. One may thus quickly understand how an individual's past acts upon his present activity, as each impression—where an affective value is engaged—registered at any period of his life, even in the earliest years of childhood, leaves its durable traces—a most precious dowry for the doctrine of psychical determinism.

The theoretic base on which Freud's ideas are built, is furnished by Janet's theory of mental dissociation and psychological automatisms. In a little while we shall see Freud's mechanisms at work, so to speak. I do not here give a systematic account, this is still impossible because of the novelty and complication of the discoveries in question: it is more important, for the time being, to increase the materials for study. I have chosen in my list of cases some examples, which appear to me suitable for presentation to my readers.†

* These groups, autonomous up to a certain point, have been named *Complexus*, and very specially studied at the psychiatric clinic in Zürich, by Professor Bleuler and Dr. Jung, who have demonstrated their existence and pathogenic action, particularly in *precocious insanity*, the most frequent mental disease of our day. In another equally frequent form of mental alienation, *epilepsy*, it is equally possible to demonstrate the psychogeneity of a number of very important symptoms and the constellating action of the complexus. (See some examples further on under *Symbols*.)

† May I be permitted to make a last remark before beginning. The drawing up of a psychanalysis is very difficult, seeing that a multitude of factors, which have to be considered—especially mimicry (at the moment of the work,

I.

THE PSYCHOPATHOLOGY OF DAILY LIFE.

Confusions in conscious activity among the normal, their determination.

There exists quite a cluster of phenomena occurring in ordinary daily life which have not been registered by official psychology, and to which Freud has drawn very special attention. I refer to the *slips* of pen and tongue, a kind of *forgetfulness*, incongruous or at least unexpected gestures; apparent *blunders* . . . which reveal, under *psychoanalysis* (this is the name of the method of research utilised by Freud), the hidden thoughts, the least marked but most profound tendencies of the individual: the tendencies of his unconsciousness.

These troubles of conscious activity are—as will be demonstrated by the following examples, borrowed from my daily observation, of the *means of expression of the Unconsciousness* (which is repressed)—betrayals which it is possible to interpret, that is to say, to cause to pass from the unconscious to the conscious. These “accidents” which interrupt the normal course of thought or action are due to the intervention of repressed ideas possessing a high emotional co-efficient, and which make their irruption into the field of the ordinary consciousness at a moment when its sway is weakened, on the occasion of some lively emotion which partially dissociates the normal consciousness.

A.—LAPSUS LINGUÆ.

A young woman who had been separated from her husband for some weeks, was to meet him at Lucerne on the evening of the next day to make the ascent of the Pilatus with him on the Sunday. She spoke of one of her acquaintances, who was going to pay her a visit,

of psychic dissection)—cannot be described in the present very rudimentary state of our knowledge; I ask my readers' indulgence, and I exhort them to be patient if they do not understand the analysis of dream at a first reading; it is intricate, and I have communicated only the principal elements.—A. M.

she was told, on the same Sunday. "What a pity, I shall be at *Beatenberg*," she said; adding: "What a stupid mistake! I mean on the *Pilatus*."

The cause of this, apparently, innocent slip was that the friend who was going to visit her had spent three months at *Beatenberg* the previous summer. Mme. S. was hoping to be able to rent a chalet there with her husband during the coming holidays. Was it an anticipated desire of that nature which caused the slip? Is there a more secret, a more profound cause?

Mme. S., who is of Protestant origin, married a Jew. She knew that by so doing she had exposed herself to a certain danger (family conflicts); but she hoped to conquer all that. She had proposed to her husband to call their first son *Beatus* (the happy), as in J. Wassermann's celebrated novel. S. had reasons to fear sterility. Mme. S. desired to have a child at any price; if she had one she would fondle him and watch over him, she would do everything to make him the happiest of mortals. . . . She had, nevertheless, some apprehensions on the subject. The mountain of *Beatus* (the *Beatenberg*) had a most special significance for her, it awakened within her mental images possessing a high emotional co-efficient.

There is still another factor which plays a part in the super-determination of this slip: Mme. S. had been separated for several weeks from her husband on account of a treatment the latter was undergoing; she loved him passionately; the ascent of the *Beatenberg* had for her a symbolical sense analogous to that of the mount of *Venus*; she would set out expressly on Saturday evening; on Sunday she would be happy with her beloved.

To sum up: Three desires, two of which are thrust back into the profoundest recesses of the mind—(to pass the holidays at *Beatenberg*; to meet once again the beloved absent one and be happy with him; to have a son, *Beatus*)—will be the link of union between the two heterogeneous elements; the cause of the repression of these last two desires is comprehensible: Mme. S. is speaking to a third person, almost a stranger, of this project of excursion

when she makes the slip. Three desires, all associated with the word Beatenberg, tend to their realisation and impose their formula at a moment of surprise (when Mme. S. hears of the announced visit of her friend, who had been living at Beatenberg)—and oust Pilatus. This slip is therefore the result of commotion in the normal course of thought by the sudden irruption, into the conscious activity, of a *complexus* bearing a high emotional co-efficient.

This very simple example shows the existence of inter-psychical dissensions, in a normal mind, the elements of a dissociation which, pushed to the extreme, leads to hysteria, to the neurosis of anguish, to precocious insanity. . . . Confusions of associations such as the slip analysed above are, therefore, the means of expression of profoundly hidden (repressed) thoughts and desires; that is to say, they are betrayals, the knowledge of which is most useful to the forewarned observer. It would be easy to multiply examples on this point. Every day life furnishes them in abundance.

It is by an analogous process of *condensation* that the neologisms of dreams and precocious insanity are formed. (See *Freud: Traumdeutung*, and *Jung: Ueber die Psychologie der Dementia præcox*, and the analysis of dream further on.)*

B.—THE MOTIVATION OF FORGETFULNESS.

R. is a resident medical student in service in a hospital. The head physician has gone out and will return in the evening. A friend of R.'s is impatiently waiting for him in town on important business. R. decides to leave his post, and gives his telephonic address at his friend's home. When returning late in the evening, to his astonishment he sees a light burning in his room. At the same moment, the explanation of that light comes spontaneously to his mind: The head-physician, passing in front of the hospital (he lives opposite it), would see the light through the student's window, and believe that he is at his post. R. forgot to put out his light

* See also *Archives de Psychologie*, Maeder: "Nouvelles Contributions à la Psychopathologie," Tom. VII.

when leaving his room, a thing which never occurred before ; it happened for the very first time on the evening when there was a reason for forgetting it.

All the oversights I have had occasion to analyse since I have been acquainted with Freud's works (that is, for a little more than two years), were determined psychologically and were always a measure of precaution or of defence against a disagreeable and repressed mental image.

It is not here a question of definitive forgetfulness ; the memory reappears directly the resistance (the cause of the repression) disappears. For example : For three weeks I lost all recollection of the face and name of a fellow-student, who was *famulus* with me in the same clinic, and who had operated with me on the cadaver for a whole semester. I put forth all my efforts to recall his name and features, but in vain. One day I passed, as usual, the amphitheatre of anatomy ; I felt light-hearted and content ; I had just terminated a course of private lessons in surgical operations, and felt I was well prepared for the final examination. This branch had given me much anxiety because I had never previously taken much interest in these technical questions.

In the distance I perceived the outline of an unknown person, and, at the same moment, the name and features sought for so long some months before, appeared to me with extreme precision. The cause of the repression was removed ; the complexus relating to the examination and to that rather neglected branch of study, which had absorbed all contemporary associations, for greater certitude, no longer existed.

C.—MUSICAL AUTOMATISM : ITS DETERMINANT.

I begin to whistle an air which at first I do not recognise. After a brief moment of reflection, the word *Carmèn* appears to me as an optical image ; at the same moment, I see, in imagination, a Prussian regiment which is marching along the Friedrichstrasse (Berlin) in full parade uniform. The band of the regiment is playing the air of the toreador.

Now about a year previously I had been in Berlin at the time of the reception of the King of Spain, and I had witnessed the scene which just now returned to my memory. The air which I had just whistled (which is not from *Carmen*) was the favourite air of that particular band, and I had never heard it played except by that band; it is the first time I have whistled this air, and it is eight months since I left the Capital.

Whence came that automatism?

The same evening I had been to the theatre to see *Carmen*, and I had laughed at the supernumeraries, who played their parts as Spanish soldiers in a most ridiculous fashion. The day before a newspaper published a photograph of the new scenery for *Carmen* at the Comic Opera in Berlin. The week before, Caruso had sung the rôle of the sergeant Joseph in the large Opera House of the same city. Finally, last but not least, I found myself again in a small town; I had before me the prospect of much hard work to prepare for my last medical examination; I was very fond of Berlin, which afforded a larger and more interesting life; on the previous evening I had openly regretted that I was no longer there. The desire to see less ridiculous-looking soldiers than those theatrical supernumeraries, for a mind so unwarlike as mine, was already a certain sign that I was dissatisfied with the present situation and that I desired to be again in Berlin. Automatisms of this kind are the means of expression of desires, momentarily or permanently outside of the ordinary field of consciousness (they express them as realised; I hear that air, I am therefore in Berlin). *The agreeable feeling which accompanied this automatism was very adequate to its real signification.*

In this example and in the case of the slip of Beatenberg, it is a question of the *emergence* of a complexus endowed with a kind of expansive force, put, so to speak, into activity; that is to say, awakened by an association of present ideas. In the case of the oversight, it is a matter of simple repression, the usefulness of which is undeniable. There also exists a *transfer* or change of centre from ideas having an emotional co-efficient to those which are insignifi-

cant, the importance of which is very great from the point of view of pathology. Everyday life also offers us other examples.

A little girl of 5 years is present at a baby's bath. The young mother asks her if the little one is a boy or a girl. The child immediately lets her gaze fall on the "private parts," blushes deeply, and replies correctly; adding that she sees it in the child's face.

A Katalonia patient (a form of precocious insanity) absolutely refuses to drink milk; her parents, when bringing her to the lunatic asylum, beg us not to offer her any in order to avoid scenes. After having often vainly asked for the reason, I obtained one day this reply: "Soldiers never drink milk" (in a martial tone, her father is a general; in the crepuscular state the patient plays at being a soldier), and "in convents women never drink milk; the sisters would become *enceinte*." The patient has connected *semen* with *milk*; the desire to love (she is a spinster, 30 years old), repressed and transformed into the fear of conceiving, renders milk odious, dangerous to her. The affective values are transferred from semen, which is an unbecoming expression in the mouth of a young woman, to milk, an innocent mental image as can possibly be. The reasons for the unconscious identification of these two mental images are numerous and easy to find.

The *superdetermination* of these slight commotions of the conscious activity will perhaps appear rather too subtle, *even artificial*, to some readers. I insist on it, nevertheless, seeing that the analysis of the symptoms of nervous persons leads to analogous results, with this difference only, that here the constellating complexus are much more powerful. The interblending of causes is the same, the differences are quantitative. It is very interesting to remark that the same psychical mechanisms function in the normal, the hysteric, and the precocious insane (see *Jung*, cited above): for example: in a case of forgetfulness of a surname in a normal person, in amnesia in a hysteric or an epileptic. (I have analysed the amnesias of epileptics, which obey exactly the same laws of repression as with hysterics.)

For about ten years we have known that no specific pathological laws exist ; pathological anatomy and patho-physiology have taught us that pathology is only a modification, often a caricature of the normal. It is the same with psychopathology.

II.

DREAMS.

Psychanalysis, interpretation.

Fantasy, in dream and in the waking state, borrows its elements from experience ; it creates nothing, it only combines. In analysing a dream, the first step consists in seeking for the materials which have contributed to its elaboration, the source of every detail must be found ; this leads to the discovery of a world of memories of very different origins and epochs (the latent contents of the dream). Only then does the work of interpretation commence ; it consists essentially in searching for the relations between the elements furnished by the free association described above. Are the amalgamations and *rapprochements* of ideas and mental images accidental ? If not, what law do they obey ? Freud has found a general formula which expresses these relations : *Dream is the expression of a realised desire.*

There are three categories of dreams :

1. *Those which are the manifest (not veiled) realisation of an unrepressed desire (infantile type),* rather rare among adults.
2. *Those which are the veiled realisation of a latent and repressed desire.* The apparent incoherence and strangeness are a result of secondary deformation due to conflicts, as we shall see in the example given below. These are the most frequent.
3. *Dreams which represent the realisation, slightly or imperfectly veiled, of a repressed desire.*

These are regularly accompanied by anguish, which interrupts the dream and replaces, so to speak, the deformation. (A host of dreams of exhibition with palpitations of the heart, at puberty, for example.)

For Freud and his school, dream is not the product of disordered mental activity, but the result of two antagonistic forces in conflict with each other; the *compromise* between a *desire* almost always latent, unknown to the ordinary consciousness, and which *tends to be realised*; and a *censure* which arrests it on the way, so to speak, and modifies it according to requirement. The desires tend towards their direct realisation without concessions or respect for anything, they are *egotistical*; the censure is a *curbing function*, a vigilance authority which exacts the correct clothing, a respect for forms and customs; it imposes deformations and disguises, indirect ways of expression, for example, by symbolism. There is no question of any special faculty in the old sense of the word, of an entity. The censure is a function of inhibition analogous to, perhaps identical with, that which social life imposes on man, and which he acquires under pressure of his environment (one of the aspects of education, in the biological sense). There are good reasons for believing that it produces, by repression, the total or partial amnesia of dreams.

Dream is therefore (see an analysis given below as an example) *a means of expression of the Unconsciousness*. It becomes more complicated with the widening of the intellectual operations and the refinement of the affectional life, with the increase of the moral conflicts to which modern man is exposed in social life. The community binds him to a host of concessions, of submissions, that is to say of victories over himself, over the most marked tendencies of his nature. These restrained desires seek for an outlet, an *escape* towards another issue, under the form of dream fantasies or fantasies in the waking state (castles in the air).

The elaboration of dream consists essentially in the deformation or modification of the materials (latent contents) so as to give them a form which may be compatible with the exigencies of the censure. The processes utilised for this work are *condensation*—(the fusion of distinct elements, possessing a few points in common, into a new product—analogy with Galton's composite photographs), *transfer or displacement* (change of the centre of interest from ideas having an

emotional co-efficient, to those which are insignificant—from whence comes the current idea that one dreams of trifles which have attracted our attention during the day)—*dramatisation* or transformation of an idea into a situation— (necessity for *concrete* representation, *symbols*, the figurative sense of words and words with a double meaning).

It is impossible for us to enter into the details of the delicate working of these mechanisms (the first two, condensation and displacement, have already been met with in the first chapter: Psychopathology of daily life; for the third dramatisation, see Symbols; for further details, we must refer the reader to the great work of the Viennese master). The example which follows will give a feeble idea of the complexity and difficulties of this analysis. The process consists essentially in successively drawing the attention of the subject to all the elements of his dream, asking him what are the recollections and images which each of these elements recalls to his mind by association. The subject should communicate everything which comes to his mind concerning each element, *everything without exception*, even if the thing should seem to him to bear no relation to the dream, even if it be nonsense (a precaution of fundamental importance). He ought to put himself in a state of passive inward observation and exercise no critical faculty. It will soon be observed that present events have been directly associated, by very varied links, to past events, that they have been assimilated at once to subjacent *complexus*; we discover the existence of a kind of vast plot which connects the remains (memories) of all the subject's past life right back to his earliest years, even to infancy. The analysis lays bare a whole corner of the subject's life, and throws a new light on a multitude of thoughts and actions of personages which seemed hitherto to bear no relation to one another; it shows that there are, so to speak, no breaks, no interruptions, between the mental activity in the waking state and in dream.

ANALYSIS OF A DREAM.

(a) THE DREAM.

Ded. dreams that he goes in a tram to the railway station with his friend Albert. On the bridge near the station, they perceive a young woman who looks like a certain Mlle. Sophie. Ded. asks his friend if he knows anything about her, what has become of her? Ded. had heard nothing of her for a very long time. The tram slows down. Sophie reappears, to the right this time; she is very chic, dressed in a blue silk gown; her smile and her look are like Sophie's, but in the dream she is much more beautiful than the real Sophie. Ded. is now convinced that it is Sophie. Albert bows to her from the top of the tram. Ded. does the same thing, but he has the feeling that he bows only because he is with Albert. She returns the bow with a bright smile. Albert says, "that smile was meant for you"; and he looks a little bit annoyed, as though he were jealous. The two friends get down from the tram; Albert relates that Sophie has a lover in the town, whom she has infected with a complaint caught from her lover in Paris. Ded. has a vague recollection that one of her lovers (in Paris) is a doctor named Genner. . . .*

Then they enter a large building (or vestibule), of yellow stone with colonnades. . . . Then follows a confused conversation about officials, directors of theatres and prisons, police officers who take advantage of the unfortunate women who fall into their clutches.

(b) PSYCHANALYSIS OF THE DREAM.

Ded. and Albert are friends from childhood and are very warmly attached to one another; events have kept them apart for some time, and they seldom see each other. Ded., who had been staying at L. for a week during his holidays, would much like to invite Albert to his house to spend a few days with him; exterior difficulties alone prevent Albert from coming. This visit had been talked over between the two before their separation in the town in

* A recital of the dream only.

which they were in the dream ; they had even planned to meet one another on the way and to go together to L. In the dream they were starting together for an unknown destination. Ded., the previous evening, had been singing the praises of his friend to his family, saying how much he was attached to him, in spite of certain faults.

Sophie is a young woman of the same age as themselves ; they know her from having moved in the same society in their youth. She is not at all pretty, but very lively, is much attracted to young men, is always in the street ; (in the dream she shows herself to the left, then to the right of the tram, and smiles). They know she has chosen the profession of singing, and studies in Paris ; many unfavourable rumours are about, compromising to her character. Sophie is not pretty, in reality she dresses extravagantly to make up for her lack of good looks. Two or three days before the dream, someone, in the presence of Ded., had related how Sophie had spent the summer at C., the native town of the three actors in the dream, that she had been seen in the street dressed in a very "*chic*" toilette, by one of Ded.'s cousins, whose sister N. was Sophie's greatest friend in childhood.

The Sophie of the dream does *not* bear much resemblance to the real Sophie, she is much more beautiful, and yet Ded. believes he recognises her (at first there is a feeling of uncertainty). She smiles in the direction of Ded. (" . . . *that smile was meant for you* ") who nevertheless acknowledges her very casually, and only because he is with Albert. He feels most markedly something like resistance to her. (Ded. adds that in reality Sophie is only a casual acquaintance and he regards her with indifference.)

Some other person must be hidden behind Sophie, who is identified, for some reason, with her. The feeling of uncertainty and that dull resistance are two positive signs of this. Another proof of it is furnished us in the smile which is addressed to Ded. and especially the name of Dr. *Genner*.

Genner brings to Ded.'s mind the name *Fenner*, an acquaintance of his, a doctor, whom he detests (in the dream he has a venereal

disease) and *F er* (these two names *F . . .* belong to quite a different world and a different epoch in Ded.'s life, to that containing the recollections of Sophie). These two men are both associated in Ded.'s mind with the name of a woman whom he has for a long time loved, a very *beautiful* woman, after whom he sighed in vain during two days in Geneva scarcely more than a week ago. We will call her Yvonne. At Geneva Yvonne really wore a blue gown ; she has a very artistic temperament, and for some time she has had a slight desire to become an Opera singer, which frightens Ded., who is always afraid she may become morally spoiled. Yvonne was in Geneva in the society of *F . . . er* (she is still there at the time of the dream, and *F . . . er* has been following her about for some time, most persistent in his attentions). *F . . . er* also is very artistic by nature, but much spoilt, and Ded., although he knows he is quite harmless, detests him from the bottom of his heart, because he is musical and Ded. is not, a fact which separates him somewhat from Yvonne.

Here are quite sufficient reasons in the dream for identifying two personages. A common quality, a common property (both artists) suffices for that identification.

Yvonne is assimilated in the dream with Sophie ; she has fallen (morally) because she has taken up the career of singing. In the dream, she is out in the street, finely dressed, but alone ; Ded., on the tram in company with his best friend, sees her passing and only bows to her rather against his will. He does not know quite what has become of her and asks for information. He listens with a certain amount of pleasure to that ugly story of infected lovers. All that looks wonderfully like *vengeance*, even a very cruel vengeance.

Now Ded. has returned from Geneva a little discouraged ; he had longed for her ; he had wanted to possess her altogether. He did not get possession of her ; in the dream, the problem is solved : he leaves her to her fate and lets her go to her ruin. The censure, which does not openly allow such a monstrous thing, compels the desire of the unconsciousness (which tends to its realisation) to

clothe itself in a form apparently permissible. Yvonne appears under the features of a lady whose bad conduct has become notorious. The Sophie of the dream is therefore the result of the *condensation* of two persons (the Sophie of the dream resembles the real Sophie, but is much better looking). Further, there is a transfer of the emotional co-efficient of Yvonne to Sophie; it is Yvonne who interests Ded. in reality; in the dream he is hard on Sophie, to whom he is really indifferent.

The proof that this interpretation of the dream is correct is afforded us by the after-conduct of Ded. As a matter of fact, a few days after his dream, he wrote a letter to Yvonne, in which he confessed that his love for her was purely physical love; this was what Yvonne had always feared and often spoken of to him. In reality at the bottom of his heart, Ded. issued an ultimatum: "Either she must give herself without reserve or they must separate." The dream had chosen the latter solution, and expressed it in a refined and, in reality, a very cruel form.

A few details confirm this view. The friends see Sophie *from the top* of the tram; they are going away *together*; she is alone; she *shows* herself first to the left, then to the right; she gives him a bright, merry smile when bowing to him. Ded., by continuing his course unmoved and saluting her nonchalantly, pays Yvonne out for her impassiveness when he last saw her. The tram passes over a *bridge*, from one side of the river to the other; this is the expression, by *symbol*, of the act which Ded. commits; he goes away with Albert towards the other side of the river, far away where *Yvonne is not*.

The analysis of the *Genner* neologism leads us to two personages, Fenner and F. . . er. The letter G. indicates a *condensation* with still another person of the name of *Girard* (also a word of two syllables); now this Girard is precisely a school-fellow of Ded. and Albert, and was, when at school, desperately in love with Sophie (he belongs to Sophie's group; the two F.'s belong to that of Yvonne). He was not very intelligent and Ded. was not at all in sympathy with him. During a journey on business to a large

foreign city, he came across Sophie, his former friend, in the midst of very suspicious society. He himself had joined in the revel and might well have been infected.

There are, therefore, two parallel series of actors: on one side are Sophie and her childhood's friend, Girard, and her lovers; on the other side, Yvonne and her acquaintances, Fenner, F . . . er; they amalgamate at two points (condensation; the *Gegner* neologism and *Sophie's features*, which are more perfect than in reality: Yvonne herself is very beautiful. . . . The feeling of uncertainty in the dream: Is it Mademoiselle Sophie? it looks like her, but she is much more beautiful than in reality . . . is always the sign of a foreign element, it is a *nodal point*, we might say, the meeting point of two or several chains of associations).

The dream gives a positive solution to the question which is in Ded.'s mind; not only does Ded. look upon Yvonne as a stranger whom he does not acknowledge spontaneously, but only because his friend bows to her—he has a very vivid impression of this in the dream—(we can easily understand that here the apparent confusion of the dream has a psychical determination; like every other product of our conscious activity, this impression is perfectly conditioned)—but he also goes towards the railway-station with his old friend, whose absence he has so often regretted (as on the evening before in the midst of his family).

Because of his *liaison* with Yvonne he sees less and less of his friend, and sometimes he has felt his friend's absence very keenly. He gets on well with him, he has never had the slightest trouble through him; he has a very special feeling of affection for this friend, a feeling into which an element of *love* enters, as for a younger brother. For some time this tendency has been expressed outwardly by the use of diminutives and a series of short pet names, which is contrary to Ded.'s usual habit; in his studies he was further advanced than Albert, and he found pleasure in giving him advice and the results of his own experience; the word *paternal* represents this particular shade of affection more exactly than brotherly; the explanation will be given further on.

Albert and Ded. are travelling together aimlessly, and talk about things they come across on the way; there is also a long journey hinted at, without any very clear object in view: this is life itself: and we also choose a travelling companion according to our taste. Life, under these conditions, with a friend's companionship, would certainly be less seasoned with bitterness and anxiety than one with Yvonne; at bottom, Ded. is a peaceable man, who, in a moment of vexation, is quite capable of choosing such a course, even if he should turn back later on.

The scene of the dream is, moreover, up to a certain point, the repetition of real scenes of bye-gone days. Albert and Ded. had formerly passed their holidays together (I recall to mind that the dream took place at the beginning of the holidays), the last time they did so was three years before, at a time when Ded. had already once neglected Yvonne (he had intended to pay her a visit at a watering-place, and on the way he had spent all the time at his disposal in Albert's company). At that time they were slightly—ever so slightly—rivals in the good graces—very platonic—of a young girl, who was also a professional musician (note Albert's tone of irritation when, in the dream, he speaks of the smile being intended for Ded.).

At the end of the dream, the two friends find themselves in a large vestibule which recalls to mind the Post Office of their native town C.; that leads one to suppose that they had gone there, that is to say, that Ded. was invited to Albert's home, for Albert still resides at C. with his parents. Now, we already know that circumstances prevented Ded from inviting his friend to his home; here, then, is a new solution given in the dream: again the realisation of a desire.

I will add that Ded. is very fond of visiting Albert's home for certain reasons which I shall not enumerate here: one of these reasons—of which he was unconscious until he submitted himself to this analysis—is a *particular affection for Albert's mother, a tall beautiful woman*, who made an immense impression on him when he was a child. Sometimes, in his boyhood, he had the

singular idea that she must love him. One returns always to one's first love! (Note, further back, the feeling of *paternal* love for Albert; for Ded. loves Albert's mother and he becomes, thus, in fancy, Albert's father.)

We are now on a track which descends right to the profoundest depths—to the age of 8 to 9 years—and one which I shall follow no further in the reader's company so as not to make this analysis too long; I will only add that the relation between the principal personages in the dream, with the exception of Yvonne (who was unknown to Ded. at that age), becomes closer and closer. I would, however, like to point out how many threads unite the elements of the dream with each other, how very complex the fabric is. The history of Sophie's venereal disease recalls vividly to mind the celebrated adventure of François I. with the beautiful Mlle Ferronière (at Paris), which Ded. had related to Albert not long before. With venereal disease Ded. associates a miscarriage and a relative who had happened to meet Sophie in the street dressed very smartly.

Genner (condensation of the two F.'s and of Girard, all three antipathetic and, up to a certain point, hostile) has an infection bestowed upon him in the dream. This is the morality of "an eye for an eye, a tooth for a tooth"; it is also that of dreams, the reign of bitter egotism (see further back the abandonment of Yvonne).

There is still quite a host of indirect associations which connect Sophie with Yvonne. Sophie's greatest friend in childhood was a relative of Ded.'s, the sister of the cousin mentioned further back, who has had several miscarriages; she is like Yvonne, very bright in disposition, very sensitive and excitable and very artistic, moreover her Christian name is also Yvonne. A mutual friend of that relative and of Sophie, we will call her Marie, comes back to Ded.'s recollection. She was a school-mate of the two other girls and their inseparable friend; later on, she studied music in the same town in which the dream is placed. She was pretty, of a lively and rather "flirty" nature, like her two friends; and Ded., five or six years before, had been much in love with her; she,

however, turned a deaf ear to him. Her memory is linked in Ded.'s mind by a crowd of associations with the ideas: artist, theatre, morality, adventures, journalist, etc.; and it belongs by that very fact to the same cycle; she is perhaps also identified with Sophie and Yvonne. Ded. thus takes his full revenge on the one lay figure, Sophie, for all his past and present mortifications; in his dream, he plays the part of dispenser of favours and is scarcely prodigal of them; he compensates himself for the hard reality and treats the persons in his dreams according to his wounded heart.

Ded. makes the remark that on hearing the story of infection related by Albert, he laughed in his dream; in his waking state, an anecdote of the kind would have irritated him. Another detail strikes us: *in reality* it was Ded. who related the story of François I.; it was he who, about three years ago, was slightly jealous of Albert. *In the dream everything is reversed*: Ded. is passivity itself, even to his manner of saluting Sophie. Now, the analysis has shown us that the dream is a machination of Ded.'s to cast off Yvonne; and that apparent passivity is again a concession to the censure. The sub-inversion of recollections, mentioned above, is the expression of this (whence the inversion aforementioned of the emotional reaction—laughing).

In the dream, it is another person (Albert) who does everything which is bad; the censure allows it to pass, for the dreamer is never guilty.

I abstain from entering further into the details. It is impossible to show forth all the finesse of the mechanism of dreams by the analysis of one only. I will simply add that the few general remarks scattered through this analysis have been verified in a very large number of cases, and always found to be correct; they are not isolated observations raised to the rank of a rule in any hasty fashion. The foregoing analysis is not complete and pushed to the end, I interrupted it as soon as the result appeared to me sufficient; it is not always possible in every case to determine every small detail, from the fact that the resistances of the subject are variable.

To sum up, this dream is therefore *the realisation of a double*

desire, a present one and an infantine one (Freud says that the dream holds on to the present by one leg and to the past by the other; and that it is always the realisation of the generally repressed desire); these desires are, *to break with Yvonne and to return to Albert's home*, as in the past.

We see that this dream can be perfectly intercalated among the physical phenomena which are being unfolded within Ded., at the moment of his dream; it is a link in the chain of cerebral activity, it has a very precise meaning. The pretended confusion of dreams exists only in the heads of psychologists who refuse to try the new method of analysis. In science, we should not pronounce an opinion until we have full knowledge of the subject; it is necessary to submit to certain rules in the analysis of a dream, just as much as in preparing a culture of Koch's bacillus. Only by analysis do we understand that the dream is a product of the co-ordinated activity of our brain and not a chaos of memories and mental pictures. One of the most convincing elements of analysis is furnished by the subject's mimicry, and by the manner in which he reproduces his recollections; up to a certain point this gives us the measure of the emotional values engaged; these are things which do not admit of description; and therefore we urge critics to try their powers, to analyse for themselves before fulminating against Freud's method.

The verification of the events and of the situation, one or two years after the analysis of a dream, often affords an excellent *a posteriori* proof of the correctness of the interpretation.

For example, in an analysis published a year and a half ago (see observation II. in *Maeder, Essai d'interprétation*. Archives de Psych. VI.)—I had discovered the traces of a nascent amorous rivalry between two young girls. Six months later, the last comer ousted the first and married the young fellow. Some time after the wedding, the poor abandoned one—(she who had dreamed of the rivalry long before she was herself consciously aware of it)*—saw

* This is by no means a realised prophecy, but simply a well-founded supposition which the sequel confirmed.

in dream her former friend who had supplanted her, coming to visit her; she was wearing a crêpe dress, that is to say, she was a widow: the faithless one had been punished with death. In another dream, at the same epoch, she had commissioned her brother to execute the guilty one and to fasten him up in a bag.

III.

SYMBOLS.

In dreams, hallucinations, tales, and language.

"A symbol is the false perception of a very close relation of identity and analogy between two objects which in reality represent only a vague analogy," and "the symbol is a very inferior form of thought," says Mme. Pelletier in her work on the *Association of ideas in acute mania and mental debility*.

We might say the same of epileptics (in the crepuscular state), of psychæsthenics, and even of normal minds when the mental level is low (that is to say, when the attention is relaxed or in a sort of quiet calm).

This form of association is equally characteristic in the state of *dreaming*. One idea is associated with another and identified with it because of a very vague analogy. I have, elsewhere, given a very simple example of this, in the case of an epileptic madman of the name of *Ernst Hofer* who, in the crepuscular state, associated "*Herr*" (Sir, Lord or Master) with *Ernst Hofer*, because of the two letters common to the three words: "*er*." For twenty-four hours he played with the greatest seriousness the part of Christ on the Cross on Good Friday. The same patient identified himself on another occasion with the earth (in German, *Erde*) for the same reason. For several days running he remained standing up in his cell, his arms stretched out slowly moving and describing a large circle which represented the rotation of the earth (he accompanied his mimicry with the stereotyped phrase: "I am the whole earth"). There exists evidently a link in common between the two identifica-

tions: it is a case of an idea of greatness, and the earth has often been identified with its creator.*

Another patient, who had several times tried to escape, often dreams he is a bird and flies far away in the direction of his native village and arrives at home, where his parents receive him with open arms.

Still another, also an epileptic, identified himself in the crepuscular state with a lion, and played his part with so much seriousness that five keepers were needed to hold him. He opened a formidable jaw, clashed his teeth together fearfully, put out a bleeding tongue—(immediately before he had had a series of epileptic fits, during which he had bitten his tongue)—and licked his lips and cheeks, breathing heavily all the time. I succeeded, later on, in demonstrating that the patient, who had been a very warlike Hungarian patriot, had identified himself with the celebrated chained lion of the national poet Petöfi, which, in the eyes of Hungarians, personifies their nation under the yoke of Austria. Later on, our patient played the part of saviour and king of his people, and chose a lion as symbol for his escutcheon. (For further details of this case see: *Die Sexualität der Epileptiker*.) It is extremely probable that, in the cases of *theriomorphism* described in literature, it is a matter of identifications analogous to the cases just given.*

* In the Diary of an epileptic madman, there is written: "I have slept well, but ill-luck for my eyes: I felt it after my 'mummy.'" A few pages further back, we read: "I am being wrapped in a great sheet like a mummy."

* We can find in literature most brilliant examples of identification which recall, in all points, those met with in the dreams of normal persons, in the hallucinations and fixed ideas of the insane. I cite, as an example, the interesting chapter in: *The Fault of Abbé Mouret*, where, with a master hand, Zola describes Serge's sentiments for the Virgin Mary. He makes her successively a little child, then a young girl, then his *fiancée*, then his mistress as he grows older in years. His love goes even to the dissolution of his being in hers (identification): the complete human life which he lived in an instant; the salutation of the archangel, a ray of fecundity gliding from heaven, and bringing the adorable swoon of immaculate union. The visit of Elizabeth, at the hour when the fruit of her womb gave Mary that first shock which makes mothers turn pale; then the birth . . . finally Jesus grows up. Then, after that morning when the light was so soft, it seemed to Serge that the heaven became

In the dreams of normal minds we come across phenomena similar in every point. Such or such a person is taken for another; he is identified with that other because of a resemblance often very superficial, but with a very precise object in view (see, as example, the case cited above).

Symbol in dream comes from the necessity of presenting the contents under a dramatic form. (See above, dramatisation in dream). The meaning of the symbol is not, generally, known to the dreamer, it becomes clear only by means of analysis, when the interior resistances are conquered.* That is to say, they represent, as a rule, under a figurative form, a repressed idea (see above, on the mode of elaboration of the dream and the action of the censure); this is the second *raison d'être* of the dream symbol. A third reason is the *form* itself (very inferior) of association of ideas in the processes of the subconscious activity (see the definition given at the beginning of this chapter).

I will give an example of this: the *serpent*, a symbol which is very frequent and easy to understand. This will also be an opportunity to show that the same symbols play the same *rôle* in many other domains than that of dream.

A young girl dreams: *I cross a large field to gather marguerites*;

suddenly clouded. He walked on thorns and brambles. . . . Mary lived in the agony of her son in the Garden of Olives, feeling on her own brow the laceration from the crown of thorns. . . .

"He learnt to be the slave of Jesus in Mary. He went to Jesus by Mary."

Identification goes further still; the priest feels himself, at one and the same time, to be the son and the mother: Mary is his beloved ("Mary gave him her heart . . . there was no longer an image of devoted passion, but a materiality") and his spouse; and he makes himself Jesus when he undergoes the tortures of Gethsemane.

* I have just found a new confirmation of this; on re-reading a series of my dreams, noted down about two years ago, the analysis of which had only, at the time, very imperfectly succeeded, I understand already, at a first reading, a number of symbols which previously remained absolutely obscure; they all bear relation to events and persons occupying my thoughts very much at the time. One of the principal actors has died since then: my resistance against him (we were competing together) has disappeared of itself. The decision of another person has radically changed a situation at that time very undecided. The change of the psychological constellation has modified the resistances, and gives me the key to problems then mysterious.

a dog comes along barking at me; . . . I am lying down on the side of the road, a serpent is fastened on my neck, on the left side. . . . I am very frightened. . . . Dr. R. comes and applies something very funny which delivers me. That surprises me, but I say nothing.

I shall not give the analysis of this dream, published elsewhere (see A. Maeder: "*Essai d'interprétation de quelques rêves.*" *Archives de Psychologie*, Tome VI.) ; I will simply give the conclusions on the symbol of the serpent.

It is a matter of a very simple sexual fantasy. The young girl gathers marguerites (love), which is forbidden ; she is attacked by the serpent (sin, the loved one), who fastens himself just on the spot where she has been kissed (see above on the mechanism of *displacement* ; the neck is here the representative of a lower part of the body) ; the consequence is that the doctor has to come to deliver her (child-birth), which is disagreeable, but well deserved.

I communicated this result to her, and she spontaneously undertook to confirm it as follows: "At the time of the dream, I was in a high state of tension and enervation. Very much in love with Sam, I awaited impatiently his promised visit from London ; we exchanged a close correspondence. Sometimes at night before going to sleep, I thought of him and pictured him coming towards me and I felt full of love for him. . . . Then I would thrust away those reveries and blame myself for wasting time in such futilities." (This is fantasy in the waking state, when the censure is in full activity.)

The serpent here represents, therefore, the man, or to be more exact, a part of the man. . . . I could cite a dozen similar dreams, where the serpent plays the same rôle ; I shall only take one, purposely that of an epileptic girl ; it is all the easier to understand. (Epilepsy seems to exalt the sexual instinct and weaken the reserve.)

"*A serpent strikes me down, rolls me on the ground, I feel myself stung in the stomach and a poison is poured into me. . . . A moment afterwards, I see Chr. at my side*"—(a friend of her childhood with whom she often, in dream, celebrates marriage)—"*ever since then I*

have had hopes." I would like to reproduce the drawing of the serpent putting out his tongue, which she made at my request; it is more eloquent than any long explanation. . . . In other dreams, the serpent wants, at any cost, to enter the dreamer's mouth (again a displacement).

The *serpent* is, I believe, a *male sexual symbol* in every country, not only in dream but also in legends, tales, mythology, in certain popular beliefs. Let me give some examples.

In Brazil, young girls (at the period of indisposition) do not dare to venture near the forest for fear of exposing themselves to the amorous attacks of serpents.

Among the Chiriguans, in Bolivia, old women scour the country in search of the serpents who are thought to have provoked the first period in young girls.

Among the Basutos, in South Africa, young girls make a serpent of clay, which they plant in the ground and then perform dances around it.

The women folk of the Swahelis, a German colony in East Africa, call the "part," serpent, in their secret tongue.

A wooden statue in New Guinea represents a serpent (of a special form) which draws near to a woman and seeks to penetrate into her. In New Guinea also, young girls of twelve years are consecrated to the serpent god, Widah; they are then initiated into the mysteries of the cultus, and it is an honour to marry them later on.

A proverb says: "Only women know where the serpent hides his tail." (De Gubernatis: *Mythologie zoologique.*)

I will abstain from quoting the innumerable tales in which the serpent symbolises the husband, the fairy prince. (In a version of *Grimm's Fairy Tales*, a serpent is brought as a present by a father to his daughter, she takes it into her room, into her bed, and lo! and behold, it is transformed into a beautiful young man.)*

* The fish is also a frequent symbol, especially in countries where it plays an important economic rôle, for example, in Russia (sturgeon, herring, caviare); in a multitude of tales, it is related that if a sterile woman eats a fish, that will suffice to cause her to conceive. Even the water in which fish have been washed has the same effect.

Among the Persians, the Greeks, the ancient Jews and among many nations to-day, the serpent has, in a great number of cases, the same symbolical signification. This probably comes from the analogies of form, consistence, etc.

These analogies are assimilated from the moment of their perception and registered probably in a purely automatic manner. We have seen that the complexus have a kind of expansive force, they immediately assimilate anything which bears any relation to them, and it seems as though there occurred a classing of all the new mental images according to the plan of the old groups. We can thus understand that all the *rapprochements* possible have occurred automatically between the few objects, in reality very limited, which occupy the human mind, and the outside world. In this manner, man, so to speak, peoples his environment with objects which are familiar to him; he finds himself again in his *entourage*, he personifies his aspirations and detaches himself, so to speak, from his own person and, by that very fact, he multiplies himself and increases his power (at least, he has the illusion of so doing).

The highest aspirations of his being are represented by the bird with which he rises above the summits of the highest mountains. He compares his bellicose tendencies to the ardour of a spirited horse, or he is the lion who, by a superb effort, breaks his chains asunder. (See the example quoted above.)

As we see, it is a sort of *exterior projection of the tendencies and desires of the individual*, which modify the perceptions according to a formula peculiar to each individual; that is to say, a choice is made among the perceptions, which is adapted to the requirements and preoccupations (or desires) of the individual.

(An acquaintance who had a great fear of becoming pregnant, read several times running within a few days the word *gravid* [pregnant] for *gradiva*, until the mistake was pointed out to her.)

It necessarily results from this that our knowledge of the world bears a very individual stamp. It is, at bottom, *anthropomorphism*. We look at everything from the human point of view. *We seek ourselves*, ourselves and our desires, outside of ourselves;

hence the multitudinous assimilations,⁷ according to our desires,* of objects in reality very heterogeneous (symbols).

Psychoanalysis applied to psychopathology has led Freud and his disciples to new and extremely fruitful conceptions, some of the results of which (hysteria, neurosis of anguish and obsessions, precocious insanity, epilepsy, etc.), I shall perhaps set forth in a subsequent article.

ALPHONSE MAEDER.



* The sexual complexus—which is perhaps, from the nature of our present social conditions, the most powerful of our complexus—seeks incessantly to increase, to manifest itself outwardly. We need only listen to the *gamins* in the street, or even to glance through folk-lore—see, for example, Rabelais (*Gargantua*, chap. xii., line i.) and the large collection: *Die Anthropophyteia*, of S. Krauss—to gain an idea of the tremendous extent of the domain of sexuality and of its indirect manifestations.



A SEANCE WITH THE MEDIUM MILLER.*

By H. N. DE FREMERY.

MME. ELLEN LETORT very kindly invited me to a seance with Mr. Miller at Paris, on September 4th. 1908. A very favourable place in the seance room was allotted to me. It was a small room with one door and a window. The fire-place was at the back, and the cabinet was placed to the right of it. Black curtains, reaching down to the floor in large folds, were hung from rings running on two curtain rods, each over a yard long and more than eight feet high, the walls inside the space thus formed being hung with black cloth. Against the walls in front and to the right were bookcases. There was no table in the room; chairs were arranged for about thirty sitters. Miss Lilian Whiting, the well-known American authoress, was seated on my left. Mme. Letort was on my right, and the medium next to her. Mr. Miller was therefore sitting at the end of the row, outside the cabinet but close to it. When the lamp, in compliance with his request, was placed in the doorway, I could no longer distinguish whether his right hand was still covered with his left. It was possible for him to have withdrawn his right hand unperceived, and, by covering it with a black glove, he could easily manœuvre with his arm and right hand without fear of detection, owing to the black background of the curtains.

I do not know why this reflection came to me at the beginning

* In order that due importance may be given to this article, it must be remembered that M. de Fremery, formerly Captain of Artillery in the Dutch Army, is editor of *Het Toekomstig Leven*, a periodical entirely spiritistic. Another article from the same author, which we publish in this issue, shows that M. de Fremery admits the reality of materialisation phenomena.

of the seance. It was embarrassing. Why these suspicions? Why had I not the same confidence that the rest of the assembled company seemed to possess? Was it because I recalled Miller's refusal to allow himself to be searched after a successful seance? Had he made an unsympathetic personal impression on me? Were my suspicions aroused by an almost imperceptible smell of phosphorus when Miller entered, notwithstanding the incense which had been burned in the room? I do not know, but assuredly an inward voice whispered to me to watch the medium rather than the phenomena. I did so as far as possible, but it was a difficult matter, particularly when Mme. Letort and Miss Whiting, at the request of Miller, changed places, so that between him and me there was placed a short-sighted lady, who, in order to see well, occasionally turned partly round on her chair and leaned towards the medium so as almost to hide him completely from my view.

First of all a perfume of sandalwood and oil of roses was diffused in the room. Then, quite close to the medium, rising beside him, outside the cabinet, something which might be a small nebulous form, but which might also be (and more likely, in my opinion) a piece of muslin held in the air by the invisible right hand of the medium. He asked in English: "Give us your name, if you please," and the figure seemed to reply, in a hoarse, whispering voice, "Kate Field." Miss Whiting was greatly impressed on hearing the name of her friend, *of whom she had been speaking a few minutes before!* "Are you happy," she asked. "Yes," replied the whispering voice, and—then the form disappeared behind (?) the curtains of the cabinet. The feelings of those present were expressed in various exclamations; but when we became silent again we were asked to talk aloud. Now, if it be true that concentrated attention is inimical to the development of phenomena, it is also true that when everybody speaks at once we are not able to hear the movements the medium may be making. He appeared to be sitting motionless. Occasionally the curtain waved close to him, and suddenly something resembling an arm and a hand with drapery came out from the curtain and extended itself over the head of Miss

Whiting, who raised her head in fear. "What have you to fear from a pasteboard arm?" I thought. But, again, I was ashamed of my suspicions; this might, nevertheless, be a materialised arm.

I compared these phenomena with those I had observed at the Hague, and, in truth, the advantage was not on the side of the present ones, especially when I heard Mr. Miller make all sorts of remarks to draw attention to the rigid and mysterious arm. "H'm," I thought, "he does not seem to be greatly impressed by these phenomena." And when the arm had disappeared, after a somewhat long pause, it was replaced by a form which rose close beside the medium, as high as his right arm, if stretched out, would reach. Mr. Miller looked at it, as interested as the rest of the audience, asked some questions, and made some remarks. In a word, he was as little exhausted as I was. This figure was said to represent Harriet Beecher Stowe, the talented authoress of *Uncle Tom's Cabin*. In the same hoarse, whispering voice, with which "Kate Field" had previously replied, this form, which had the appearance of a piece of muslin held up in the air, addressed a short discourse to Miss Whiting. Whilst it was speaking, the medium leaned forward as though to hear better,—or to make it speak more clearly? I asked myself. The discourse finished with "God bless you," repeated three times. Immediately Mr. Miller turned to Miss Whiting and said, "That was magnificent, wasn't it?" She was ardent in expressing her satisfaction, and declared that Mrs. Beecher Stowe had used the very same words when she was alive. Mme. Letort translated what had been said in English and, when the discussion was ended, Mr. Miller gave permission for the cabinet to be inspected by the light of a match to see that no person or thing was concealed in it. I had no desire to avail myself of this invitation. When the examination had taken place in a satisfactory manner, Mr. Miller said resolutely, "I am going into the cabinet," and entered, taking his chair with him.

Then all was silent. We looked for great things. But the hoarse voice gave the order: "You may talk," and then the room again resounded with noise. We supposed the medium to be in

trance, and so I thought the phenomena would be of an altogether different character, but, at the first, there was little difference. A body in the form of a ball, of the size of a well-grown melon, was pushed forward through the opening of the curtains. *Folds could be distinguished in it.* A piece of muslin rolled up would have just such an appearance. The ball moved up and down, a little way to right and left, but always drawing with it a flap of the curtain. When the ball was thrown forwards the curtain was bulged outwards. I already foresaw what was going to happen: that the ball would place itself on the floor and a form would develop out of it. This is precisely what occurred. It was as though a piece of muslin had been seized by one corner, raised and opened out by little shakes. The figure thus formed was called "Mme. Le Sage," as she was obliging enough to tell us herself. She disappeared behind the curtain after having spoken in the same hoarse voice as her predecessors.

After some time the curtains were separated, and a form advanced, calling herself "Lily Roberts," daughter of Jonathan Roberts, who started the first spiritist newspaper in America: *Mind and Matter*. In advancing, she carried the curtains with her as if she held them pressed with her hands to right and left against her body. When she had gone back to the cabinet, she spread out her hands and said: "Can you all see me? Can you see my hands and arms?" Then the form withdrew behind the curtains so as to be only visible in the opening. She lowered herself more and more, saying always in English, "Good-night, good-night," up to the moment when her head touched the floor and she disappeared behind the curtains.

This so-called dematerialisation made a very great impression on the audience, as was shown by the various exclamations. For myself, however, this impression was disturbed by the fact that at the last moment I heard the chair move on the wooden floor of the cabinet, and the thought came to me that the accident was quite comprehensible: the medium, in order to "dematerialise," was obliged to stretch himself out at full length on the floor in a very

narrow space. Perhaps it was very bad of me to dream of such a possibility, but the thought had come to me before I was able to banish it.

The next figure seemed covered with a luminous colour, but all in spots, and not at all like a garment of phosphorescent matter. It also spoke in the same voice as its comrades, but called itself "Josephine Case," and said she was one of the regular helpers of the medium, which I quite believe. She asked us to form a chain, after which she would come out of the cabinet. We immediately obeyed and, having protected herself from inopportune touches, "Josephine Case" advanced. She had a very masculine air, and even drew attention to this fact by saying: "You see I am much taller than the medium, so that I cannot be the medium." This conclusion seemed to me to be hazardous. I should take Mr. Miller to be as tall if he stretched himself up and walked on tip-toe. After having shown herself at a distance—and in semi-darkness, of course—Josephine re-entered the cabinet.

By way of contrast a small doll was pushed behind Miss Whiting's chair. I had already heard some slight noise in this corner, when a small form now suddenly showed itself near the curtain. It moved about close to the cabinet; its black head was covered with a white skull cap, and it was dressed in a flowing garment, apparently painted with luminous material, like the skull cap. One fold of the robe *was hidden under the lower edge of the curtain, and remained so all the time, in spite of the movements of the doll.* This seemed to me very suspicious. Could not a hand be slipped into the little doll, under cover of the curtain and the fold of the robe?

The hoarse voice said: "Maman, maman, mamamamaman."

I was not able to restrain myself from remarking to Mme. Letort: "The little one appears to me to be rather too young to talk." "It is the first word that children learn," she said. The little doll, with her negress's face, like an inflated india-rubber ball, again moved about before the curtain, and disappeared. But its part was not yet played out. A short time afterwards it made its

entry on the arm of its mother, a completely veiled form, who called herself "Maria Leman," a Kansas *nègress*. Who knows?

When this form had disappeared, a rather long pause ensued. When conversation slackened the hoarse voice from within the cabinet commanded: "You must talk." Then there was soon a hum of voices. The very long pause was explained by the next representation: three figures, all veiled, showed themselves for a few moments only, side by side between the half-opened curtains, announcing themselves to the astonished assembly as "the three sisters Fox." The time they were visible was so short that they appeared as though playing hide and seek, and Miss Whiting could only count two forms, to the great disappointment of some one behind the curtains of the cabinet, who assured the audience in a hoarse whisper that the *three* sisters Fox had assuredly been there.

This "some one" from time to time presented herself as "Betsy," a black woman, the control of the medium. She asked us to increase the light a little. Her face was blackened. She wore a white skull cap and was dressed in a muslin robe. *The whites of her eyes* could not be seen. Under the chin we saw a complicated black mass. The hands were carefully covered by the long sleeves, and in advancing she drew the curtains with her, pressing them against her hips. She spoke in the same voice, which seemed decidedly the family voice of all these so-called "materialisations," and naïvely endeavoured to pronounce a few words in French. Finally, Miss Whiting was permitted to caress her on the cheek.

After "Betsy," there appeared the second control of the medium, "Dr. Benton." He spoke in a bass voice, as though he had a cold, standing upright before the curtains of the cabinet and conversing with some of those present. The translation of what he said caused some confusion, and he suddenly put an end to his discourse, and withdrew within the cabinet.

Then came "Ann Lee," the foundress of the Shaker sect in America, and finally "Betsy," who this time had covered her face with a veil. In her hoarse voice she invited the company to sing a song, in which she joined in a very marked male falsetto!

The song finished, she retired into the cabinet. Immediately Mr. Miller came half out of the cabinet, holding out his left arm and yawning perceptibly, as if he had just awoke. Slowly he took a few steps, rubbed his eyes, yawned once more, and asked : " Have you had a good seance ? "

A chorus of voices in different languages replied so energetically that mine was not missed. I again perceived the odour of phosphorus, and this troubled me. With a word of thanks to Mme. Letort, I took my leave and disappeared as quickly as possible ; returning to my hotel I endeavoured to forget in sleep all the thoughts which haunted me.

Two days have elapsed since the seance of September 4th. On reading over my notes again, I ask myself : Shall I do right in publishing them ? I am not able to bring a formal accusation of fraud. You may be sure that in such a case I should have spoken of it on the spot at the seance. I have only very grave doubts. Is it permissible to publish them ? Have I the right to throw opprobrium on the name of anyone without definite proof ? If the experiments of Miller were confined to a limited and private circle I should not speak of them here, I should only give my warning to one of the company to caution him and call upon him to observe more closely and to use stricter tests.

But the seances with Miller have made a stir, not only in the spiritist journals but outside. An article on him has appeared in the *Monde Illustré* with a large plate representing Miller seated outside the cabinet, with one of the company facing him, and between them a phantom floating in the air. If, on the one hand, in the public press, the so-called materialisation phenomena of Miller are represented as true and indisputable, on the other hand, I believe it to be my duty to declare frankly that I strongly doubt the authenticity of those at which I was present for the following reasons :

1°. I saw nothing that could not be imitated by a skilful conjurer. If I could secure an audience believing in my mediumship, I believe I should be able to supply the same phenomena. Naturally, this is no proof that Miller tricked, but when the possibility of executing tricks is presented as frequently as this narrative demonstrates, there is no reason for accepting the mediumistic origin of the phenomena described. It is much more reasonable to recognise that we have dealings with a legerdemain-monger.

2°. It seemed very strange to me that Miller, as long as he was seated outside the cabinet, gave no sign of exhaustion through the phenomena, while he was supposed to be in trance—that is to say, without consciousness and sleeping—immediately he entered the cabinet. No one satisfied himself on this point, but everyone was asked to accept it as a fact. The manner in which, when the performance was over, he woke up from the so-called trance, seemed to me so far from natural that I do not believe he was in an abnormal condition.

3°. The smell of phosphorus observed several times in his presence caused me to think. It would, however, be possible that a match, struck to give a light, might be the cause of this. However, I did not see any match lighted when Miller entered, though I did at the end of the seance.

4°. Why did all the so-called feminine materialisations speak in the same hoarse voice, as well as the little doll?

5°. Why were all the forms short and stout like the medium, with the exception of “Josephine,” who, moreover, was not slow in calling attention to the fact?

6°. The pretended building-up of a materialised form clearly bore the stamp of artificiality. The ball had not nebulous outlines, but folds could be perceived in it. It did not glide freely all about the room, as I had seen it at the seances at the Hague, but remained all the time touching the curtains.

7°. The pretended dematerialisation of “Lily Roberts” could very easily have been simulated by the medium himself. By bending down slowly behind the half-opened curtains, afterwards

supporting himself with his hands on the floor and stretching himself out on the floor at full length, an absolutely identical effect could be produced. The chair which was displaced is a witness which betrayed the deception.

8°. The culmination of all is that "Betsy" sang. What! this black materialised (?) woman, who was only able to speak in a hoarse whisper, could afterwards sing well-articulated words! Spoken language, however, requires a much simpler modulation and register of voice than singing. And yet "Betsy" sang with a very pronounced male falsetto voice, on to which she tried to put the soft pedal, so as not to drown the meagre singing of the others.

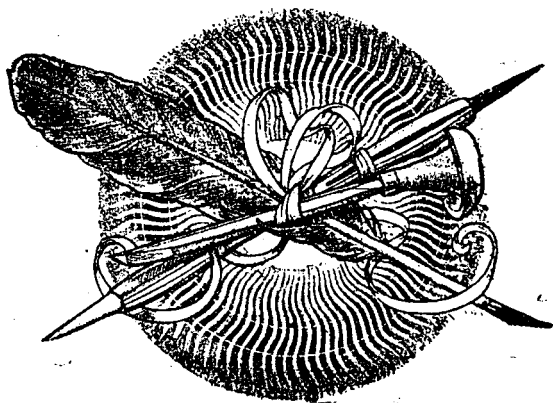
This song of Betsy's put an end to my doubts. I know now what to see in Miller: a danger to spiritism. For *such a man is a positive danger to the spiritist movement*. He has drawn attention to himself. He is overwhelmed with offers and proposals. But, without doubt, my suspicions will one day be confirmed and a new spiritistic scandal will break out. That is why I do not hesitate to publish my opinion. Although I am not able to prove that he deceived, I am quite sure that what I observed on the evening of September 4th. has no more to do with spiritism than a maker of counterfeit coin has to do with the Bank.

Perhaps someone may ask me, what is to be thought of the phenomena already reported in connection with Miller? On other occasions Miller was completely stripped and reclothed in black garments. But there was a confederate in the room, M. Kleebar, and as though I already foresaw the rôle which he perhaps played on that occasion, I put this question in a note: "Where was M. Kleebar then, and who watched him?" But in the ANNALS for October, 1908, we have the report of a seance where they also dressed the medium entirely in black. I do not know whether any confederate was there, but the performance was an exact copy of the one I witnessed, and Miller without doubt found means to procure the necessary supply of muslin, etc.

There is only one question which troubles me: what is the motive for his action? It cannot be money, because he accepts no

payment. Then does misplaced vanity impel him to such immoral trickery? "Betsy" spoke of him as "the greatest materialising medium in the world," and Miller, in ordinary clothes, does not like to be compared with other mediums, preferring to be called their superior. He would not be the first who has allowed himself to be carried away by vanity to play a cynical game. Or perhaps he gives these performances as a kind of "sport," to see how far he can bamboozle simple and believing spiritists. By not asking for money he keeps outside of the law. And, by surrounding himself with a circle of believers instructed by "Betsy," he feels safe. But all comes to the surface in time, and if there is to be trouble I would rather it came as soon as possible.

H. N. DE FREMERY.





Mlle. Stanislas Tomczyk.

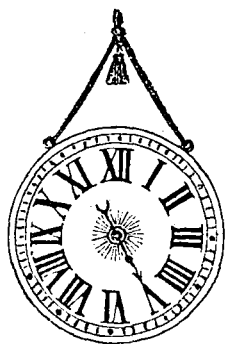


Fig. 1.

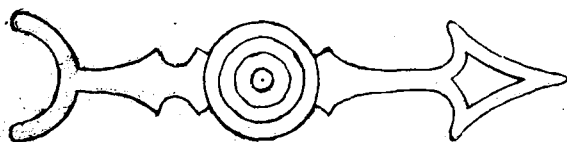


Fig. 2.



A NEW MEDIUMISTIC PHENOMENON.

By DR. JULIEN OCHOROWICZ.

I. A Conjuring Trick.

AMONG the tricks of prestidigitation which astonish the public, there is one specially notable for its mechanical ingenuity. It is called "the mysterious dial, or the magical clock." (Fig. 1.) It is a dial of thick transparent glass, in the middle of which is a pin on which turns a gilt copper hand, which points to the hours. It has this peculiarity, that while it hangs freely it does not invariably fall to the position indicating six o'clock (when the dial is in an upright position), but can also be made to indicate any other hour. The whole is suspended by a silk cord and can be hung on the wall or held in the hand. The apparatus is given to the spectators to be examined and no cause is found for suspicion.

Nevertheless, this clock, when set in motion by an impulse given to the pointer, always indicates the hour chosen at will with perfect precision and certainty. We may add that it matters not how the cord is held, and that the needle can be set going by anyone in the audience.

The following is the explanation of the trick. The gilt copper pointer (Fig. 2), which forms the only hand of this clock, in spite of its apparent simplicity, contains a small mechanism in the

interior, consisting of an additional weight, which can be made to assume different positions and so displace the centre of gravity. The front surface of the pointer has on it some concentric circles, which are simply for ornament. But the back face of the central disc, which is smooth, has at the edge some very fine notchings, as though for ornament, but which when taken between the fingers, enable the apparatus to be adjusted. It is the same system as is used in certain photographic apparatus to regulate the speed of the shutter. On turning this part of the disc to right or left, we meet with a slight obstacle at each point corresponding to the twelve hours of the dial. With a little practice the adjustment is made imperceptibly to the uninitiated, while holding the needle between the fingers, after giving it to the spectators and before replacing it on the dial.

In order to regulate it without looking, it is absolutely necessary to remember the last position taken by the pointer. Supposing that it marked 12 o'clock and that it is required to indicate 2 o'clock, that is, two points further to the right, it is necessary to turn the disc two points to the left, because it is clear that the additional weight placed to the left will incline the needle to the right. To indicate 5 o'clock it will be necessary to turn the disc five points to the left and so on.

When we can look at the pointer, the timing is still easier. On the inside disc of the arrow a point is marked near to the edge. In turning the disc we have only to bring this mark to the position of the hour chosen as shown in the dial of any watch.

This is the principal trick, the only one given in the instructions supplied by the makers of the apparatus, which is sold at from 25 to 85 francs, according to the workmanship. It can be applied to all the hours, and even quarters with a little more attention, and is always successful. But there are two other tricks, much more limited in scope, although useful for changing the conditions of the experiment and more completely hiding the principal trick. They are :

Trick No. 2. The apparatus being regulated to 12 o'clock we

can turn the pointer and stop it artificially at 6 o'clock, because the weights of the two halves of the arrow being almost equal, equilibrium is possible in the two positions, pointing either to top or bottom; it will be stable only in the former case and unstable in the other.

If by chance when the arrow occupies this artificial position of 6 o'clock, the audience ask for 12 o'clock, we have only to set the pointer going and it will stop at 12 o'clock in conformity with the preliminary regulation, and without any new adjustment. The same will be true every time that a figure is called for which is diametrically opposite to the figure temporarily and artificially indicated: 3 and 8, 10 and 4, 11 and 5, etc. This method can only be applied once in twelve times.

Trick No. 3. Without fresh adjustment and without any artificial stoppage of the arrow, we can also make it mark certain hours not diametrically but symmetrically opposite by turning the pointer round in such a manner that it presents the back instead of the front to the spectators and *vice versâ*. For example, if the needle is set for 1 o'clock, it will show on being turned round 11 o'clock; 2 o'clock if it had previously shown 10 o'clock; 4 o'clock after 8 o'clock; 5 o'clock after 7 o'clock; or inversely 7 o'clock after 5 o'clock.

This method can only be applied to figures placed out of the perpendicular line, that is to say, other than 12 and 6, and, as in Trick No. 2, only to one figure in any given case.

And now that the reader possesses the complete secret, we put aside the last two tricks and content ourselves with the first. If we do not artificially stop the pointer at the opposite figure, and if we always put it back again right side before, it will always indicate the same hour, the hour determined by the adjustment. This is absolutely inevitable; regulated for 12 o'clock it will certainly stop at 12 o'clock. We may turn it slowly or quickly, to right or left, with the finger or any other object, it will always stop at 12 o'clock, and no power in the world can make it take any other position under the conditions indicated, and without any additional

weight. No power, that is, save the one of which we shall presently speak.*

II. *An Enigmatical Experiment.*

The medium for physical effects, of whom we shall soon have to speak, is a young Polish girl from Warsaw, pretty, simple, modest, intelligent, without any education, and extraordinarily gifted mediumistically. She has been living for two months in my country house at Wisla, where I am attending to her health, which is somewhat weak, and to the development of her faculties. Under these conditions, while avoiding all spiritistic or anti-spiritistic suggestions, I hope to be able to make of her a medium really useful to science. My task is made easier by three circumstances: Mlle. Stanislas Tomczyk is naturally truthful, and able to control the tendency to unconscious fraud, characteristic of the majority of mediums: she is not a spiritist, and had no preconceived or suggested opinion as to the nature of the effects she produces; finally, although being easily hypnotised, she is not suggestionable, in the proper sense of the term (with all due deference to M. Bernheim).

The seances are never held in the dark, the control is always sufficient, and the medium is always inspected immediately before the production of the phenomenon, which has been announced. Unannounced phenomena do not count. Spontaneous trance, which greatly tired the medium and sitters, has for some time been completely abandoned; all the experiments take place in the hypnotic condition, induced by myself. There are never more than two persons present at the seance.

* I find in an old German work, *Electrische Zauberversuche*, Nürnberg, 1793, written by the senator, Seifersheld, a description of a magical clock moved by statical electricity. It is so complicated that the description occupies twenty-four pages and three plates. In our own time, following the example of Robert Houdin, electro-magnets and the galvanic current have been used. This is much more convenient and easy, but this also necessitates a special arrangement, or a prepared support. In the simple conditions which I have described, no electrical arrangement could be concealed, and, moreover, the arrow of the apparatus being of copper and not of iron, it could not be directed by a magnet.

I will content myself, for the present, with these few details and pass on to the description of the one phenomenon only, which I will explain in chronological order, dwelling equally on successes and failure.

December 28th, 1908. Towards the end of the seance, which was the tenth, and very successful in other features, the medium, who was fatigued, was reclining in an arm chair. I forbade her to try any new experiments and awaited a favourable moment for arousing her. But catching sight of the magic clock, suspended over a couch, she asked me to allow her to amuse herself a little by turning it. She knelt upon the couch and turned the needle. In her normal condition I had shown her the apparatus, she knew what it was used for, but I had not had the time to explain the trick to her.

After some unsuccessful turns, she asked me jokingly : " What hour do you want it to show ? " Seeing that the needle had stopped at 6 o'clock I asked for 12 o'clock. And the needle, on being set in motion, stopped at 12. I was astonished, but on reflection said to myself, " it is probably trick No. 2, which she has discovered by chance, and by another chance, I have indicated the hour necessary for working it." I therefore attached no importance to this incident and did not even make a note of it.

In the evening I again put her to sleep in order that she might recover from her fatigue, and not with the intention of making another experiment. But she returned to her amusement with the dial and said that this did not fatigue her. There was the same negligence on my part: I only noticed that the needle did not always return to the same point as before, and once it fell almost exactly on the hour demanded by me, though only after three or four attempts. I wrote in my diary: " I do not understand how this was."

In order to explain my indifference on this subject I should mention two things : 1. That all of us, not excepting those who believe in mediumistic phenomena, are more or less obstinate in our prejudices ; I did not believe in the possibility of the phenomenon

and, consequently, did not want to study it. I did not believe in it, but it presented itself to me in a way quite contrary to everything I had yet seen. 2. There was another reason for my indifference. The phenomena produced by Mlle. Stanislas are reported to be the work of a fluidic personification called "Little Stasia," who resembles her, though much smaller (about 22 inches high). At the first seance I asked the question: "Who is this Stasia?" and the medium replied in trance: "It is my double."

But, according to her sensations, Little Stasia did not appear during these experiments. I concluded that this was not a mediumistic phenomenon; and as the direct action of the will on a material body is, I believe, impossible, it had, therefore, no interest for me.

Nevertheless, at a subsequent seance, I resolved to pay more attention to it and take detailed notes.

III. A Suggestionable Clock.

January 1st, 1909. The sleeping medium was in a state of childish somnambulism, a frequent characteristic of the ecstasy of olden times (see L. Desager's work: *De l'extase ou des miracles comme phénomènes naturels*, Paris, 1866). She knelt on the couch before the magical clock. Her eyes were completely closed, but this did not prevent her from seeing it, for she could see through her eyelids (I purpose publishing a special article on this subject). It was 4 o'clock in the afternoon, we were near the window, and there was still sufficient daylight.

The apparatus was set at 12. I asked for the figure 3. She took the pointer, held it a second in the palm of her left hand, then replaced it without the slightest contact with the adjusting mechanism. The arrow, set in motion by her, stopped at 11. The experiment was a failure, but all the same, the hour indicated was not that for which it had been set.

She tried again. The hand marked 12, then 1.

I had an impression as if "they" were fumbling and trying to find the way to reach 3.

The medium, dissatisfied, asked for another figure. I chose 10. After the same manipulation, absolutely unsuspecting, the needle stopped at 10. The medium was well satisfied; she clapped her hands triumphantly, and asked me to give her another figure. I asked for 5. In this experiment something happened which was too strange to be the result of chance: the pointer began to mock at us, it indicated all sorts of hours except the one I had asked for; not only did it plainly avoid the 5, but after several attempts it seemed as though it was going to stop at 5, but suddenly stopped elsewhere. Here are the figures which it consecutively marked: 11, $12\frac{1}{2}$, $12\frac{1}{2}$, 3, 9, 3, 10, 4, $6\frac{1}{2}$, 6, $5\frac{1}{2}$, $6\frac{1}{2}$, 7, $8\frac{1}{2}$, 3, 9, 3, $8\frac{1}{2}$, 1, (5) $10\frac{1}{2}$, 12, 10, $1\frac{1}{2}$, 7, (5) 3, (5) 6, 7, $11\frac{3}{4}$, $1\frac{1}{2}$, $3\frac{1}{2}$.

At this moment the medium, discouraged by this long series of failures, joined her hands in prayer and, looking at the turning pointer, said, "I implore you, stop at 5!" and the hand stopped at 5.

I asked for 11. The same teasing occurred: $7\frac{1}{2}$, 5, 12, $6\frac{1}{4}$, $5\frac{1}{2}$, 6, $6\frac{3}{4}$, $3\frac{1}{2}$, 8, 4, $3\frac{1}{2}$, 8, 4, but this time the medium did not pray, but exclaimed angrily, "I asked for 11. You understand—11." And the needle indicated 11.

"Well," I said jokingly, "we seem to obtain our object more quickly by not being too good-natured, for this series was much shorter. Try the angry method from the first." And I asked for 10.

The pointer was set in motion: the medium clenched her fists and cried aloud "10! I wish you to stop at 10!" And the needle stopped at 10.

"That is very good, but, all the same, let us try again, this time with mildness. I wish now to have the figure 2." The hand showed 4.

The medium was evidently tired, she could not persevere longer and asked for another figure, then again another. As for the pointer it showed the same disposition and only gave us approximate figures, $4\frac{1}{4}$ instead of 5; $8\frac{1}{2}$ instead of $7\frac{1}{2}$, and when I persisted in my wish to obtain 5, which had been so obstinately refused, it again oscillated around the 5, indicating $4\frac{1}{4}$, 3, $5\frac{1}{2}$, $6\frac{1}{2}$, $5\frac{3}{4}$, 7, etc.,

and would not stop at 5 until after 15 different indications, and after an angry exclamation from the medium.

"Your pointer is not very obedient," I said to the medium. "You will see that it will obey me better." And then occurred the experiment which seemed to me the most interesting of all at this seance.

I took the pointer in my hands, and while pretending to magnetise it, I set it on 3. The medium, who knew nothing of the trick, believed in her somnambulistic simplicity that I did the same as she, that is to say, magnetised it by my will, and being somewhat annoyed at my remarks a few moments before, she recovered her spirits and decided to set her will against mine.

The reader should note that I did not let the needle leave my hands. I set it for 3, and immediately afterwards I slipped it into the dial and set it spinning so rapidly that it could not be seen. Consequently, if the setting could be changed in any way, it could only be during the rapid movement. Well, despite this, when the medium cried loudly: "You are not to stop on 3!" the arrow slackened its course and stopped at 4. The movement was normal, there was only a displacement of the adjustment by one point.

By what means? That is the mystery. The young woman knew no more than I did, but she laughed heartily at my confusion. I regulated it for 6. The medium was tired and made no further effort. The arrow, set in motion, marked 6.

"Do you think it was Little Stasia who influenced the clock?" I asked.

"I do not think so, because I have not seen her."

"Have you had any sensation whatever?"

"Nothing, a little numbness in my fingers, perhaps."

And really her fatigue seemed to me to be different from that experienced when Little Stasia came on the scene. Her hands were rather cold, she seemed to be somewhat exhausted, her pulse was accelerated, but that was all.

After being aroused she could not see well for a considerable time, in spite of suggestions to the contrar

IV. In Search of Conditions.

I endeavoured to repeat the same experiments with Mlle. Stanislas in her normal state, and set the hand to mark 6. Under all conditions, whether she made no effort, or tried to obtain 8 or 4, or whether she breathed warmly on the pointer or looked fixedly at it, we obtained nothing but 6. We continued this for some time but could obtain nothing different.

January 3rd, 1909. Medium in somnambulistic condition. The pointer was set by me for 10. The medium set it in motion with the intention of altering it. We obtained 8. She herself asked for 9. The dial marked $6\frac{1}{2}$, 4, 1, $11\frac{1}{2}$, 3, finally 9.

I asked for 10. She kissed the pointer and begged it to mark 10. The dial registered $6\frac{1}{2}$, (10), 3, 6, $12\frac{1}{4}$, $1\frac{1}{4}$.

"Perhaps it should be kissed ten times to obtain 10 o'clock," I said jokingly. She gave it ten kisses, it then stopped at 10.

I asked for 5. She kissed the pointer five times, and it marked $8\frac{1}{2}$, 5.

I asked for 4. The same method gave : 3, $12\frac{1}{2}$, 8, 4.

She asked for 5, the pointer being set at 4. It marked 4, 3, as if the propelling force was at first delayed, and then as though it was mistaken as to the direction, turning one point to the right instead of one to the left.

I asked for 11. She did not again kiss the pointer, but only held it motionless in the palm of her left hand for 11 seconds, counting 1, 2, 3, up to 11 as though she wished it to comprehend her suggestion. The pointer stopped at 11.

I asked for 12. The conditions were the same. The pointer stopped at $12\frac{1}{2}$ (a slight inaccuracy in timing).

I set it for 2 while she asked for 11. The pointer marked 1 (between the two, as if the "unknown force" was insufficient to turn it further).

I asked for 3, she said nothing. The pointer went to 4 (this time it turned too much).

I set it for 2, she asked for 6. I spun the pointer round and obtained 4 (between the two).

I set it for 5, she asked for 3. Again I spun and obtained 3 (her number).

I set it for 12, she said "I do not want 12!" Without being set in motion by anyone, the arrow stopped at 11 instead of 12.

Set for 11 and examined. Immediately after verification, I set the arrow in motion as quickly as I could. At the moment when the arrow became completely invisible, the medium cried out "I do not want 11! I want 12!" The pointer marked $11\frac{1}{2}$ (between the two), as though the rapidity of movement had prevented it from going further, or perhaps, as if the two contrary suggestions had been equalised.

The next experiment was with this difference, that she spun the pointer. She asked for 12 and I for 11.

The pointer stopped at 11. Then she touched it with her finger, saying "No, 12!" The pointer stopped at $11\frac{1}{2}$ (between the two).

I called for 7. The pointer stopped at $12\frac{1}{2}$, as if the force was insufficient to turn the regulator further in that direction. Before the pointer stopped I heard the sound of a pair of scissors, which, after having struck the left side of the medium, who was kneeling on the couch, fell to the floor. These scissors had been on a whatnot about ten feet from the medium and in a direction opposite to that of the blow, which was from the direction of the window. One would say that by this "apport" Little Stasia, being offended that seances were being held without her, wished to make her presence known. But used as we were to this class of interruption, we paid no attention to it and I asked for the number 7. The pointer stopped at 11, then 7.

I asked for 1. The pointer stopped at 5 (the adjustment interrupted at the outset).

I set it for 7 and set the pointer in motion. "No," said the medium, "I want another number."

The needle stopped at 5 (therefore the timing had been changed during the motion).

Set for 5, she asked for 2. The needle stopped at 2.

Set for 2, she asked for 3. The needle stopped at $2\frac{1}{4}$, then 2. At the third attempt the needle stopped momentarily at 11; the medium called out: "No, 2! do you understand?" The needle finally stopped at 1. (There had been confusion in this experiment.)

Set for 5. When the needle was already in motion, the medium asked for 12. The needle stopped at 10, then 8 ("they" had turned the disc five points to the left instead of to the right, and then, in trying to rectify the error, made a similar one by turning it two points to the right instead of to the left. We know that this is the principal difficulty in a rapid turning because we receive a contrary suggestion from looking at the dial.

Set for 8, she asked for 6. This time the force appeared to be aware of the mistake, and paid attention, turning exactly two points to the right: the needle stopped at 6.

Set for 6 I asked for 8. She asked it to remain at 6. The needle stopped at 6 (which was not difficult).

Set for 6, I asked for 8. She asked for 4 (two contrary suggestions made during the movement).

The needle stopped at 5, 3, 5. The medium cried out passionately: "I want 4!" The needle stopped at 4.

The face of the medium was burning but her hands were cold, particularly the left. I did not allow her to "amuse" herself any more with the clock and we resumed our seats. At this moment a knife fell at our feet. It was lying on my desk, open, but fell closed; the distance was five feet. The medium's hands were both visible and motionless. We had passed by the side of the desk but I am certain the medium took nothing from it.

Certainly "Little Stasia" wished us to take notice of her. But I forbade her to produce any phenomena (she paid attention to me sometimes) in order not to exhaust the medium. The latter, who now saw her and heard her voice, said that she only asked permission to show her dynamometric power, and assured us this would not fatigue

the medium. I consented, but told the medium (still in trance condition) first to try her strength "without the help of Little Stasia."

Grasp of the right hand = 32, with an effort the left hand gave 15.

This was a little more than the normal. Then with "Little Stasia":

Right hand = 86.

Left hand = 90.

The left hand, which is much more feeble and less sensitive in the normal condition, was this evening "mediumised" more strongly than the other. It was the one which had set the clock in motion, and we might say that the nervous force was concentrated for the moment in the left hand. I was making this reflection when "Little Stasia," to prove that she was capable of exciting the same concentration of power in the right, insisted that I should allow her to repeat the experiment.

The medium stretched out her hand towards an incandescent lamp which lighted my office, took the dynamometer and grasped it without much effort. I then saw this small hand close and tremble convulsively, as though grasped and shaken by another hand, or perhaps by two other hands, and the medium called out: "Oh! the wretch! she has hurt me, she has dug her nails into my flesh!"

The dynamometer marked 200, which corresponded to a pressure of 70 kilos (154lbs.), and I found the palm of the medium's hand bruised by excessive pressure on the side next the thumb, and on the skin of the wrist there were deep marks of small finger-nails.

The imprint disappeared after the medium awoke, but a marked redness remained for several hours. I have often made the same experiment with Eusapia Paladino, but have never obtained so great a difference from the normal. But I am no longer astonished at anything. I observe facts.

V. Provisionary Conclusions.

1. The phenomenon of the magical clock cannot be explained either by coincidence or by a fresh trick, added to that which I have already explained.

2. Excepting four cases (out of more than 100) of hesitation in the movement of the pointer, when it seemed to be stopped by an invisible hand, the movement was always quite natural, and we cannot call in any external mechanical means to explain the changes in the final position of the needle.

3. It is absolutely certain that the apparatus suffered no deterioration; when set for 12 it always indicated 12; and in spite of this, about 99 times out of 105, there was a difference in its action.

4. This difference could only arise from a change in the adjustment of the machine, a change absolutely impracticable, in the conditions set forth, by any known physical or mechanical means.

5. This change was apparently made several times during the movement of the needle, which accentuates the impossibility indicated above.

6. The "suggestion" made to the clock was carried out correctly 16 times out of 50; in the majority of the other cases approximately. In some instances, there was evidently auto-counter-suggestion which gave the impression of an intelligent teasing.

7. We could perceive in the development of this mysterious action a groping or fumbling, as though seeking, and a progressive apprenticeship.

8. The medium in her normal state is unable to produce these phenomena, at all events at present.

9. She produces them easily when in trance, but without being able to account for their origin and mechanism. She only feels that they are comparatively dependent on her will and her strength.

10. It is clear that this is a mediumistic and not a magnetic

phenomenon, but that it does not require a complete projection of the double.

11. The execution of a delicate adjustment, while the apparatus is inaccessible, being in rapid rotation, has not before been observed.

12. I am certain that up to now the medium does not know the trick (No. 1) either in her normal or in the trance condition. This detail, however, is immaterial for the value of these experiments on account of the conditions under which they were held; but it is important from the theoretical point of view, because it proves that the fluidic personality was able to guess the trick by the aid of an appropriate quasi-scientific experiment. This did not astonish me greatly because I have never seen so great a difference as between the three personalities in Mlle. Stanislas: the medium in her normal state (Great Stasia), the somnambulist (Little Stasia), and the double (the Smallest Stasia, which we have called simply "Little" for shortness). Without entering into the details of these differences I shall only say that dexterity and ingenuity increase as we pass from the Great to the Smallest Stasia. The Great, for example, though far from being awkward, has not learned to roll a cigarette in her hands; the Little Stasia could make it without practice, and the Smallest Stasia could fasten to the ceiling a bottle full of wine, by the aid of a simple nail, by pricking the cork with it.

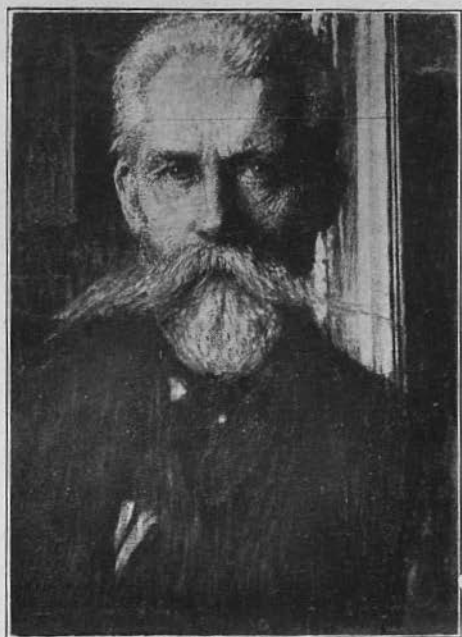
Unfortunately, this unusual degree of independence of the three personalities renders the study of causes very difficult, and we should have to devise tricks in order to compel the Little (the Smallest) Stasia to reveal her secrets.*

JULIEN OCHOROWICZ.

* On going to press, we have received a long account of further experiments held with this medium by Dr. Ochorowicz. This account, which throws a light on the directive agency of these phenomena, will be published in our next issue.—EDITOR'S NOTE.



The Medium,
FRANCESCO CARANCINI.



BARON VON ERHARDT :
in whose house the experiments took place.

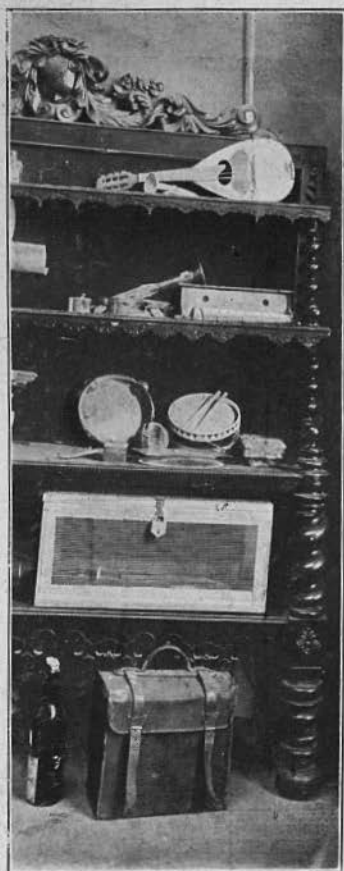


Fig. 3.

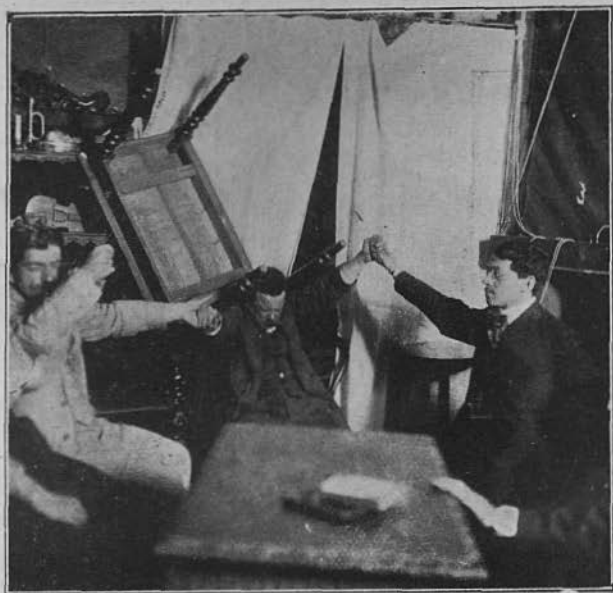


Fig. 1

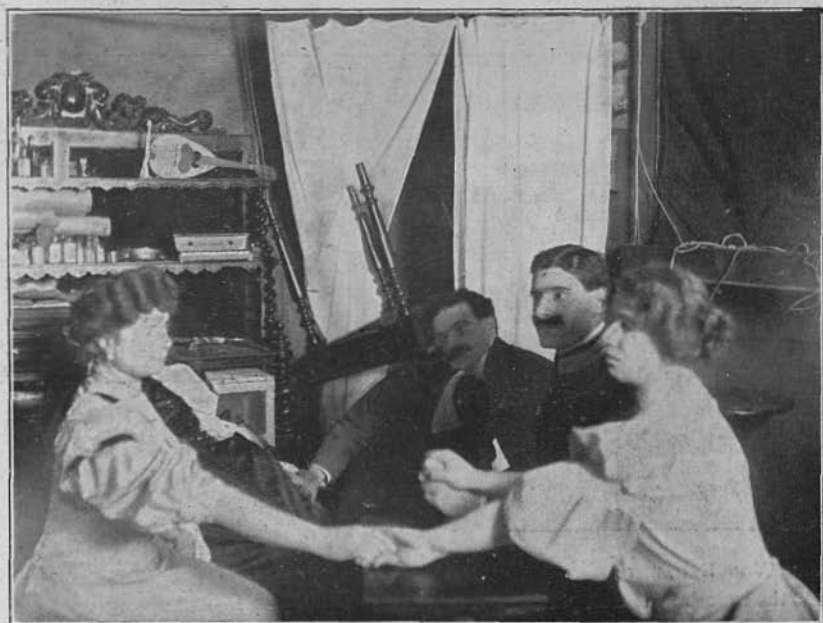


Fig. 2.



Fig. 5.

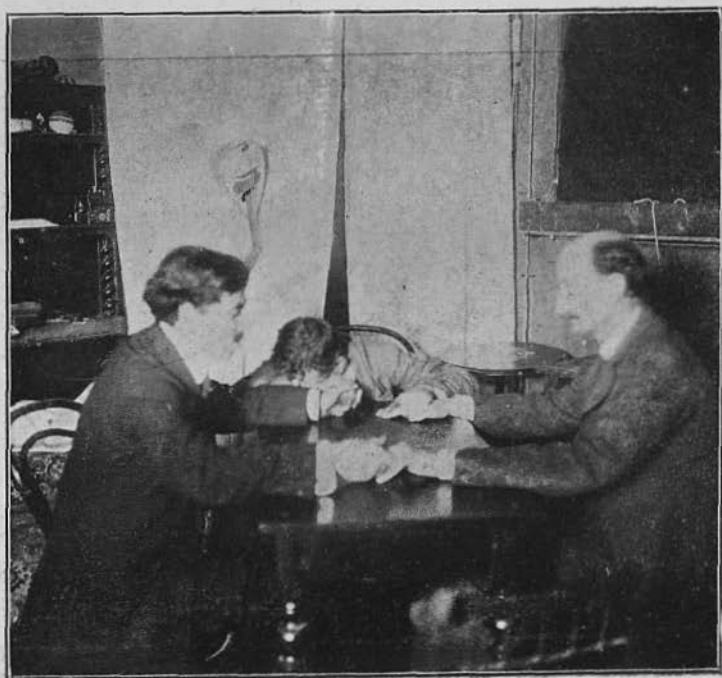


Fig. 6.

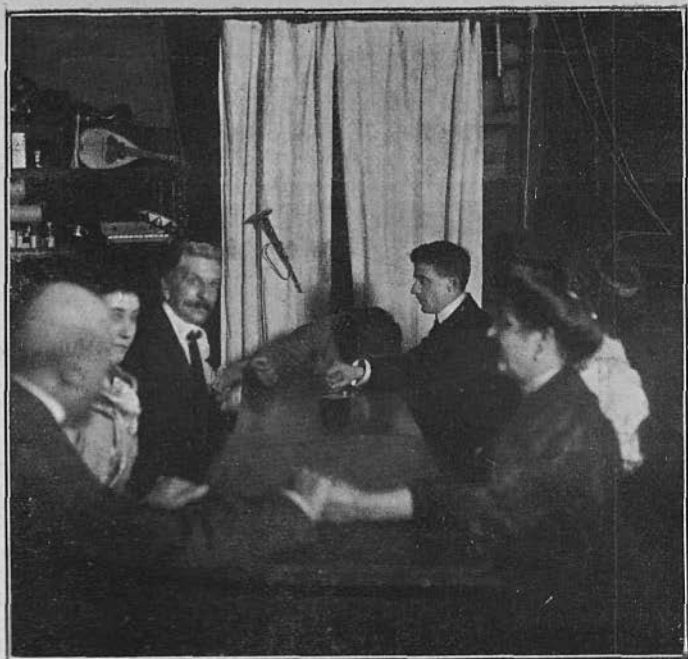


Fig. 7.

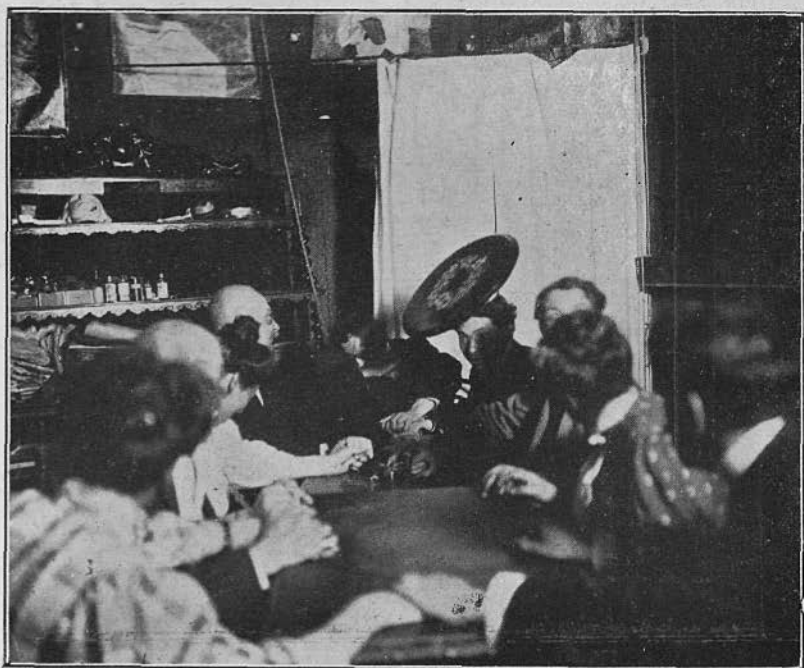


Fig. 8.



Fig. 9.



Fig. 10]



Fig. 11.



Fig. 12.

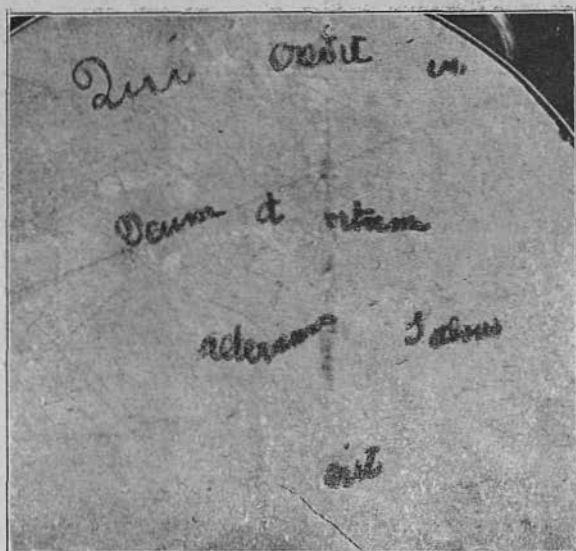


Fig. 13. 11

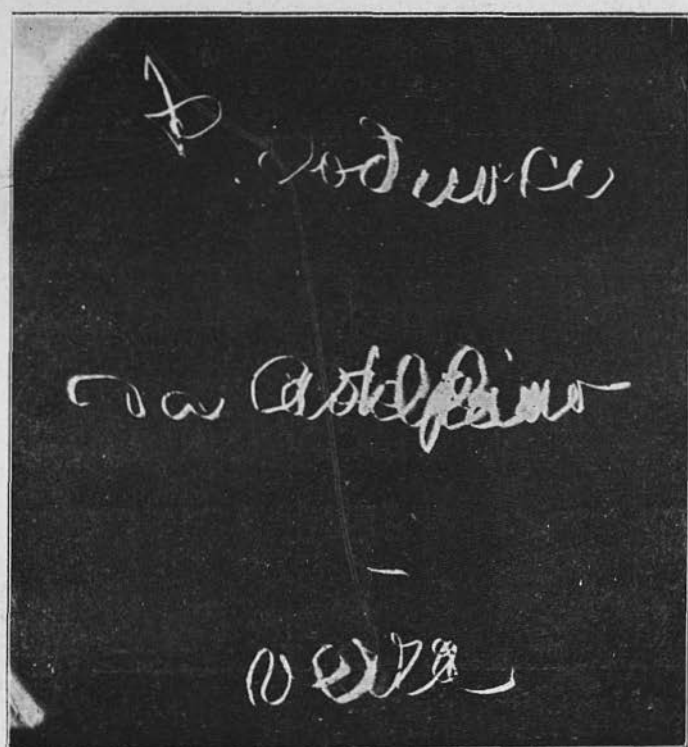


Fig. 14.

tutto alterari
 se al tuo amico
 ti affezzi

Fig. 15.

Spirito basso
 Vostro

Fig. 16

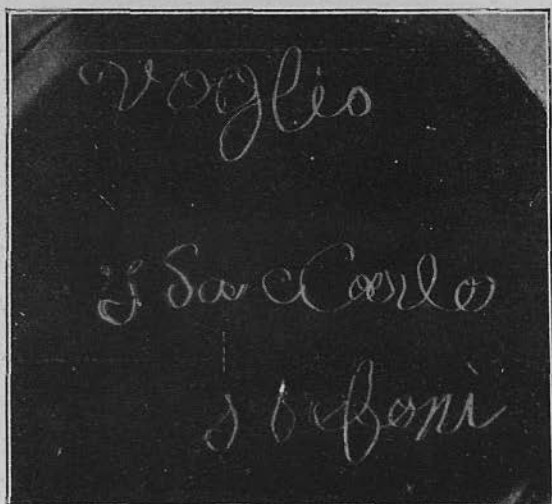


Fig. 17.

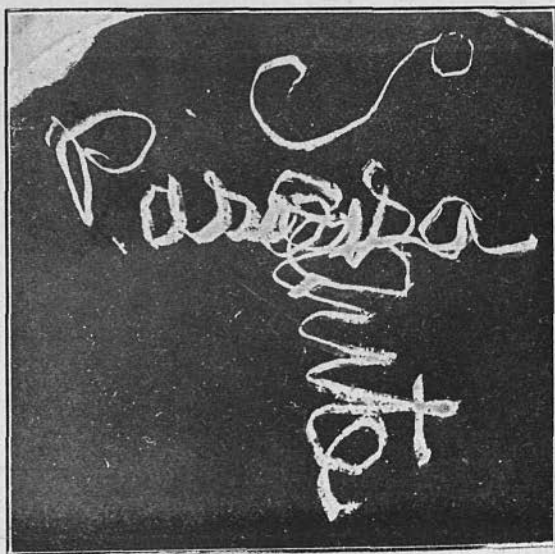


Fig. 18.



Fig. 19.



Fig. 20.



Fig. 21.



Fig. 22.

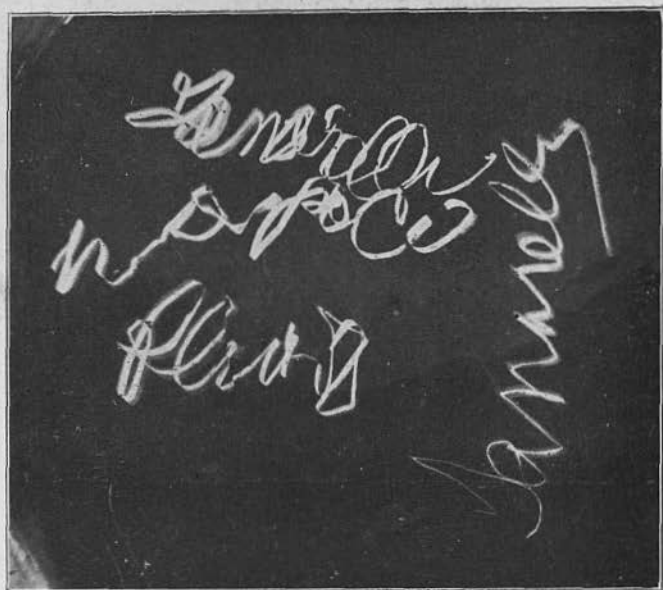


Fig. 23.



Fig. 24.

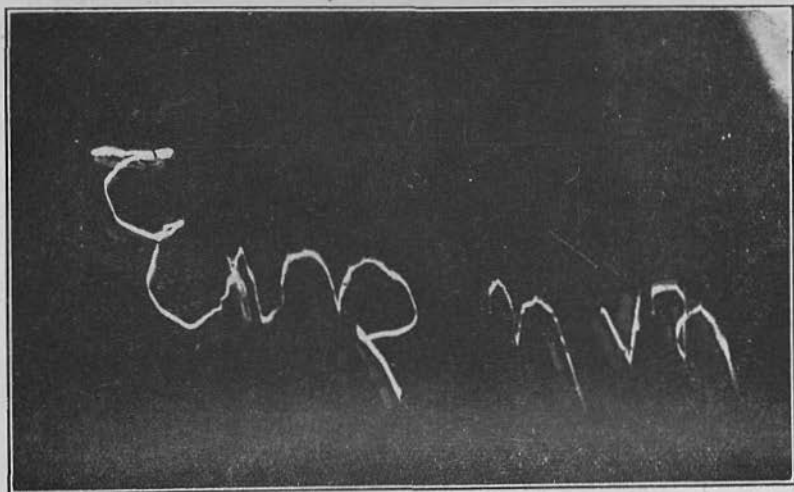


Fig. 25.

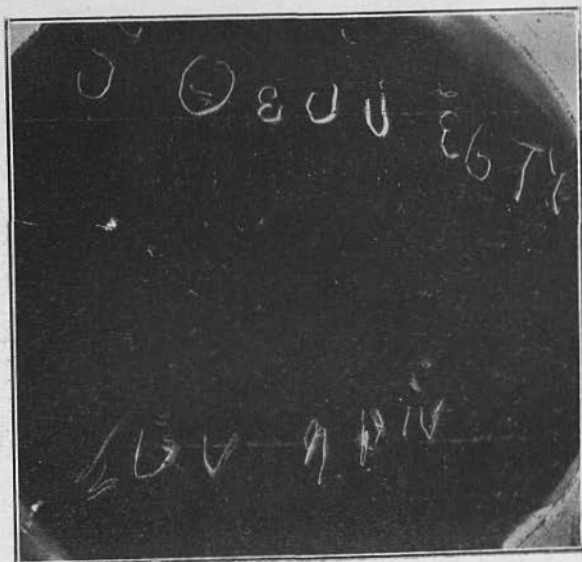


Fig. 26.

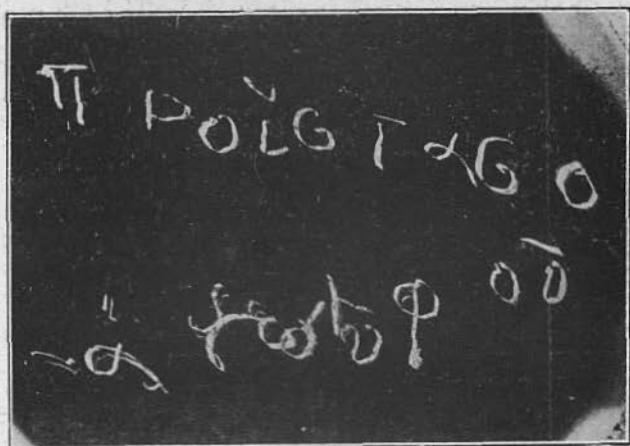


Fig. 27.

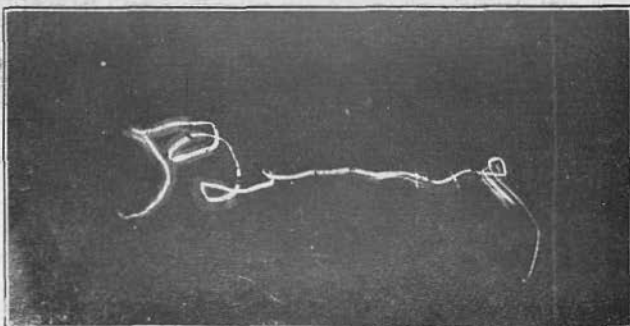


Fig. 28.



Fig. 29.



Fig. 30.



Fig. 31.

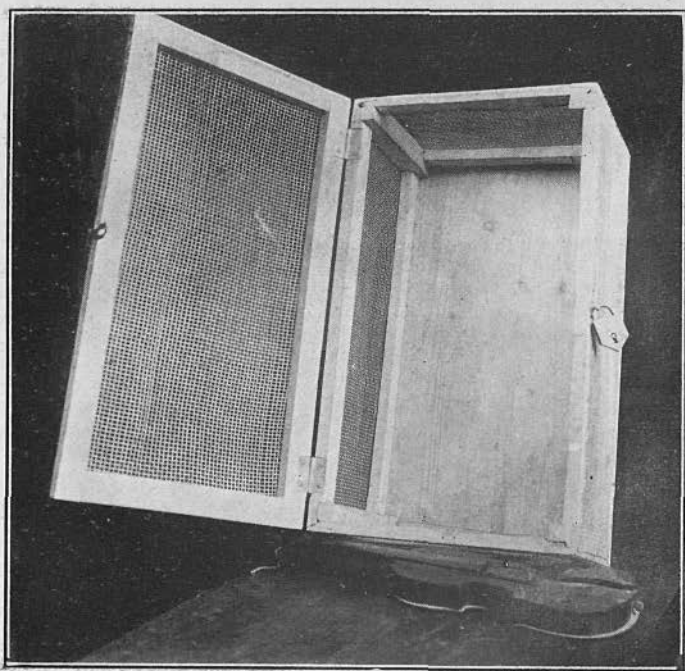


Fig. 32.

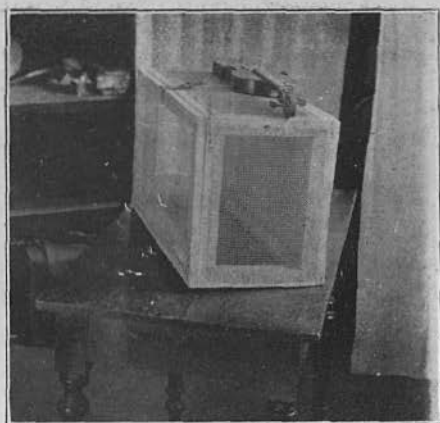


Fig. 33.



Fig. 34.

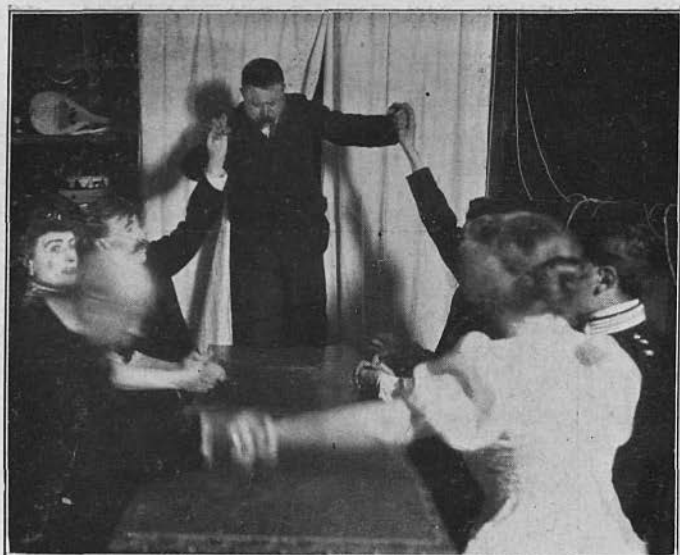
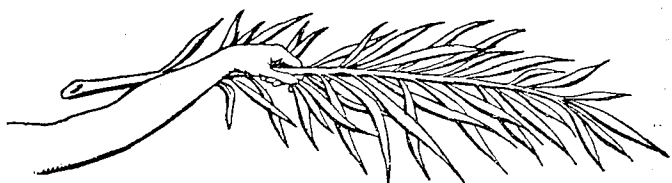


Fig. 35.



Fig. 37.



EXPERIMENTS WITH THE MEDIUM CARANCINI, IN ROME.

By A. LANCELOTTI, *Doctor of Law.*

IT would seem that the climate of Italy is not only favourable to the production of geniuses and tenors but also of mediums. No other country—not even excepting America—has produced more mediums.

I do not refer to Eusapia Paladino, about whom thick volumes have already been written: this vulgar old woman travels through Europe in first-class trains, with her young husband, and sometimes with as many followers as any queen of the stage: she is the Duse, the Sarah Bernhardt of spiritism, and, with strange familiarity, her coarse, vulgar lips mention the names of the greatest scientists of the world among her acquaintances.

No; I refer instead to the really large numbers of mediums who, either in Milan (especially through the assiduity of the *Society for Psychological Studies* there established) or in Rome, have for some time been showing their powers for producing astonishing phenomena. To these belong the Signori Fori, Lenesand and Carloni, who have been the subjects of a series of important experiments conducted by the Milanese Society. I also refer to the mediums Augusto Politi and Francesco Carancini.

The latter, a new medium, is just now the man of the day in Rome. Many highly illustrated articles have been devoted to him by the leading newspapers, calling the attention of the man of science and the public in general to his exceptional powers.

These mediumistic powers of Francesco Carancini are largely enhancing the sympathetic interest with which psychical research is being followed in Italy, a sympathy which we must remember is not a spontaneous phenomenon, but the result of the sustained fight of the pioneers of psychical research, who have done much to enable the leading men of science in Italy to observe and control the experiments held with Carancini without fearing the sting of ridicule and the ignorant opprobrium of the public.

Within the last few months, many of the best known people in Italy have been able to verify the reality of the phenomena produced by this medium, thanks to the courtesy of Baron Von Erhardt, in whose house the experiments have taken place.

The experimenters include Professors L. M. Milese, of the University of Rome, V. Tummulo, De Franciscis, Doctor Cesari, and many others, well-known in scientific circles in Rome; also the Duke of Cardinale, Baron Von Bilgner, Count Violara, Duke of Ayala Muntzer, Marquise Lanza, Countess Paglioni, and other residents of Rome. Several visitors to Rome have also been present at some of the seances: Prof. Schiller of the University of Oxford, M. Serge Youriévitich, Secretary of the *Institut Psychologique* in Paris, the Hon. Everard Feilding, Hon. Secretary of the Society for Psychical Research in London, Senor Pedroso, Plenipotentiary Minister of Cuba, and M. Mezroculos, Ambassador of Greece. Senator Luciani, Professors Morselli and Zingaropoli are shortly going to conduct a series of experiments with Carancini.

This ardour of studies and researches on the medium Carancini is chiefly due to the valuable co-operation of Baron Von Erhardt, a distinguished German nobleman, for many years a resident of Rome.

Baron Von Erhardt is not only one of the oldest psychical researchers in Italy, where he considers it as one of his duties to make the phenomena known and believed in, but also in Germany he worked hard for these studies; studies which cost him a great deal of annoyance and persecution, a not uncommon thing in that country, where freedom of thought is much more suppressed than

in Italy. He passes most of the year in Rome, alternating his psychical studies with painting in which he is a master.

Baron Von Erhardt takes every measure of precaution when conducting the seances held at his house. The most characteristic of Carancini's phenomena are immediately photographed and each film is developed in the presence of the spectators, also a full report of the same phenomena is drawn up by the sitters after each seance.

* * *

Francesco Carancini is forty-five years old (he was born in Rome, in 1863), rather short and fair; his manners are quiet and simple. His education is limited; he knows no language save his own. He has been a scene-painter for many years and he is now employed in a chemical laboratory. He has the look of a man normally healthy; apparently neither of a too robust, nor of a too delicate physique or temperament; he is particularly sensitive—a sensitivity which has been much more developed by the experiments in spiritism to which he has lent himself now for several years. He suffers much from neuralgia, especially at the end of every seance. These experiments produce in him attacks of nervousness and lethargy.

Carancini seems to have discovered his mediumship one evening when he was present at a seance at which Politi was the medium. The spiritists present declared Carancini to be also a medium capable of producing startling phenomena. Politi himself noticed this, remarking at the close of the seance that some mediumistic power other than his was present.

Carancini doubted it, but he could not deny the fact that for the first time he had felt strange sensations and been unusually excited just before the production of every important phenomenon. A few days afterwards another seance took place at which Carancini was persuaded to try his powers as a medium, and these were almost at once shown to be even stronger than those of Politi himself.

So for some time Carancini continued to officiate as medium

in spiritistic circles only. It was not until the beginning of last year that a series of severely controlled experiments could be organised.

* * *

Among the phenomena observed we notice :

- 1°. Transport and levitation of objects.
- 2°. Impressions on clay.
- 3°. Writing on lamp black in Italian, Latin, modern and ancient Greek, and in an unknown language resembling Arabic.
- 4°. Luminous phenomena.
- 5°. Dematerialisation and re-materialisation of matter.

Before I proceed to notice the written testimony of some of the seances I will explain the *modus operandi* of these seances. Each resembles the other, for in ninety-six out of the 102 seances which have been held at the house of Baron Von Erhardt, the characteristics are unchanged.

As soon as the "chain" is formed, the medium asks for absolute silence for the first five minutes, for the rest of the seance he exhorts the "sitters" to talk; when he has entered into trance, the entity appears, the so-called "spirit guide" who speaks through Carancini and answers to the name of "*Giuseppe*"; it is this personality, "*Giuseppe*," who answers, either orally or by raps, the questions asked.

The seance begins in sometimes good, sometimes feebler light, proceeding from two electric lamps shaded red; it generally ends in complete darkness. The phenomena which follow in the order elsewhere described by me are generally announced by tiny luminous globes or flames. These flames also announce the end of the seance.

The way in which the photographs of important phenomena are taken is peculiar: the medium, or rather the personality "*Giuseppe*," indicates the exact moment the photograph can be taken, by the word "*fuoco*"; it is rather curious to note that the sudden flash of the magnesium light does not at all harm the medium, though the sudden striking of a match produces in him an acute attack of

hysteria. At the end of each seance, Carancini is aroused out of the state of lethargy into which he seems plunged, by magnetic passes.

We give, herewith, the written evidence of some of the principal seances :

Tuesday, May 12th (from 9.30 to 11 p.m., 1908).

Present : Sig. C. Serra, Duca di Cardinale, Fräulein Eliza Münbher, Baron Bilguer, Doctor Corsi, Prof. Monnosi, Signora Trevisani and daughter, and the medium Carancini.

Raps were heard on the big table and around it ; the chairs were kicked and slaps of a heavy hand were felt by the medium's controllers. Other phenomena were also forthcoming, for example : some bags were thrown the distance of one yard from the medium, and the big table was thrown over his head and placed noiselessly behind him ; a rubber ball fell on the table, a tambourine played and danced about in mid-air for several seconds. The Duke's chair was roughly shaken and he was compelled to change his position. During the production of all these phenomena the medium was severely controlled, every occurrence could be distinctly observed with the aid of a red light coming from two electric lamps, of which one was, later on, turned out.

After these phenomena had been received, the medium went behind the curtain of the "spiritistic-cabinet" and some photographs were taken with magnesium, among which, that of a violin suspended in the air (see Figure 37) and which fell, without the least noise, to the left of Fraulein Münbher.

June 23rd, 1908.

Present : Cav. Benetti, Av. Serra, Signor Basile, Av. Censi, Signora Trevisani and daughter, Baron Von Erhardt and Carancini.

The curtain of the cabinet is opened and the controllers, Signor Basile and Cav. Benetti, are touched several times ; the latter, who is sitting on the medium's left, feels suddenly resting on his shoulder the small round table which usually stood in a distant corner ; at the same moment, raps resound on the big table. The medium is rigorously controlled and all these phenomena happen in the red

light of the two electric lamps. Then a heavy bag falls into the centre of the circle and some flowers are thrown on to Signorina Trevisani's lap. Now the medium asks for a change of controllers and M. M. Corsi and Serra replace M. M. Basile and Benetti. Phenomena of contact are forthcoming. Finally the medium says that a photograph of the entity could be taken, that he is now behind the curtain. The camera is under the control of Cav. Benetti (both camera and film had been thoroughly examined a few minutes before). Suddenly a luminous form appears, it is instantly photographed. The film is immediately developed in the presence of all the spectators: a pale face, though the features cannot be distinguished, is most unmistakably and distinctly visible. (See Fig. 34.)

June 25th, 1908. (32nd Seance.)

Present: Sig. Basile, Doctor Corsi, Commander Monnosi, Signora Trevisani and daughter, Baron Von Erhardt and the medium Carancini.

Phenomena: In the light of two electric lamps (shaded red), the curtain of the cabinet begins to be roughly shaken about; it bulges out and is opened; the two little tables, out of reach of everybody in the room, begin to shake about and are several times noisily thrown down; then one of the tables rises up to the height of the controllers' arms. All this can be clearly seen by everyone present. Also the big round table and the high chair which are placed near the window, in a corner out of everyone's reach, are now observed to be moving in a strange and independent way.

The controllers are touched several times, and Doctor Corsi is repeatedly grasped as by a powerful hand; Sig. Basile's hair is gently caressed; Signorina Trevisani, who is near the medium, feels herself touched several times. Many luminous flame-like phenomena were produced.

The medium Carancini sat at the table, during the whole seance, unable to move hand or foot; the control was constantly verified and severely maintained throughout the seance.

The sitters were asked three times to "open" the circle ("to

stretch out" in vulgar parlance). After the first time, the big table at which the medium was sitting began to move towards Doctor Corsi, the controller on Carancini's left. And now the phenomenon of levitation took place; after a few seconds of hesitation, the heavy table rose gently from the ground, the medium called out "fire! fire!" (*fuoco, fuoco*), signifying that a photograph of the phenomenon could be taken. Baron Von Erhardt delayed, losing time in finding the spring which lights the magnesium, but, in spite of this delay, the film reproduces the table placed above the shoulders of the medium and the side-board near him. (See Fig. 5.)

June 31st, 1908. (33rd Seance.)

Present: Doctors Saltetti, Treves, Vitrotti, Basile; Prof. Tummolo, Baron Von Erhardt, Carancini.

The light came, as usual, from two red-coloured lamps of ten-candle power each.

Phenomena: The curtain was distinctly seen to open and bulge out; the small round table was levitated to the height of one foot near the controller, Doctor Treves; the electric lamp was automatically lighted and extinguished while its button was in the pocket of the medium, who was rigorously controlled—it was utterly impossible for him to move either his hand, his arms or his feet. The sitting was brought to a close by the usual flame-like phenomena: tiny colourless lights about the size of a hazel-nut, which, however, were forthcoming in absolute darkness.

Prof. Monnosi tells us that, within the last few months, during a course of seances systematically carried out, Carancini's powers were markedly on the increase, and were at times most unusually pronounced. Repeated manifestations occurring simultaneously with those occupying the first attention of the controllers (oscillations of the curtains of the cabinet) were observed; some of the furniture was agitated and levitated, large, heavy objects were transported from one place to another.

With less light—for Carancini rarely asks for total darkness,

and then only at the very end of the seance, and the red-shaded lamps (sometimes two, sometimes one) are usually quite enough for him in the way of darkness—we obtained phenomena of great importance, *e.g.*, a jacket was taken off and carried away from the medium whilst he was carefully controlled by Cav. Benetti and the Duca di Cardinale.

From the nature of the luminosities which are produced even at a considerable distance from the medium, and from the power of the physical manifestations, we may assume that the phenomenon of materialisation could soon be obtained through Carancini. At any rate, the phenomena registered by the camera are, without doubt, of the greatest importance. In one photograph (Fig. 1) the big table is seen suspended outside the "chain" between the medium and the controller at his right. The photograph was taken as soon as the furniture began to move about. The controllers were Sig. Basile on the right, and on the left Doctor Corsi, who were carefully verifying the control, while they themselves were also controlled by the other sitters.

August 20th, 1908. (38th Seance.)

Present: Sig. Basile, Cav. Benetti, Baron Von Erhardt. (The circle of experimenters was especially small this evening, because, at the preceding seance, "Giuseppe" had announced his intention of tracing a painting which Baron Von Erhardt was thinking of doing, the subject being the Earthquake at Messina.)

This seance was slightly sensational. In the usual red light, by which everything could be clearly observed, Cav. Benetti was pushed to one side with great violence and so many times that finally he asked "Giuseppe" to cease this manifestation, for he felt an extraordinarily painful sensation whenever he was thus pushed. "Giuseppe" answered that he had no intention of annoying Benetti, but only wanted to push him, looking on it as a huge joke. Any trickery on the medium's part was out of the question, for Cav. Benetti was carefully and thoroughly controlling the medium and the light was always

sufficient. The chair was taken several times from under Benetti and he tried in vain to sit down. Finally "Giuseppe" began the drawing but said that he would leave it unfinished till the next seance.

At a certain moment the order was given to widen the circle, which made everybody believe that the table would be overthrown. Then Baron Von Erhardt asked "Giuseppe" for permission to prepare the camera, a permission immediately granted.

The film reproduced the mandoline suspended in mid-air (Fig. 6); at the beginning of the seance it was on the side-board. As soon as the photograph was taken, the Baron lighted the *white* lamp; Giuseppe asked the reason of this, and the mandoline, suspended in the air in the sight of all, suddenly fell on the floor. The white light was put out. "Giuseppe" asked if the photograph had been taken: a curious incident, as this would seem to indicate that the medium and his secondary personalities do not know when the photographs are taken.

Shortly afterwards a very heavy table, full of papers, and measuring 3 feet by $1\frac{1}{2}$ feet, was repeatedly moved backwards and forwards for a distance of one to two feet from the wall. Carancini, now awake, saw this phenomenon happening and was so much alarmed that he began to shout loudly and was with difficulty calmed.

September 4th, 1908. (42nd Seance.)

Present: M. Guymon and Sig. Steffoni, who controlled the medium throughout the seance; Sig. Giannini and his daughter, Signora Levi and Prof. Monnosi.

Phenomena. Besides the usual phenomena, the levitation of the table towards the curtain was obtained (Fig. 10).

September 18th, 1908. (45th Seance.)

Present: Sig. and Signora Giannini, Sig. and Signora Steffoni, Signora Belloni, Signora Levi, Prof. Monnosi, Sig. Basile, Baron Von Erhardt, Carancini.

The controllers, and those next to them, were touched several times, a thing which does not often happen. Sig. Giannini felt a

hand pushing him against the table, and, rather alarmed, he began to call out. The order for widening the circle was given, and the heavy table was soon lifted up and turned over on to the small round table which is behind the curtain. Before this, the small table had been thrown on the other big table, and the violin, dancing about in mid-air (in the light and, consequently, distinctly perceived by everyone present), touched several heads, then fell on to the same big table.

October 2nd, 1908.

This seance was held in Baron Von Erhardt's studio.

The "chain" was formed in the following manner: at the end, as usual, was Carancini; at his right, M. Guymon, Editor of the *Journal Officiel*, Sig. Basile, Doctor Bonelli, Sig. Giannini; to the medium's left, Herr Schifnier, Sig. Steffoni, the writer, and Baron Von Erhardt.

It is needless to say that every precaution was taken: nobody, except the above named, entered the studio; the doors were locked, and the keys were placed on the table, around which we were sitting.

In the light of the two electric lamps (shaded red), everything could be well and clearly observed.

The medium soon fell into that peculiar state of lethargy which announces the trance and phenomena, and which can be easily observed, not only by his heavy breathing, but even more so by the curtain of the cabinet, which is, as the trance deepens, always violently moved, and then widely opened as if by an invisible hand.

One of the sitters rapped gently on the table, and his raps were repeated under the table itself, in the same number and with the same tonality, force and rhythm. Another of the sitters asked that the raps should be answered, not on the table, but away from it, and immediately they were heard on the furniture and the walls.

We need not ask if the control was correct, for the control is always verified whenever a phenomenon is announced as about to happen, and, during every manifestation, the business of the

medium's controllers is to keep their attention fixed on the medium; the sitters, moreover, control each other also.

Now the raps are continued, and resound all around and about us; whiffs of cold air make us shiver strangely. A small round table, placed between the medium and another table, glided noisily on the floor and approached the big table, around which we formed the chain; it attempted to pass over it several times.

We all observed, and followed with great attention, the table's movements and vain attempts; at last it turned round and came near the second chair. The medium appeared to be suffering terribly from the strain, and we asked him if there was too much light; he answered in the affirmative, and one of the two lamps was put out, while the other one in front sent out its reddish rays, as if reflecting a distant fire. Some minutes of silence were followed by a piteous moan from the medium, and we all noticed a rustle, as of a piece of stuff being shaken in the air. The magnesium was at once lighted. The photographic impression, absolutely refractory to hallucination, registered the mysterious phenomenon. Something heavy is, at the same time, noisily thrown on to the table; without breaking the chain, we try with our hands to find out what has happened: the object, which has just fallen on to the table, is a jacket (see Fig. 30).

The medium then left the chain and withdrew behind the curtain. In front of the curtain were now seen several luminosities, very mobile, very clear and distinct, gradually growing fainter, and finally disappearing into the air.

The seance is ended.

Immediately the film is developed, and in it the medium, as the readers can see, is without his jacket, which is in mid air at his left. (In Fig. 30 it looks as though suspended on the wall; the photograph shows its transport on its way to the table where it fell. The controllers are certain they felt no movement on the part of the medium, and no one perceived the movement when his jacket was taken off him.)

November 10th, 1908. (64th Seance.)

Present : Countess Magalotti and Doctor Sanguini as the medium's control ; Signore Maria and Amelia Magalotti ; Lieutenant Giunta.

Phenomena : The seance was announced as having commenced by loud knocks on the table, and the small table came and placed itself on the knees of the controller, Doctor Sanguini, which phenomenon could be clearly observed by everyone present. The small table was turned over on to the large one, which was levitated (see Fig. 2) from the side of Countess Magalotti, for whom "Giuseppe" seemed to have a special preference. Lieutenant Giunta asked for the little table to be brought near him, a phenomenon obtained almost at once. The key of the small iron box, which was placed on the top of it, is noisily moving about on the box. The violin, which stood on the sideboard, is played spontaneously and is carried to the hands of the Countess ; the tambourine, which is near the violin, is also played upon and is thrown on to the table after it has knocked Doctor Sanguini on the head. The rubber ball falls on to the table and then on the Countess's lap. The persons next to the controllers are touched.

"Giuseppe" asks that the table should be cleared and the circle widened ; this is done, care being taken to minutely observe all the medium's movements, his arms and hands, legs and feet. "Giuseppe" shortly afterwards asks for the white light, the table is found overturned.

November 20th, 1908. (65th Seance.)

Present : Doctor and Signora Cesare ; Signora Belloli and daughter ; Sig. Giannini and daughter ; Prof. Monnosi, the writer, Baron Von Erhardt, Carancini.

Phenomena : The big table is levitated on one side and rapped several times, with its legs. "Giuseppe" asks for a few moments' silence ; the little table advances and places itself on Doctor Cesare's feet. The musical box and trumpet are carried from the sideboard, where they were standing, on to the table ; the camera has caught the trumpet in mid-air (see Fig. 7).

The seance ended with the usual phenomenon of flames.

December 18th, 1908. (73rd Seance.)

Present : Countess Balioli, Marquise Lanza, Countess Magalotti and her two daughters, Sig. Spadoni, Doctor and Signora Cesare, Lieutenant Giunta, Doctor Sanguini, the writer ; Baron Von Erhardt, Carancini.

Phenomena : The bell, which was on the side-board, rang for some time and then fell on the table, together with a heavy bag containing some photographic apparatus. The wire box containing the violin locked inside it was now also brought on to the table. In spite of the fact that the key was on another table, placed at a distance of seven feet from the medium, to the astonishment of all present, the violin was found *outside* this iron case, while this latter remained locked and in every way intact. (See Fig. 33.)

February 12th, 1909.

Present : Doctor and Signora Cesari ; Dr. Arnaldo Cervesato ; Signora Ryan ; the writer ; Prof. E. Monnosi ; Baron Von Erhardt ; the controllers were, first of all, the writer and Signora Ryan, then Signora Ryan and Dr. Cervesato.

The phenomena, which took place at the beginning of the seance, were the usual raps, but very strongly pronounced ; this was followed by the fall of the rubber ball on the table, along which it ran gently, and then, lifting itself up, fell on to the lap of a lady. A heavy marble inkstand fell on to the same table. Suddenly the phenomena ceased entirely ; after several minutes silence, "Giuseppe" told Dr. Cervesato to take the writer's place. The seance then quickly resumed its regular course, and the phenomenon of touching was several times repeated, extending also to those seated next to the controllers. The writer was several times touched by a hot hand on his cheek, he also felt his jacket strongly pulled, as if it were going to be torn off him, and his hair was pulled ; also Signora Cesari felt a hand pulling at her blouse.

Now the medium announced that the seance was at an end ; the red light was extinguished, and the usual flames were produced.

February 16th, 1909.

Present : Prof. E. Monnosi ; Mr. Arthur Hayward ; Miss Annie

Carghill; Sig. and Signora Belloli; Arnaldo Cervesato; Madame Ohlsen; Signora Paoli; Prof. Lippinski; the writer; Baron Von Erhardt. The controllers were Arthur Hayward and Miss Annie Carghill.

Phenomena: After a few minutes' silence—(always in the red light coming from two electric lamps of 10 candle power each)—the controllers began to feel a hand touching them on various parts of the body, and on the head. The curtain began to swell in an unusual way, it was opened widely; the musical box began to play on the side-board where it was standing, and, whilst it was playing, it lifted itself off the bracket, and came gently on to the table, as though carried by an invisible hand; this was soon followed by the marble inkstand, and by the rubber ball, for which things "Giuseppe" seems to have a marked preference, for they are always moved from their places. We heard a long and piteous moan from the medium; he asked for the strong white light to be turned on, and its full rays revealed to us the little table, which had been behind the curtain, now lying on the top of the big table inside the circle: a phenomenon which must have been produced simultaneously and noiselessly, whilst the musical box was playing, and, with the other articles, carried on to the table.

The white light was changed for the red light of one lamp; almost at once the tambourine began to resound, and was carried from the side-board on to the big table. Then we heard a noise as of a broken piece of glass, and the medium again asked for the white light; we found that the plate covered with lampblack—which had been placed on the table, 5 feet away from the medium, in the hopes of obtaining "precipitated" writing,—had been written upon, in type: "STO MEGLIO DOMENICO." (See Fig. 22.) This is the name of a gentleman, Sig. Domenico Giannini, who, only a few nights before, had been present at a seance, as well as at several of the preceding seances—he had died suddenly in the interval.

The end of the seance was now announced by the usual flames, for which "Giuseppe" asked for complete darkness; on this occasion the flames presented quite a different appearance from

that generally observed ; these luminous globes danced around us, and over the body of the medium ; then a burning fiery hand, from which flames seem to issue, was seen moving about on the curtain.

* * *

The foregoing phenomena which we have mentioned somewhat summarily in making our extracts from the record of the principal seances, are the introduction to others of marked importance and which have taken place at several seances.

(1°) *Phenomena of general occurrence* : Under this heading, we place the *raps* heard on tables and walls ; these are never spontaneous, but are given in answer to the questions of the sitters or to accompany their own raps.

(2°) The *levitation* of the table and the *movements of the curtain* ; the first is not only the usual phenomenon of swinging and moving, but also of a real progressive levitation in such a way that sometimes the table would levitate itself above the heads of the sitters, or take the extraordinary positions shown in Figures 1 and 2. Note that in Figure 2, the table is turned over the medium and completely suspended in mid-air ; it is comparatively a heavy table weighing 30lbs.* The phenomenon of the opening and swelling of the curtain is also characteristic—sometimes the curtain is pushed outwards with such violence that it touches and, as it were, covers, for a moment, all the spectators ; from behind the curtain come also curious puffs of air, sometimes hot, sometimes cold, usually cold, which all present feel on their faces and running like a current of strong wind through their fingers. At one seance, Arnaldo Cervesato requested permission to touch the curtain whilst it was bulging out, to see if his hand would meet with any resistance as in the experiments made with the medium Paladino. But his request was not acceded to.

* The photograph (Fig. 2) gives the impression that the table rests against the side-board, and on Carancini's arm and shoulders. I have personally questioned persons present at this seance, and have received their positive assurance that the table was in mid-air and free from all contact. It seems a pity that the verascope was not used ; we would then have had objective proof of the sitters' testimony of this particular phenomenon.—L. I. F.

However, at the seance which took place on February 16th, 1909, after a few seconds of absolute silence and whilst the curtain was violently tossed about and bulging out (distinctly visible to all present by the light of one red lamp), the medium suddenly shouted out, and repeatedly, "Cervesato! Cervesato! come and touch the curtain, quick, come and touch the curtain." Cervesato rose, went up to the curtain, pushed against it and felt a powerful resistance offered to him from behind the curtain; he felt the form and limbs of a human body. Whilst Cervesato was conducting this examination, the medium groaned piteously and, the examination ended, he seemed suddenly to faint, and remained motionless for several minutes.

3°. *Transportation of heavy or light objects.* These objects are shown in Fig. 3 and are: a mandoline, a curved trumpet, a straight trumpet, a tambourine, a small round musical-box, a toy piano, a metal bell with handle, a tambourine, a fan, a small square musical box, a rubber ball, a plate covered with lampblack and on it a piece of rectangular glass, a small drum with two sticks, a marble inkstand which weighs 14lbs, a box containing a violin locked inside it, an ordinary bottle, and a bag for photographic materials. All are placed on the side-board which is shown in the same figure. Now these things are spontaneously and regularly carried or thrown on to the table either gently or with violence, and the violin, although it was locked inside the case, has often been found on the table, whilst the lock remained intact. I must not omit to add that the small round table presents, at the beginning of every seance, the phenomenon of oscillation and levitation, and this latter is so pronounced that it is often found, sometimes right side up, sometimes upside down, in the middle of the sitters, having lifted itself up and passed over our linked hands.

It happens—and this is one of the peculiarities of the seances with this medium—that these phenomena of transportation are often surprised at the apex of their manifestations and caught by the magnesium flash, although, by the direction of the medium or "Giuseppe," they may take place in perfect darkness.

In Fig. 6 it is the mandoline which is turned high over the curtain; in Fig. 7 it is the trumpet which is shown in the same position, and the small square musical box has just arrived on the table; in Fig. 37, the violin is seen in mid-air, in Fig. 8 the small round table is in the act of levitating itself, and in Fig. 9 it is behind the medium, whilst, on the big table, several objects are shown, as having been carried there. In Fig. 10 the small round table is also in the state of levitation; in Fig. 11 it is high, to the left of the medium, supporting itself on the wood near the wall.

(4°) *Two impressions on clay.* These happened spontaneously; they were produced on clay previously prepared on a plate covered with a rectangular glass, and placed on the bracket. In Fig. 12 there can be distinctly seen the impression of five fingers, and, in the middle, the word, "*Ludovico.*" This phenomenon was obtained during two successive seances, the first on January 12th, 1909, when the finger imprints were obtained; and, on the following night, when the word "*Ludovico*" was received. The word "*Ludovico*," according to "*Giuseppe*," is the name of a friar, Padre Ludovico da Castelfino; it was this entity which announced his desire of writing a book on the *Creation*, using Carancini as his writing-medium.

(5°) *The phenomenon of "precipitated" writing on lampblack.* The first of these writings was forthcoming in the following fashion: During the seance, the small kettle-drum had just fallen, as usual, on to the big table: while this phenomenon was occurring the medium appeared to suffer terribly, a most unusual thing for these, in a way, minor phenomena. The full light was turned on, and, rather to the astonishment of those present, we found written in charcoal on the drum, the words: "*Qui credit in Deum et vitam aeternam salvus erit*" (*Who believes in God and in the eternal life will be saved*). (See Fig. 13.) Notice that the charcoal with which these words were written was not near the drum, but at the other and far end of the studio, lying on a board, where it was found immediately afterwards, as if it had never been touched.

Then came spontaneously more direct writings on a white plate

covered with lampblack, previously prepared for the purpose. This phenomenon of "precipitated" or "direct" is important, because, on the one hand, it presents us with the purest form of *automatic writing*, being done without any visible, normal contact with the medium; on the other hand, it contributes a mighty proof of the authenticity of the automatic writings in foreign languages (*Xenoglossy*) marvellously illustrated by Prof. Charles Richet (see *ANNALS* for January, 1909; also *Proceedings* of the S.P.R., Part II., Vol. xix.).

Up to the present the phenomenon has happened in this manner: the writing is done unnoticed by all, then the plate with the rectangular glass over it falls gently on the table around which are seated the spectators; whilst the phenomenon is occurring, the medium moans piteously. Only once has it happened that the plate with the writing on it remained on the sideboard, where it is placed at the beginning of each seance; on this occasion the phenomenon was announced by the continuous knocking of the glass on the plate itself. (The medium, needless to say, was rigorously controlled and carefully watched.)

As I have said elsewhere, these writings are in several languages: Italian, Latin, ancient and modern Greek, and Arabic (?).

(a) *Writing in Italian.*

The handwriting is large and round and seems to be always the same, with the usual lines and circles on the letters.

*P. Ludovico da Castelfino verra.*¹ (Fig. 14.) This is the same name that was previously found in the impression on clay.

*Tutto otterrai se al tuo amico t'affiderai.*² (Fig. 15.)

*Spiriti bassi in fondo alla scala.*³ (Fig. 16.)

*Voglio Ida e Carlo Stefani.*⁴ (Fig. 17.) These two have, according to Carancini, or rather "Giuseppe," immense mediumistic power.

(¹) P. Ludovico da Castelfino will come.

(²) If you will have confidence in your friend you will obtain everything.

(³) Low spirits are at the foot of the stairs.

(⁴) I want Ida and Carlo Stefani.

*Salute e pazienza.*¹ (Fig. 18.) These words were written across each other.

*Suonare.*² (Fig. 19.) This occurred in a seance at which there was so little "fluid," said Giuseppe, that some music was required.

*Francia e Germania.*³ (Fig. 20.) A piece of courtesy on the part of the unknown entity towards the master of the house and the French journalist, M. Guymon.

The twenty-first photograph bears a special interest, on the one hand because of the interest contained in the phenomenon itself, and, on the other hand, because it links the thought of the spectators to the twenty-second photograph. It consists of the writing: *Tutto fra poco*⁴ and lines which bear a resemblance to a skeleton. Now it happened that a short time afterwards, on February 12th, Sig. Domenico Giannini died; he was present at the seance when the phenomenon represented by Fig. 21 was obtained. On the night of February 16th the plate fell in the usual way on to the table and on it was written:

*Sto meglio—Domenico.*⁵ (Fig. 22.)

A curious writing is this other: *Sanarelli ha poco fluido.*⁶ (Fig. 23.) H. E. Sanarelli, the Under-Secretary of Agriculture, is a man of extensive scientific culture; but it seems, according to "Giuseppe," that all his labour absorbs the greater part of his "fluid."

(b) *Writing in Latin.* Certainly the one we mention here is not of less importance than the one written on the drum with charcoal:

*Victoria est pro pugnare.*⁷ (Fig. 24.)

(c) *Writings in Greek, as: Εἰρήνη.*⁸ (Fig. 25.)

Οθεὸς ἔστιν ἐν πύλιν.⁹ (Fig. 26.)

The following writing, which is in modern Greek, is difficult to understand: *προδστασο τα γραρον.* (Fig. 27.)

(1) Health and patience.

(2) Play.

(3) France and Germany.

(4) All in a little while.

(5) I am better—Domenico.

(6) Sanarelli has very little fluid.

(7) Victory is for those who fight.

(8) Peace.

(9) God is among us.

(d) *Writing in unknown characters.* These are shown in the Figs. 28 and 29. The first reproduces some word probably in a modern language. The other might rather be classified with the ancient cryptology of the primitive languages of America and, in any case, bears a strange resemblance to some of the signs reproduced by Prof. Flournoy in his book : *Des Indes à la Planète Mars.*

(6°) *Phenomena of the Dematerialisation and Re-materialisation of Matter.*

These phenomena are important from the fact that it was possible to catch them by the magnesium flash, and two of them, very characteristic, are thus given by photography.

The first is of the taking off of the medium's jacket, which was snatched from him and thrown into a distant corner of the studio, or, on another occasion, on to the table, while the controllers kept careful and tight hold of the medium's hands and feet. This phenomenon happened during three seances, and was witnessed (and testified to in writing) by everyone present, though curiously enough no one has yet perceived the important moment when the coat was taken off the medium.

For example, at the last seance, the controller on the right was Dr. Arnaldo Cervesato; he says that, while the phenomenon took place, not the slightest change or movement on the part of the medium was observed by him. The jacket was thrown on the table more than a yard distant from the medium. A photograph was taken of this phenomenon; but, unfortunately, it is not satisfactory, as the jacket is hidden by one of the sitters, who leant forward to shield her eyes from the flash-light. But we have the photographs taken at the other two seances at which this phenomenon took place, the one on the night of October 2nd, 1908, and the other on December 4th, 1908. In the first photograph (Fig. 30), the jacket is in a bundle high above the curtain, rather to the right; the medium has his head on his arm,—the controllers say he appeared to be suffering very much during the production of this phenomenon, his body being much convulsed. In the second photograph (Fig. 31), the

jacket is seen on the table at a distance from the medium ; it is shown by the black spot covering the hand and fore-arm of the lady in white at the left.

Another phenomenon of dematerialisation and re-materialisation of matter is that afforded by the violin. The instrument (see Fig. 3) was securely locked inside an especially made case, the key was on the table where everyone present could see it. The case was standing on the sideboard ; the phenomenon occurred noiselessly ; the case being transported from the sideboard on to the seance-table, and the violin taken out, without any human contact, and without noise ; there was very little light showing while this phenomenon occurred,—sufficient, however, to follow all the medium's movements.

Fig. 32 shows the case opened, that our readers might see its exact structure, and the violin near it. Fig. 33 shows the phenomenon as it happened on the night of December 12th, 1908 : the box, closed and locked on the table, and on top of it the violin.

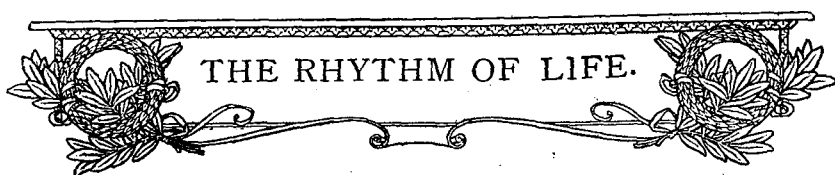
Under the heading of *materialisation* stands the phenomenon which is illustrated in Fig. 34. This photograph was taken on the night of June 9th, 1908, in Baron Von Erhardt's studio.

At the seance held on the evening of November 27th, 1908, the phenomenon of the levitation of the medium occurred ; he was levitated to the height of one yard, a phenomenon distinctly visible to the spectators ; the controllers verified all absence of support from the table or chair. Unfortunately, the photograph (Fig. 35) does not show the medium's feet, nor testify to this complete absence of normal support vouched for by the controllers. We reproduce it, nevertheless, for the benefit of our readers.

No suspicion of trickery can be maintained in connection with these phenomena. Baron Von Erhardt's evidence is unimpeachable ; the spectators are taken from the highest circles in Rome, and, moreover, are frequently changed. No personal friend of the medium is allowed in the seance room ; he is a simple, honest man, and has always been carefully controlled. The light is seldom extinguished, and the phenomena are, in most cases, seen occurring.

A. LANCELOTTI.

ROME, *March 1st*, 1909.



THE RHYTHM OF LIFE.

By LAURA I. FINCH.

I WOULD like to draw the attention of readers of *THE ANNALS* to a recent scientific communication which—either because of the fact that the *savant* who made it is not yet a world-wide celebrity, or because of the strictly official centre in which it was made—runs many risks of passing almost totally unperceived.

I allude to the communication recently made by Professor Branly before the *Institut*, Paris, on the *Analogies existing between the nervous system and electrical conductivity*.

This very brief memoir brings us face to face with the problem of life. And, I believe, we may say that it sets forth new information for the better comprehension and tentative definition of that obscure phenomenon which we call “life,” and which, in the light of metapsychical studies, appears still more profound, obscure and mysterious than it appeared to the rather simpler researches based on purely materialistic methods and theories.

There exists, at present, no other definition of life than its manifestations: a succession of phenomena, the order and nature of which are subordinated to laws scarcely known.

The natural sciences, biology, anatomy, physiology, are but the nomenclature of facts more or less connected with each other, but not one of which has yet delivered up its secret of life.*

All branches of human research have come into collision with the mystery of life, a mystery which seems to be the insurmountable

* Palæontology has dived down to the very bowels of the earth searching for the ancestors of humanity, striving to connect man with the animal series by

barrier separating the ever inaccessible cause from the obvious effect.

The source of life remains veiled, like unto some terrible divinity whose approach is for all time forbidden to humanity.

* * *

He is a very humble *savant*, Charles Branly, one of those tenacious and silent seekers whose name is not known to the masses but whose work revolutionises the world; for a long time he has been probing close to the sources of life. His work may have appeared to some people indirect, almost haphazard labour; and he himself also was unconscious, at the time, of the deeper and real signification of his marvellous experiments on the Hertzian waves.

But in the memoir to which I am drawing the attention of our readers, he has probed down in a surer, more conscious, more deliberate fashion. And just as he discovered wireless telegraphy, leaving to others the exploitation of his discovery, so now has he drawn near to other forces of Nature and, seemingly, scarcely dares speak of it.

His latest researches co-operate most powerfully in that general, and may I not say universal, movement which is so surely diminishing the distance which separates us from the solution of the problem of life.

They remind us once more, if it were necessary, that the sphere of Science is an illimitable universe thrown open for daring invasion by the human mind.

some link which has disappeared for ever; striving to co-operate, in some essential fashion, in the formation of the chain of beings which have succeeded each other throughout the ages; co-operating in determining the complementary laws of evolution and of the fixity of species.

Philosophy, with the variety of its contradictory systems, has shown, and continues to show, the impossibility of solving the great questions which determined its labours; it has been brilliant and exact only in the solution of a few technical problems which, in their origin, were but the result of the difficulties which philosophy itself created for the formation of its methods.

Thus its sterile metaphysics is the evident result of the vanity of its efforts. And the double mission of guiding and consoling the masses has been left to religions—that is, to irrational and anti-philosophical manifestations.—L. I. F.

There are only three short pages in this memoir; and from beginning to end we see the *savant*, in the precise language of men of science, timidly raise a corner of the veil, and at once draw back as though afraid of the profound signification of his own work; and he forces himself to bring it within the limited proportions of an ordinary experiment.

Electricity, that unknown force of Nature, unknown but conquered in its most diverse manifestations, is, as all know, generally propagated along bodies called "conductors."

In order to have a current, that is to say, a passage of electricity, it is important that the conductor should be continuous. *Now, precisely in the same way, the nervous current in the human body is propagated along the ramifications of the nervous system.*

The analogy is striking, if it be true that our nerves are continuous conductors.

The analogy still exists if, in conformity with the theory of *neurons*, we admit that our nervous system is composed of discontinuous, but contiguous, elements.

These elements act like the iron filings contained in the coherer of Branly—the essential apparatus in wireless telegraphy.

Subjected to the oscillations of electrical discharges, they become conductors after the manner of a continuous conductor. They cease to be so, when they are subjected to a shock, the violence of which is in *rapport* with the size of the spark which established the current.

In precisely the same manner the *neurons*, whose contiguity assures the passage of the nervous influx, may cease to be conductors under the influence of a shock or a wound. Thence arise those profound troubles in the human organism, such as neurasthenia and hysteria.

Now, just as the tube filled with filings becomes once more a conductor under the influence of an electrical discharge, so the *neurons* recover their contiguity under the influence of the same discharge. The shock and the spark produce, on the iron filings

and on our nerves, the same effect. The nervous conductivity is re-established in the same way as the electrical conductivity.

Thus, *the rhythm of life is subject to the mechanical oscillations of electrical discharges.*

* * *

It seemed to me necessary that a review like THE ANNALS, which belongs to the Advance-guard of Science, should signalise this experiment; for the analogies which it sets forth—and it goes without saying they are only analogies—appear to me capital. They open up a new field to those studies which are carrying us forward to a true definition of life.

They bring us also to the very heart of psychical phenomena, in the impartial observation of which many an experimenter has remarked that the explosive discharge of neuric force would account for the “raps” we know so well, those “raps” being closely akin to the spark in an electrical discharge.

The electrical discharge, powerful enough to re-establish the lost contiguity of the *neurons*, is a new victory over the mystery of life.* Is, therefore, all matter, *all life*, but an agglomeration of electricity?

Down to what depths do these dissimilar forces, life and electricity, plunge before they become, according to this discovery, one and the same?

To what initial rhythm do the vibrations of electrical conductors and those of the nervous system descend?

The work of this new research has not yet come up to this point; and it may not reach it for many a long year.

What matter! All present research, in the most varied and different fields, either in that of observation, experimentation, or introspection, is leading us, in a manner which is all the surer in that it is involuntary, in the direction of, and on the road to Unity.

* For some time d'Arsonval has, by currents of high frequency, been able to exercise almost miraculous therapeutic effects in diseases such as arterial sclerosis, due to the sluggishness of the nutritive powers.

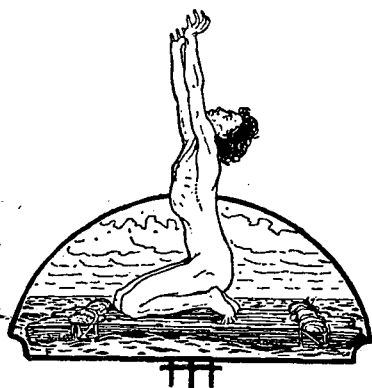
Quite long enough has man scrutinised Nature merely to enumerate the varieties of its manifestations.

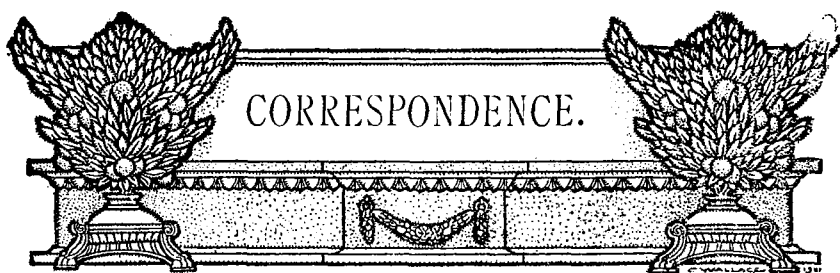
To-day, analysis suffices him no longer. He claims to make a synthesis of all his knowledge wherewith to raise himself to the unknown. . . . If he makes a mistake, he will begin again. Instead of reaching the summit by a sublime flight, he will, in the glorious strife of responsible natures, slowly climb, one by one, the steps leading through the dark into the light.

The whole trend of scientific teaching is to establish unity. Every discovery, every hypothesis which draws us nearer to a unitarian synthesis, answers to-day, not only to the needs of our intellectual curiosity, but also, and especially, to the indications which appear to guide, and which do in reality guide, the work of our present humanity: an immense work, every step of which is burdened by unforeseen difficulties. But what of that!

Between absolute Truth and relative error, lies the effort of centuries to come built upon the effort of centuries gone by.

LAURA I. FINCH.





Concerning Dr. Cervesato's Article on Destiny.

GENTLEMEN,

THE *Melbourne Review* of October, 1883, published an article of mine introducing Sinnett's *Esoteric Buddhism* to Australian readers. About that time my mind was influenced by Sinnett's writings; and I had also written columns in the *Melbourne Leader* headed "*Modern Miracles.*" I mention this to fix approximately the date of the occurrence I am going to relate.

On a Saturday afternoon shortly after one o'clock, I was on my way home to Hawthorn—a suburb of Melbourne. I perfectly recollect standing on a platform of the Hobson's Bay Suburban Railway in front of a second-class railway carriage. Then, and I have never been able to understand exactly why, I passed into a short mental conflict as to whether I should get into the carriage or not. And I did not do so, partly, *but only partly*, because I had reluctantly concluded to go back to Mullen's library in Collins Street to get a book that might be useful during Sunday. I got the book and caught the next train for Hawthorn.

When my train reached Richmond, the first station out from Melbourne, I saw a woman crying; and then I heard that the train I had not gone with had been telescoped at the Hawthorn Railway Station and many people killed and injured.

What I have just written was consequent upon my reading Arnaldo Cervesato's article on *Destiny* in the January, 1909, issue of the ANNALS OF PSYCHICAL SCIENCE, and I must explain that I was amazed when I read Cervesato's account of his adventure, which came upon me suddenly while I was absorbed in thinking about his suggestive reflections. I had said to myself, he surely cannot be going to state that what happened to me at Hobson's Bay Railway Station happened also to himself? And his mental attitude which he describes when he writes: *On the contrary, I acted in a relatively automatic fashion*, describes also a curious passivity to which I am subject. Call it absence of mind, want of attention, wool gathering, or what you like—I am too

frequently in the condition of passivity in which I was when I hesitated about getting into the second-class railway carriage at Hobson's Bay Railway Station.

Also I must suggest that while I was getting together materials for writing the article on *Esoteric Buddhism*, I was in a condition of receptiveness in course of which books I wanted were, as it were, thrust at me, and I was, I thought then and think now, helped to do more than I could have done if left to myself. It has always seemed to me that I, a pawn on the board, and unwashed at that, was used, to move as I did in Australia, by influences accepting me as an introductory writer, *faute de mieux*, because there was at the moment nobody else available. Following Cervesato's method, I have emphasised that I went back to Mullen's library to get a book. A superficial view of the situation would dismiss the affair on the ground that I had to get a book to read on Sunday and that I went back for it and that my absence from the telescoped train was a coincidence.

I have written often about the misuse of the word "coincidence" to explain causes. It is clear that things happening simultaneously, and apparently related to one another, are not necessarily the result of the same cause. Nor need the seeming relation to each other be real. *Post hoc*, therefore *Propter hoc*, is often a refuge of unreasonableness.

But Cervesato assumes a secondary interference; he says—*That force, I repeat, never forsook the law of "least effect."* His reasoning from this premise has great weight. But then one may ask, as to the directivity of the force; for the case is so stated as to assume action by an intelligent force. So might follow a disquisition involving questions concerning Freedom of Will, which, to my mind, must be limited, conditioned by environment, and sometimes controlled by force of conflicting wills.

Here I interpolate something at variance with Cervesato's assumption of the existence of *Two forces both equal and of contrary nature*.

Necessity of the presumption of duality in case of the secondary will is apparent, but need not be real; because that secondary interference may be in the way in which a thing acts in obedience to Polarity. For Necessity and Free Will, Right and Wrong, come within the natural principle of Polarity by which a proposition may be at once true and untrue, and two opposites exist together as they do in a magnet. *Fata volentem ducunt nolentem trahunt*. *Fata* are, as it were, tools of Divinity, and as all men have a spark of the Divine, they can use it *ad infinitum*, for the Infinite hath no parts, and is always beneficial. The efficacy of Polarity physically is also effective morally—if a man be not master of his fate, at any rate he may be a good servant, an agent in harmony with the Divine purpose.

So I come again into agreement with Cervesato when he writes:

"And what is still more serious is the fact that it is according to all

probability *the same force* which acts with the same system, and the same wiles, indifferently whether it be to save or to destroy."

This is but to state *a law*—the One Law—the will of God, transcending all understanding, acknowledged by Eastern philosophical teaching through the ages that:

They who see but One in the all-changing Manifolddness of the Universe—unto them belongs the Eternal Truth, to none else, to none else.

This digression does not, cannot in the least, detract from the need of collection of facts for examination and analysis in the sound inductive way of enquiry sought for by Arnaldo Cervesato.

GILBERT ELLIOT.

(*Indian Civil Service, retired.*)

Downash, Sussex,

Flimwell, *via* Hawkhurst.

February 5th, 1909.

Kant and Telepathy.

GENTLEMEN,

I think that such a glaring misunderstanding of Kant as that contained in Mr. F. C. Constable's article on "Imagination and Telepathy" in the *ANNALS* for December, 1908, should not be allowed to pass unnoticed.

It is necessary to distinguish what Kant proved from what he failed to prove. The whole *Analytik* was a vain attempt to prove that the manifold was conditioned by the *a priori* forms of the understanding, an attempt to which he was led by making two false assumptions, *viz.*, that the manifold requires a special faculty for its synthesis, and that there could be no experience of an object without thinking. According to this, the sensibility gives only the perception, and the function of the understanding would be to think the object into the latter. Having proved that space and time are forms of the perception, it follows that, being themselves continua, everything presents itself in them as a continuum, and no synthesis is required. The second assumption made him overlook the fact that the faculty of referring a sensation to its cause must be one common to man and the lower animals, and cannot, therefore, be the thinking faculty, which is not possessed by the latter.

Turning his attention to the thinking process he again assumed that the logical functions displayed in the formation of empirical judgments indicated so many *a priori* functions (the categories) of the thinking of an object in general. These categories are rules of synthesis to which objects of perception must conform before we can have any experience of them. Now he was confronted with the difficulty of applying pure *a priori* ideas to the perceptions given by the senses, and so was led to another unfounded assumption. Having invented the

imagination as a special faculty of synthesis, an operation which it must carry out as prescribed by the categories, he attributed to it another function, *viz.*, that of procuring the "schemata," which, although not empirical, are on the one side intellectual, and on the other sensual.

Thus he discovered the imagination as a necessary bond between perception and the pure understanding. The latter now, by means of the categories, and under the conditions assumed, constructed the rules, or general laws of nature, in accordance with which the manifold must be connected together before it can come within the range of experience. It is a necessary consequence of this that, according to Kant, the object, being distinct from the perception on one side and from the thing in itself on the other, is neither in space nor in time.

The whole thing, from beginning to end, is a figment of his imagination and any theory built on it would be worthless. It is difficult to see why Mr. Constable says that Kant "relies on the manifold as the unconditioned," and that our ideas give us knowledge of the "relations of things-in-themselves." Both statements are directly opposed to Kant. Mr. Constable's use of the word "subject" is erroneous. To examine ourselves we must decompose into subject and object. The former is not in space or time, and we can only know it empirically by its manifestations. It hardly requires Kant's disclosure of the fallacies in the paralogisms to prove that "the partition between the object and subject is growing thin in places," is a dictum which cannot be verified by the progress of empirical research.

M. KELLY, M.D.

An Apparition at the Time of Death.

GENTLEMEN,

The letter which I give below was sent me by a lady well known, whose name has been communicated to the editor. I have lately seen the writer, who assures me the facts stated are still fully in her memory. The reason for delay in communicating with *THE ANNALS* is, partly, that I seldom meet the writer in England.

F. C. CONSTABLE.

March 24th, 1908.

DEAR MR. CONSTABLE,

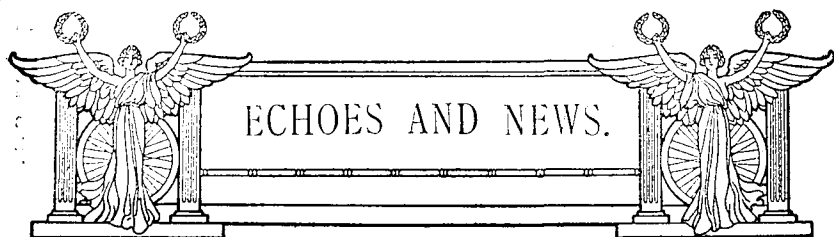
I remember well our last meeting at the Mangotsfield Station, and some conversation about my sister's "ghost." I do not understand why she declines to write on the subject, but this I have found, that anyone who has seen anything (we will say) supernatural never speaks of it, or rarely. I will tell you all I can.

It happened about thirty-seven years ago. I shall put no names. A friend of my brother-in-law was in the habit of staying, every year or so, a few days with them. He came as usual, and about four days after he had left them, my sister saw him appear distinctly between the curtains of the door, and she heard him say: "*Buona sera Signora M.*" She said to herself: "Why, that is A. B., why is he here?" knowing all the time that it was not he (in the flesh), her only wonder being, *why is he here?* as they were not at all particularly friendly; he was her husband's friend. This occurred about 5.30 in the evening, she waiting, reading, for the half hour before dinner.

The next night at the same time, and in the same place, and with the same greeting, he appeared again. She did not tell her husband as he is a particularly nervous man, but she told others, and asked her husband where A. B. was; he replied, "I do not know as he has not written," on which she said, "Find out if you can, it seems strange that you have not heard as he generally writes after he has paid us a visit."

They afterwards heard that at *this very time* he was lying dead in the Morgue at Paris, having been found in the Seine. He was identified by an English friend. I *think* she told me she saw the figure a third time in the bedroom that he used to occupy, but of this I do not feel quite sure. I asked her did she feel frightened: "not at all," she said, "I only wondered why he was there."





Victorien Sardou, the Doyen of French Spiritists.

M. JULES BOIS, referring to Victorien Sardou, once wrote :

"The illustrious dramatist, the author of *Patrie*, has for some time past been a medium, and has been favoured with marvels which would appear incredible to us if they were not affirmed by an intelligence as lucid and positive as his own."

It is this marvellous lucidity of intelligence of Victorien Sardou, his well-balanced positive character, his well-known astuteness, which give more than ordinary importance to the mediumistic phenomena to which the dramatist bore witness, and still more to those produced by himself.

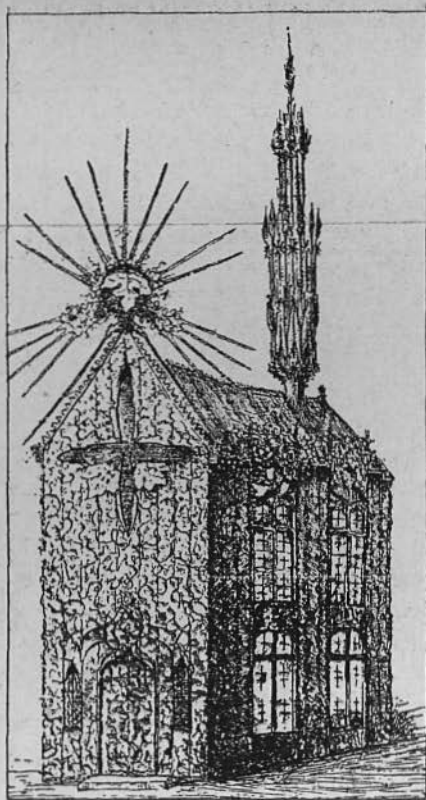
The first echo of mediumistic phenomena had scarcely reached France from across the Atlantic when M. Sardou, with his intelligent curiosity, desirous of ascertaining the exact character of the phenomena in question, and bringing all his customary shrewdness to bear, succeeded in satisfying himself of their authenticity, notwithstanding the numerous frauds of charlatans. We may even regard him, in a way, as the initiator of spiritism in France, seeing that it was he who prevailed upon M. Rivail—who later on became celebrated under the name of Allan Kardec—to take an interest in these studies. This did not prevent him afterwards passing severe judgment on Allan Kardec in several letters and interviews.

The following is Sardou's profession of faith, contained in a letter which was published by M. J. Bois in his interesting work : *L'Au-delà et les forces inconnues* (1902) :

"MY DEAR COLLEAGUE,

"I was one of the first to study spiritism at its commencement some fifty years since, and to pass from incredulity to surprise and from surprise to conviction. It would take a volume to reply to you. I will confine myself to sending you the *résumé* of fifty years' observations.

"The physical phenomena observed under strict test conditions and attested by savants, whose names I need not recall to you, are not disputed, and are, in the majority of cases, inexplicable in the present state of our knowledge.



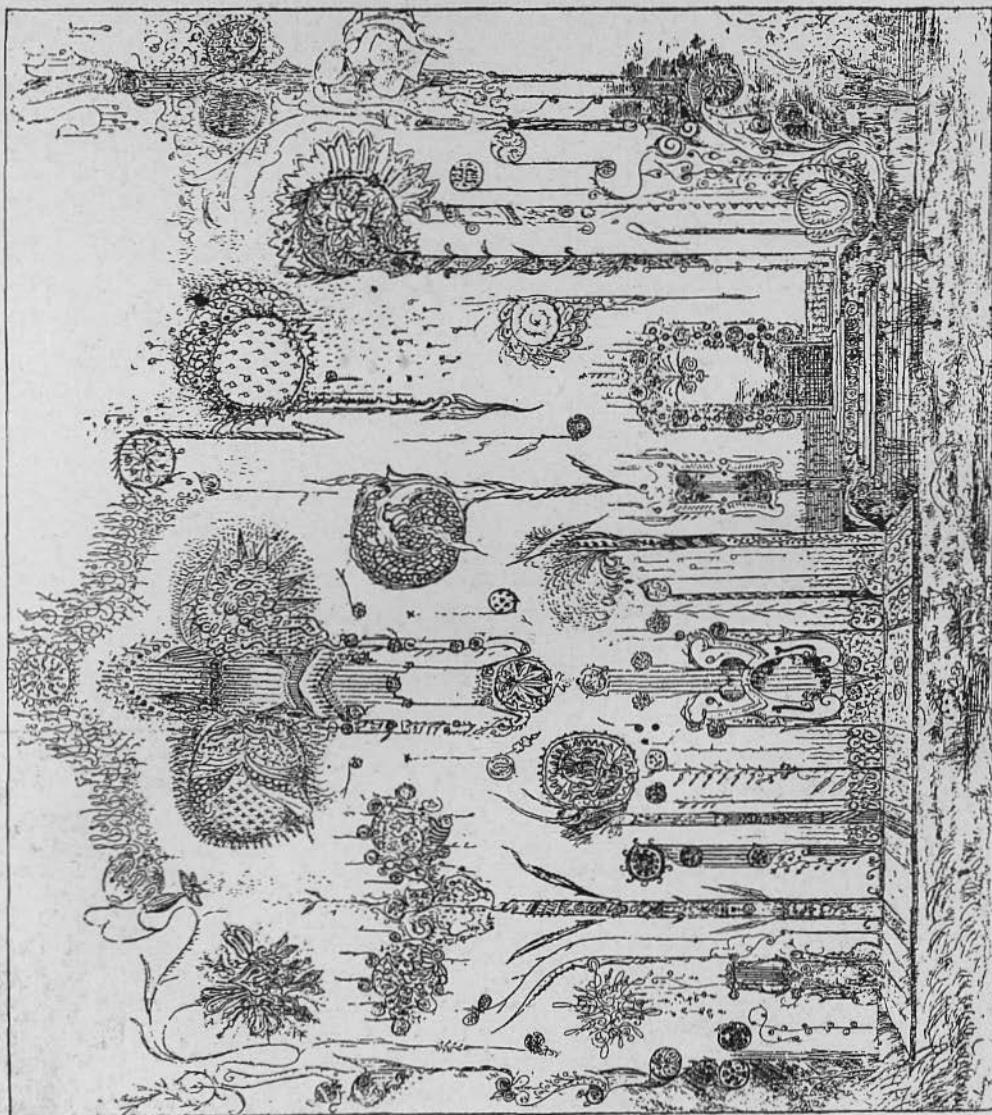
Imaginary house of Christ in Jupiter.
(Mediumistic drawing by V. Sardou.)



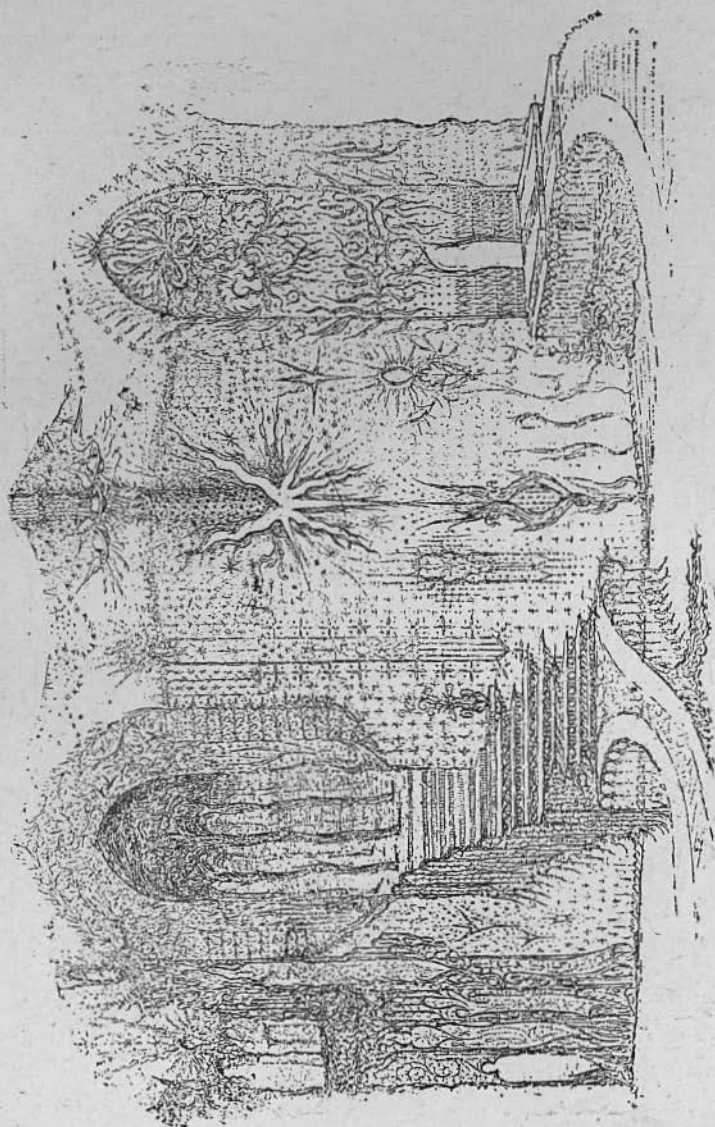
VICTORIEN SARDOU, at 25 years,
when he was a medium.



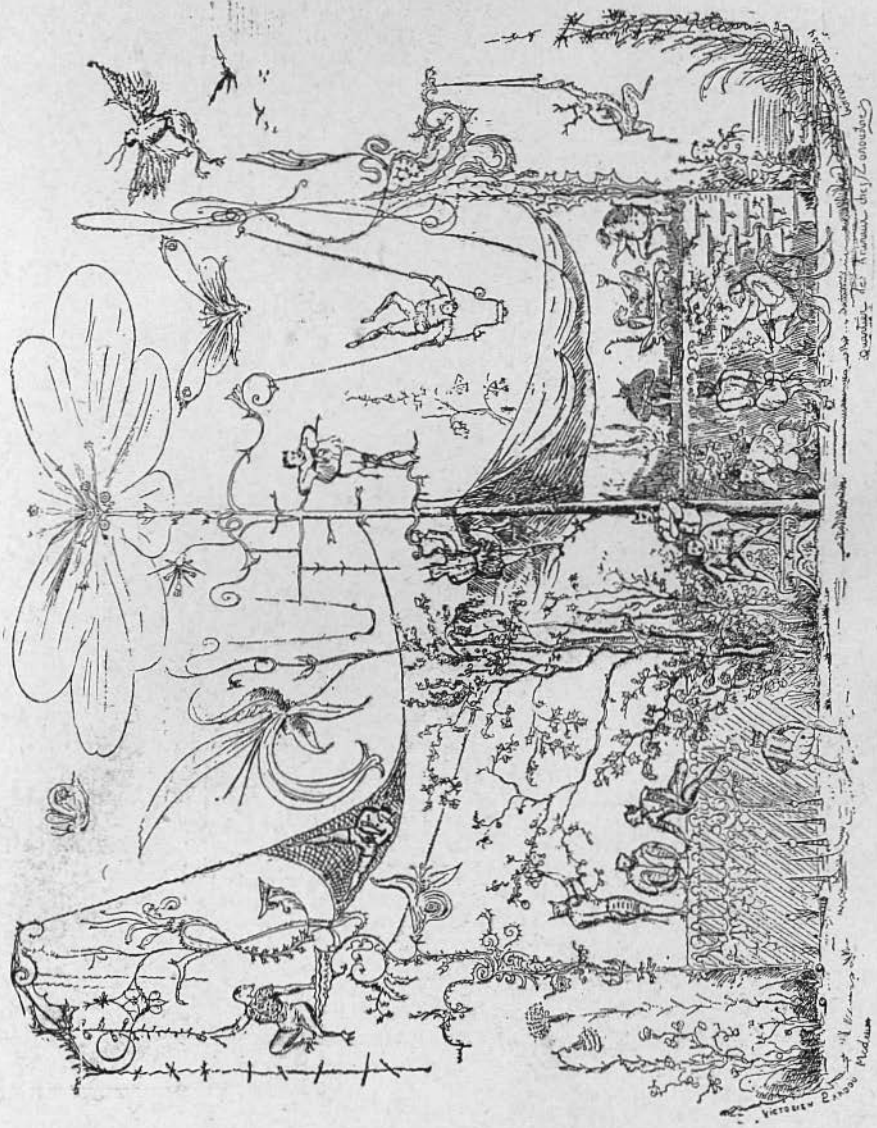
V. SARDOU
in his later years



The house of Mozart in Jupiter.
(Mediumistic drawing by Victorien Sardou.)



Imaginary house of Zoroaster in Jupiter.
(Ictedumistic drawing by V. Sardou.)



Imaginary Scene in Jupiter.
(Mediumistic drawing by V. Sardou.)

"It is impossible not to recognise, in a large number of cases, the intervention of an intelligence outside the operators, which is neither the projection nor the resultant of their thoughts, and not to acknowledge in the production of certain phenomena the action of unknown entities whose real nature it is difficult to determine.

"But how are we to admit, without covering ourselves with ridicule, that these entities are not chimerical, and that our noble humanity is not the last word in creation? To escape the raillery of official science and the incredulity alike of the ignorant and of men of intelligence, who are often fools, we endeavour to explain those instances in which occult intelligence is only too manifest, by hypotheses of a scientific aspect, which are very amusing to one who knows what I know, has seen what I have seen, and done what I have done.

"You ask me if I believe in materialisations. Certainly, because I have myself obtained them when I was a medium, and I am still waiting for someone to explain to me by what unknown psychic force, or by what trickery, in which I was at once the actor, the witness and the victim, an invisible hand placed on my study table a bouquet of white roses which I preserved for years, until they were reduced to dust.

"In conclusion, with regard to the spirit drawings to which you have referred, I obtained them in 1857, under conditions identical with those of M. Desmoulius, and I only wish I knew what to think about those so-called planetary documents. They are of precisely the same value as the Martian language of which we have recently heard.

"Those, my dear colleague, are the results of my own experiments. They do not amount to much. Nevertheless, I have not wasted my time.

"VICTORIEN SARDOU."

A mediumship which took many forms soon manifested in Victorien Sardou (who had just secured a certain success with his early comedies). The most celebrated form was that which enabled him, though ignorant of the graphic arts, to execute designs, admirable in their originality. We reproduce some of the most interesting and celebrated. "At certain times he took a pen or pencil in hand and drew on the paper, with surprising rapidity, designs of most fantastic appearance. "My hand no longer belonged to me," said M. Sardou himself. "It obeyed an outside influence which claimed to be the spirit of Bernard Palissy by the usual method, and I received the laconic reply: 'Paper too small.' I selected a larger sheet; it was striped zebra-like by the pen, and the spirit consulted repeated, 'Too small.' On my remarking that I had none larger, the spirit gave the order: 'Go and buy some.'

"I protested that it was raining and that my usual paper-dealer lived at the corner of the Quai St. Michel. 'Go to Place Saint-André-des-Arts,' replied Bernard Palissy. I could not recall any paper-shop in that square, but the spirit repeated obstinately: 'Yes, there is one; there is one.'

"Greatly puzzled, I put on my hat and went out. I went all round the square mentioned and was returning to the Quai St. Michel, annoyed at having been deceived by my spirit guide, when my eyes lighted by chance on a sign bearing the inscription: 'Wholesale Paper Merchant.'

"I entered the shop and learned, not without surprise, that the manufacturer had paper of all imaginable sizes in stock. I chose what I required and returned home. When I placed the point of my pencil on the sheet my hand wrote rapidly the words: 'You see I was right.'"

As regards the theory it will suffice to reproduce the letter Victorien Sardou once wrote to M. Jules Claretie, who published it in one of his works:

"With regard to spiritism, I could tell you better in three words what I think, than I can here in three pages. There are in spiritism attested facts, singular and inexplicable in our present state of knowledge, and others which are explainable without difficulty.

"There are imbecile, ignorant or foolish spiritists, those who evoke Epaminondas, and whom therefore we justly deride, or who believe in the intervention of the devil and who end in the asylum.

"There are charlatans, impostors of all sorts, prophets, those who give consultations, the Davenports, and such like."

"There are, finally, the savants who believe they can explain *everything* by jugglery, hallucination and unconscious movements, such as MM. Chevreuil and Faraday, and who, though right as regards certain phenomena which have been described to them, and which are, in fact, hallucination or jugglery, are yet wrong as regards the whole series of other positive facts, which they have not taken the trouble to study. These savants are greatly to blame, because through their refusal to accept results of serious experimenters and by their insufficient explanations, they have abandoned spiritism to the exploitation of charlatans of every description and at the same time prevented serious amateurs from engaging in the study.

"There is also, in the last place, the observer (but he is rare) such as myself, who, at first incredulous, has had to recognise after a time that there are facts which do not yield to ordinary scientific explanation, without thereby giving up the hope of seeing them explained at some future time, and who, from that moment, applies himself to ascertaining the facts and submitting them to classification, which latter will be transformed into law. These remain apart, as I do, from all cliques or coteries, and, satisfied with the convictions they have gained, recognise in spiritism the dawning of a truth still very obscure, while deploring that this truth is being strangled between the two extremes (as I have already said and written) of ignorant credulity which believes everything, and of learned incredulity which believes nothing.

"They gain from their conviction and knowledge the power to brave the petty martyrdom of ridicule attached to the belief they confess, coupled with all the follies which men do not fail to attribute to them, and they do not consider that the tales which are told about them deserve the honour of refutation.

"Thus it is that I have never had the honour to demonstrate to anyone that nether Molière nor Beaumarchais has anything to do with my plays. It seems to me, however, that anyone can see that.

"With regard to the *Houses on Jupiter*, the good people who suppose me to be convinced of their reality should be asked whether Swift believed in Gulliver and Lilliput, Campanella in the City of the Sun, and Thomas More in Utopia.

"It is true, however, that the drawing of which you speak was made in less than two hours. I would not give four sous for its origin, but, for the fact itself, that is another matter. And that, in two words, is the whole of Spiritism.

"VICTORIEN SARDOU."

We recognise, in these letters, and in others from which we could quote,



Fig. 1. The rod held in each hand, the arms extended vertically, the wrists turned forwards with the nails outwards.



Fig. 2. M. F. experimenting, the wrists straight, the elbows by the side of the body.



Fig 3. With the elbows by the side of the body, the rod moved forwards.

the lucidity, positiveness and fineness of vision which constituted the base of the talent of this extraordinarily gifted man, one of the most popular writers of our time, whose death has been so deeply regretted, not only in France, but wherever the dramatic art is held in honour.

M. Gaston Mery on the Divining Rod.

M. GASTON MERY, Municipal Councillor of Paris, editor of the *Echo du Merveilleux*, at a recent lecture given in Paris, related to his audience his personal experiments with the "divining rod," how he discovered he was a source-finder and therefore, perhaps, somewhat of a sorcerer.

He was recently at an estate in the neighbourhood of Melun, and several families were assembled in the garden. The "divining rod" became a topic of conversation, and one of the number present, a M. F., who was at one time a well-known medium, said: "Shall we try to discover some springs?"

They looked for a hazel twig but could not find one, and had to be content with a twig from a nut tree. M. F. cut a branch in the form of a fork, the length of the prongs being about a foot. He then placed it in the usual position. He held one of the branches on each hand, the hands being tightly closed, the fork pointing upwards. His arms were extended vertically, the wrists turned forwards with the nails outwards (see Fig. 1). M. F. was not acquainted with the property, not having been there before, and did not know whether any water had been discovered there.

With slow steps he began to walk, maintaining this attitude. Suddenly the point of the rod, which until now had remained vertical, was distinctly seen to move backwards towards M. F., drawing closer to him as he approached a well which was hidden by the grass, and of the existence of which he was ignorant. The inclination was more than 100 degrees. The point where the rod commenced its gyratory movement was at a distance from the well equal to its depth. All saw the phenomenon, and everyone, as was natural, desired to repeat it. M. Mery tried first, with the same rod as M. F., placed himself in the same attitude, and walked along the same route in precisely the same way.

"On arriving at the same spot," said M. Mery, "I felt the rod very sharply and suddenly drawn backwards towards the ground. It moved, notwithstanding all my efforts to keep my hands firm. The force of attraction is not, as some would have us believe, gentle and slight. It is sometimes strong, though, of course, I could not estimate it in *avoirdupois*. The impression I had at the moment was that of a force of several pounds, but, doubtless, that is an exaggeration, because with a flexible rod, if such a weight had drawn it, the point would have been completely lowered towards the ground. But it was not.

With M. F. the inclination was about 100 degrees, but in my case not more than 70.

"All the company, young and old, then proceeded to cut similar twigs, and experimented, each on his own account. I shall not speak of these trials, which were not all carried out, as may be understood, with all the seriousness desirable. I merely remark this, that, as all authors have stated, the phenomenon was not invariably produced. Some only, in fact, of these improvised experimenters felt, or believed they felt, the effect of the mysterious attraction. Others, not without disappointment, declared they felt nothing whatever.

"An idea came to me. Why hold the rod in so fatiguing and uncomfortable a position? Would not the rod turn if held in some other way? I therefore proposed to make other attempts by holding the arms naturally with the elbows by the side of the body.

"M. F. did this. The rod turned, but instead of moving inwards it moved forwards, the point away from the body. (Fig. 2.) I then tried: the result was the same. (Fig. 3.)

"From what has been stated, the conclusion is—at least for myself, as I said at the commencement—that the rod turned. Before putting the question as to why it turned, there is one point to be elucidated, namely, is the movement of the rod associated with the presence of a spring? I proposed to M. F. that each of us should go in turn over the portions of the property still unexplored, making a note of the places where the rod turned, if this occurred. This was done. When we had, each by himself, completed our tour, it was found that each one had noticed the movement at precisely the same point. Was there really water at this spot? I have not the means of ascertaining. But the coincidence of place was certainly a presumption in favour of the phenomenon. We shortly had corroboration. We went again over the same ground with our eyes bandaged, and, at the same spot the rod turned, whether held by M. F. or by myself."

Limits of space will not permit us to give the report of these experiments in full detail, and especially as they were not completely demonstrative. M. Mery's experiments, moreover, do not differ from many of his predecessors, save on two points.

First, M. Gaston Mery remarked that the result of his experiments was influenced by the presence of M. F., that is to say, of a medium, although he did not touch the rod. That is quite possible.

Second, the rod did not merely turn, it bent down and arched. This last observation is of the greatest importance, because it shows the intervention of a mediumistic physical force, and tends to destroy the conclusions arrived at, after twenty years' study of the question, by Professor Barrett, that is to say, that the movements of the rod are only due to the unconscious contractions of

the muscles of the diviner, who, nevertheless, seems really to perceive, in most cases, the presence of water or some other hidden object, by a faculty still inexplicable, which may be compared with that which enables carrier pigeons to find their way home again after being carried away in a closed box. We do not commit ourselves by calling this faculty clairvoyance, or a sixth sense: it is not explained by being baptised with a name. It is possible that M. Mery has not observed sufficiently carefully as to this point, and that in future experiments he will see where the mistake, if mistake there is, has been made.

A Curious Case of Clairvoyance in America.

A GIRL LED BY AN OCCULT POWER TO THE BODY OF HER MURDERED BROTHER.

THE newspapers have recently published telegrams from Chicago giving particulars of a very remarkable case of clairvoyance, recalling those which made the name of Jacques Aymar famous. We hope that the American Society for Psychical Research, under the direction of Prof. Hyslop, will submit this case to investigation in order to establish its authenticity. In the meantime, we reproduce the account as it appeared in the newspapers:

"The heroine, Miss Loganson, aged 19, saw in a dream the murder of her brother Oscar, a farmer at Marengo, a town about fifty miles distant. For several days afterwards, Miss Loganson asserted that her brother had been assassinated by an agriculturist of that neighbourhood. The family paid no attention to her statements, but, in order to allay the nervous condition she was in as the result of her dream, they consented to her despatching a telegram. The reply came: 'Oscar disappeared.' Whereupon the seeress set out with one of her brothers to the farm of the victim, and herself directed the police to a neighbouring farm belonging to a man named Bedford. This was found to be shut up, and the door was broken open by the police. Traces of blood were discovered in the kitchen.

"Miss Loganson, without hesitation, went straight to a poultry house in a paved yard. 'This is where my brother is buried,' she said. The police maintained that the paving could not have been disturbed since the poultry house was built, but in consequence of her nervous condition they consented to dig down below the pavement, and on doing so an overcoat was found. 'That is my brother's,' she cried. The excavation was continued, and the dead body of Oscar Loganson was discovered buried about five feet from the surface. The police immediately circulated a description of Bedford in all parts of the country, and he was arrested at Ellis (Nebraska).

"Miss Loganson, on being questioned, was unable to give any explanation of the discovery of the crime, but simply maintained that the spirit of her brother had for some days exercised an influence over her."

An Instance of Telepathy during the Rescue at Messina.

SEVERAL newspapers have published in connection with the rescue work at Messina particulars of a case of telepathy which, if it does not possess features as convincing as other known instances, has, owing to the tragedy with which it is connected and the interesting details surrounding it, an affecting character.

M. Antonio Scarfoglio, son of the director of the *Mattino* of Naples, and who has lately piloted the *Zust* in the tour round the world, gave the following account of the story in question on January 9th last :

Francesco Gatto, a soldier on service at Naples, was in love with a servant in the house of a retired captain at Messina, named Facciola, and they were to be married in May.

The soldier at Naples did not hear of the disaster at Messina for some time. When the news was brought by the torpedo boat *Spaga*, he set out and after forty hours' travelling reached Messina.

On making enquiries he learned that Captain Facciola's house in Piazza Scotto was destroyed, the inhabitants dead and his betrothed had disappeared. For some hours he waited on the quays hoping to see her pass. He explored the camps and called out at random in the darkness of the night. One night he fell asleep, worn out with fatigue and grief; and he dreamed that he saw his betrothed alone at a window of the burning house; he saw her dressed in a robe he had admired, her black hair standing up from her forehead, and seeing the flames which touched her clothing, she called out in terror to her *fiancé* : " Help, Francesco ! Help ! Save me ! "

Francesco awoke, dressed himself quickly, went out of the tent, climbed the mountains of mortar and fallen stone, reached the camp in the square of San Martino; he went to the lieutenant's tent, pushed past the sentinels, awakened Lieutenant Vittorio Gatto and called out : " She is still living, I am sure. " Then he related his dream, the sentences broken by sobs. The officer asked him : " Have you been among the ruins ? " The soldier replied : " I heard no voice, but the young woman is below them, Lieutenant, I am certain. Why, I heard her call. For the love you bear your *fiancée*, if you have one, for your children, if you are a father, I implore you to come. " And he fell down unconscious. The officer, greatly moved, gave way; he aroused Francesco Gatto, and a gang of helpers set out, directed by the lover. They arrived at the fallen house, and the young soldier called out : " Menichella, in the name of our love, answer me ! "

From the midst of the ruins, a voice, unmistakably a voice, was heard calling out : " I am living, release me ! "

After several hours' intense labour, often at the risk of their lives, they

reached her. Menichella Spadaro came out from her tomb exactly at mid-day. Weeping, she embraced her *fiancé* and said that she remembered the earthquake perfectly, but immediately after it she lost consciousness. She awoke that morning and she remembered having cried out on awaking and having called to her *fiancé*.

This instance of telepathy has been examined by Doctors Spinelli, Bonini and Calligaris, who have taken care of the young woman.

It is quite natural that the soldier Gatto, sleeping in such circumstances, did dream that his *fiancée* called him, just as it is natural that she, awaking from her lethargic dream, had called for help and above all had dreamed of her soldier lover.

However, the fact that Signor Gatto had already called out around the house where Menichella was buried, without obtaining any response, and that the dream of the young woman and her first appeals coincided with the dream of the soldier, does not allow us to set aside as absolutely improbable and vain the hypothesis of telepathy.

Foundation of an Independent Society for Psychological Research in Brussels.

In Brussels, as well as practically everywhere in Belgium, there are a great many spiritistic groups.

Struck by the exaggerations and, let us have the courage to say it, the credulity which, unfortunately, has often reigned in the reunions of these various groups, a few persons met together last September to examine the question if they, Belgians, could not find a means of constituting a society analogous to those existing throughout the world and especially in London and Paris.

They decided to appeal to the many persons who, especially in Brussels, are interested in the disturbing problems which for many years have been troubling so many minds athirst for knowledge.

A circular was sent round, and the success it obtained surpassed every hope.

In less than four weeks, there were eighty adherents, and the new Society was born. The motto of the new Society is: *Facts, proofs.*

It declares itself to be most absolutely independent of any doctrinal character, and anxious to receive all researchers, thinkers, savants, philosophers of no matter what school, also any person seeking for light on these subjects.

For ourselves, who know the difficulties existing for forming such a Society as this now formed in Belgium, this figure of eighty members is very high, and the start, having thus been made, it may confidently be hoped that 1909 will see that number at least doubled.

Dr. Van Kelsen, Director of the Hypnotic and Psychotherapeutic Institute, was elected President; and M. Jean Delville, Professor at the Academy of Beaux-Arts, General Secretary.

Among the members of the Committee is Madame (Dr.) Yoteyko, Professor of Psycho-Physiology in the University of Brussels.

Society for the Study of Transcendental Photography.

A HUNGARIAN SECTION.

As was the case in Paris, where the organisation of a *Society for the Study of Transcendental Photography* was accomplished by the activity of the Organising Committee, so a Hungarian Section has been formed in Budapest, owing to the untiring efforts of M. J. Bánfi, Head-Master of the School at Zayugrócz (Hungary).

From the month of July last, when the first appeal was published in the Hungarian Spiritistic Review, *Egi Világosság*, men were found who generously gave both their material and intellectual forces in favour of this enterprise.

An International Union for Psychical Studies in Esperanto.

UNDER the title of *Esperanta Psikistaro* (*psikist-ar-o*, group of psychists), an International Union has been formed, which proposes to utilise the Esperanto language in order to be able to study, internationally, the domain, becoming every day more important, of psychism (phenomena, documents, and, optionally, theories).

The Society is placed under the Presidency and direction of Dr. Emile Boirac, Rector of the Academy at Dijon.

* * *

Thanks to the generosity of M. Emmanuel Vauchez, *La Nouvelle Presse* (161, Rue Montmartre, Paris) has commenced to publish a special weekly issue devoted to Spiritism and psychical matters. The subscription is five francs in France, six francs (5s.) abroad.

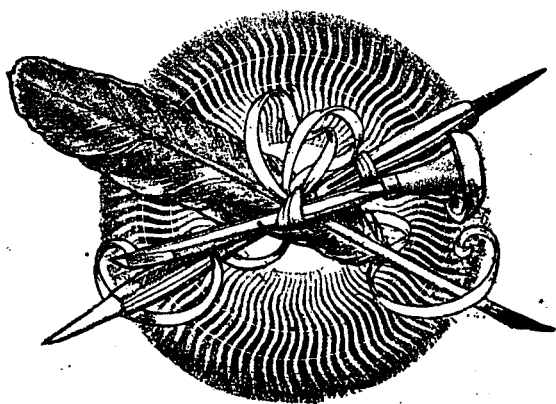
* * *

Report on the Experiments made with Eusapia Paladino at the Institute of Psychology, Paris. On Monday, December 7th, the members of the Section for the Study of Psychical Phenomena assembled to hear the report of M. Jules Courtier, Assistant Secretary, on the experiments made by the Institute, during a period of two years, with Eusapia Paladino. After an animated discussion the report was adopted, and will no doubt be published very shortly. This report, which is already in print, is in two parts: the first contains the text, and

is comparatively short—scarcely forty pages, the second contains the illustrations, which are numerous. All we are able to say at this juncture is that the conclusions of the reporter are not decidedly affirmative either one way or the other.

* * *

We regret to announce the death of Dr. Gregory Constantin Wittig, who has for a long time been a prominent figure in psychic and spiritistic literature in Germany. He was born at Breslau in October, 1834, and was one of the first in Germany to become identified with the modern spiritistic movement, by his translations of several volumes of Andrew Jackson Davis's works, which he undertook on the suggestion of the well-known philosopher, Prof. C. G. Nees Esenbeck. The publication was afterwards made possible through the liberality of Alexander Aksakof, who shortly afterwards founded the review, *Psychische Studien*, which he placed under the charge of Dr. Wittig, who, about seven years ago, retired in favour of Dr. Frederic Maier.





BOOK REVIEWS.

A New Book of Automatic Writings: *The Result of an Experiment.*

(Published by THE ANNALS OF PSYCHICAL SCIENCE, 110, St. Martin's Lane, London. Price 3s. 6d., or 4s. post free.)

MANY effusions of automatic writing have been published within the last sixty years. But second to none—not even excepting Mrs. Verrall's contribution to this branch of psychical research—stands the volume of *Letters* now before us, bearing the modest title, "THE RESULT OF AN EXPERIMENT."

Its pure simple beauty and the ringing note of genuineness running throughout the whole work makes the reading of it most pleasant and most refreshing.

We are occasionally reminded of Mrs. Underwood's writing; but the strong uplifting power, the deep spiritual trend and sweet wholesomeness of the writings raises this book far above "*Automatic or spirit writings.*" And for its concise, direct simplicity and profound steady grasp of what one feels to be undying truths, we put it also above Stainton Moses' "*Spirit Teachings.*"

The writers, whoever these may be, show themselves no respecters of persons and things, of creeds and dogmas; they preach the downfall of egotism, the casting-off of personality, the saving power of faith and love. Once only a note of keen sorrow is struck, it is almost a moan, before some evident hesitancy on the part of the automatists: "*Have our teachings failed? Have our writings been so entirely at fault?*" But quickly the heights are regained, and the voice of encouragement once more takes up its simple strain:

"*Folly is ignorance, and Wisdom is faith in God and His ways; not to repine, and not to doubt His goodness. . . . Work in faith and hope, and leave*

results to a greater wisdom than your own. . . . Strive upwards, and when your last hour on earth comes, let it find you hopeful, not despondent, and your efforts not judged but by their integrity; not repining for failure, not lamenting over the past, but with laborious days lighted with the lamp of faith. . . ."

The great object lessons of pain and suffering and sin are stamped on every page, but the note of progress and hope mingles with it all: "*Why not try automatic hopefulness till the reality dawns?*" comes chidingly in one of the letters.

The automatists, husband and wife, had given very many years, we are told in the Preface, to "enquiries into the phenomena of spiritualism. They had met but little satisfaction in their investigation of this subject—had decided in fact that the bulk of the results they witnessed were due to imposture. "A proposal that they should invite a few friends on whom they could absolutely rely, to join them in a series of seances without any professional medium, fell through" because of the unwillingness manifested to continue "in the face of invariable failure long enough to justify the negative conclusion of the non-existence of genuine phenomena, still less to establish it. "They were forced to fall back on such experiments as they were able to try alone. The only one that seemed to offer itself was that of automatic writing. . . . "This lady and her husband decided to devote a certain time every evening to writing, and to admit no one into their secret, determining to persevere, *however unsatisfactory the result might be.*

"These conditions were scrupulously fulfilled, the experiment stretching over a very large number of years. . . ."

The principal authors of these letters purport to be "Angels," that is, "beings who have reached the heaven where the spirits are no longer of sex or of earth." Says one: "*I come to raise you up into the Light, to fill your dim lamps with the oil of righteousness and make your sad hearts glad with the faith that destroys doubt, and lifts the spirit up into the Heaven of an all-wise God. I go and my light is on you.*"

No claim, however, is put forth by the editor or the automatists as to the intervention of another intelligence than the operators. The writings are left to speak for themselves.

And though there be no subtilties, no sophisms, no labyrinth of complexities, and though all the teaching may be summed up in a sort of Tolstoian kernel—love, selflessness, work—a kernel difficult to digest in the days of self-seeking and self-culture—may it not be for those very qualities nearer the Truth and more meet to leave behind it the ray of hope in the soul athirst for its spiritual food, for the pure strong mysticism of the Saints, the mysticism based on solid fact

which leads from the known to the unknown, from outer to inner, from lower to higher, from created to creator, from manifested to unmanifested.

We are loathe to put aside this book, and whether it be, as Freud might say, but a psychological struggle, presenting no real fundamental break, between the desires of the subconsciousness, the normal consciousness, and the supra-consciousness awakened to and in touch with higher truths; or whether it all be, as these automatic writings aver, the work of man "gone to that bourne from which no man returneth"; whatever our verdict in this respect, these letters make good reading, lift up the drooping soul and show a light ahead.

We look forward to the next volume of these simple teachings, and are glad in that hope which we gather from the closing message:

"I am the Leper Angel and I come to resume my teaching and lead you up to the Light."

(L. I. F.)

The Way of Initiation; or, How to Attain Knowledge of the Higher Worlds.

By Rudolf Steiner, Ph.D. (Theosophical Publishing Society. Price 3s. 6d. net, or 3s. 10d. post free from the translator, Mr. Max Gysi, Belsize Lodge, Belsize Lane, N.W.)

A SPECIAL feature of much attraction accompanies this book—already of great interest in itself—in the fine *Preface* by Edouard Schuré; a Preface written to introduce to the French public another and remarkably able work of Dr. Steiner's: *Le Mystère Chrétien et les Mystères Antiques*. Mr. Max Gysi has done well to add this Preface to the present volume, the first book of the Austrian Theosophist which has been translated into English.

Dr. Steiner is the friend of, and studied for many years under, Haeckel. He describes the famous naturalist as having a "fascinating personality," and his doctrine he thinks is "grand": "*Haeckel's doctrine is grand, but Haeckel himself is the worst of commentators on his doctrine. It is not by showing our contemporaries the weak points in Haeckel's doctrine that we can promote intellectual progress, but by pointing out to them the grandeur of his phylogenetic thought.*"

And Dr. Steiner's opinion of the great man and genius, that Haeckel is, will do much to create him a sympathetic public in England, where Haeckel's work is so well and favourably known.

The sound mental balance which only scientific discipline and training can give, shows forth well in the level-headed style and wholesome trend of this book of Steiner's.

His mysticism is of a fairly safe kind too. In our days, mysticism has come to mean ideas instead of acts, and life is famishing for things vital.

Ideas are worthless unless you can realise them, they must be redeemed and acted before they become of value. You must live them. Mysticism is too often but a bundle of theories: it is much talked of, but the less you have of a thing and the less you are that thing, the more you talk about it. This is the way man loses his connection with life, and gropes in darkness and dwells in death.

But Dr. Steiner shows the way of Initiation, the way of spiritual development, to be no royal road of misty idea—misty because there is no idea at all,—but ever the one and the same, the way that leads through profound self-abnegation, ever-widening powers of love and constant work in the service of others.

He also knows and teaches that the true path leads from the known to the unknown. All true mystics have been great Seers. The cultivation of man's highest faculties, rightly called "psychical," those which bring him within sight of the horizon of higher worlds—faculties developed to the highest in Jesus and Apollonius of Tyana, and to various degrees of perfection by such mystics as St. Theresa of Aquila, St. Joseph of Copertino, St. Francis of Assisi, St. Peter of Alcantara, etc.—is essential to true mysticism. And efforts made in certain directions to decry the value, for example, of lucidity, are most unwise efforts: for the severe discipline of cold experiment is the surest barrier to that foolish madness and even delusional insanity lurking behind most of what is to-day called "mysticism." There is a danger that "psychism" may take rank above morals, but that danger is small, and can, and should be, counteracted from the outset.

Steiner gives advice on the lines we hint at, when he says: "The golden rule is this: For every one step that you take in the pursuit of the hidden knowledge, take three steps in the perfecting of your own character," and, further on: "Only he who has already gained some certainty in his observation of inner experiences ought to speak."

The book is safe and sound, and Mr. Max Gysi has conferred a benefit on us in bringing it within the reach of English-speaking students and followers along the narrow path which leads to higher worlds.

(L. I. F.)

The Life of John Dee. Translated by W. A. Ayton. (London: The Theosophical Publishing Society. 1s. 6d. net.)

MR. AYTON has translated from the Latin Dr. Thomas Smith's *Life of Dr. Dee*, a famous mathematician, who also obtained distinction in other arts and sciences, but whose downfall and moral degradation is attributed to the fact that he became proficient in Occultism without mortifying the egoism which is part of the lower instincts of human nature. He entered Cambridge University

at the age of 15, and passed to the degree of M.A. through the baccalaureate when only 21, and the story of his interesting, though, in many respects, sad career until his death at the age of 68, is well told and faithfully translated.

Mysterious Psychic Forces. By **Camille Flammarion**. (T. Fisher Unwin, London. 8s. 6d. net.)

THIS is an English reprint of the work published in France in 1906 and in America in 1907, and which has already been reviewed. Flammarion is gradually leaving his "pure spiritualistic" hypothesis and leaning more and more to Morselli's explanation of the physical phenomena of mediumship. And who, having once come into contact with E. Paladino and her phenomena, to take an example, will not exclaim with Morselli: "How can the bright soul we once knew come here to manifest in this foul atmosphere?"

"The agency (of these phenomena) is in the person," writes Flammarion.

The Other World. By **W. Garrett Horder**. (London: Macmillan & Co.)

THE author regards death not only as a necessity but a blessing, and severely criticises the "silly sentimentalism" of well-known hymns on the subject. He regards the "other world" as a sphere very close at hand, a sphere in which all the powers of the personality survive, a place of activity and gradation. The author does not deal with the question of intercommunication between the two worlds, but has given an inspiring and helpful volume, free from the strained language in which works of this character are usually presented.

The Shadow World. By **Hamlin Garland**. (New York and London: Harper Bros. 6s.)

THE author of this work, who was at one time a Director of the American Society for Psychical Research, has placed in the form of a novel a record of the phenomena which have come under his observation during the last seventeen years. Beyond the fact that fictitious names have been used in certain articles, and imaginary conversations introduced, the work is a true narrative of facts, and therefore of more than ordinary value. Many of the incidents recorded have already been reported in the ANNALS OF PSYCHICAL SCIENCE, to which the author makes very kindly references.

The Unseen World. By **Rev. A. M. Lépicier, O.S.M.** (London: [Kegan] Paul, Trench, Trübner & Co. 6s.)

FATHER LÉPICIER, who is Professor of Divinity in the College of Propaganda, Rome, and member of the Papal Bible Commission, has given an exposition of Roman Theology in relation to modern spiritism. The antiquity and univer-

sality of the attempts to hold intercourse with the inhabitants of the unseen world are admitted, and the progression of thought upon the subject. The writer claims that natural reason and sensible experience are incapable of proving the existence of a spiritual world, and therefore postulates the teaching of the Roman Church upon the subject, though this will be regarded by those outside her membership as of equally insecure foundation. He admits that some of his explanations will be considered as far-fetched and ingenious assumptions, but claims that they are based on the necessary laws of truth and inference.

But is not truth ascertained knowledge, and knowledge the outcome of research and practical experiment? Is not the statement that: "angelic intellect does not pass through a prolonged process of development. From the very first moment of its existence it is able to grasp the objects which are within its sphere," one of assumption rather than inference? Equally speculative will be regarded by many the sections dealing with the power of angels in the universe, the state of the soul separated from the body, the knowledge of the departed human soul, and the power of departed souls. The soul is regarded as a metaphysical entity, distinguishable only from pure spirit through its connection with the body.

As an exposition of Roman teaching upon the subject the work cannot be criticised here; the author's statement with regard to the attitude of the Roman Church towards spiritism will be read with interest. He says:

"What the Church condemns in them (spiritistic phenomena) is their abuse, not their right and lawful use, if such a thing can be said respecting some of them. It approves of those practices so long as they do not require entering into any kind of compact with the spirits of the unseen world, and provided their result can be turned to a useful and laudable purpose."

Much is made of the oft-debated question of the physical, mental and moral deterioration of mediums, but no evidence is adduced in support of the statements made.

Behold I Show You a Mystery. By "Lex." (London: Elliot Stock. 4s. 6d. net.)

THIS is one of the many attempts frequently made to defend the Christian Scriptures against the New Theology and Higher Criticism, but is, at the same time, an attack upon all sections of Christianity holding views differing from the author's.

The Bawenda of the Spelonken. By R. Wessman. (London: The African World, Ltd. 2s. 6d. net.)

MR. LEO WEINTHAL has rendered great service to all English students of Anthropology and Folk-lore by translating Wessman's work. In common with

other native races, the Bawenda are believers in a continued existence after death, and not only expect protection from their dead, but fear their influence, as they think they might do them harm. The witch doctors of this Transvaal district correspond with spiritistic mediums, and the trance condition and clairvoyance are incidents of daily occurrence. It is perhaps hardly pleasant to be informed by the author, who was formerly a missionary in this district, that "by their intercourse with Europeans the blacks become more and more avaricious" and that "civilisation also makes the people lazy in manual labour"; other writers have said the same of the natives of other countries.

The Pros and Cons of Vivisection. By Prof. Charles Richet. (London: Duckworth & Co. 2s. 6d. net.)

PROF. RICHEL is an advocate for the limitation of Vivisection to qualified physiologists, and even here, would prohibit it for surgical purposes, and maintains that no experimental physiological demonstrations which involve suffering should ever be performed. He also would further stipulate that no animal chloroformed or anæsthetised for the purposes of demonstration should ever be permitted to awaken. After enumerating the advantages to humanity which he claims are the outcome of vivisection experiments, he contrasts vivisection, humanely practised in accordance with the safeguards and restrictions he lays down, with the stupid and mischievous pleasures of angling and hunting.

Prof. Halliburton contributes the preface, giving a brief and simple explanation of serum treatment; he contends that if the British public were convinced that laboratory experiments were always conducted in accordance with the present law, the Anti-Vivisection crusade would flicker out.

