

*Photo by Dora Head]*

*[125, Cheyne Walk, Chelsea, S.W.*

**FREDERICK BLIGH BOND, F.R.I.B.A.**  
Editor of "PSYCHIC SCIENCE."

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# Quarterly Transactions

of the

## British College of Psychic Science.

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### EDITORIAL NOTES.

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WITH this, the eighth issue of our "Quarterly," we complete the second year of its life, and are happy in the abundant testimony which is forthcoming from many sources that the publication has secured a place for itself in the estimation of serious enquirers and of the large and rapidly growing public interested in Psychic Science. It is clear that there now lies before us a well-marked, field of utility hitherto unoccupied. We trust in succeeding issues to maintain and, as far as we can, to raise the standard we have set before us, in that public service which will always be our dominant ideal.

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The year that has passed has been one of much mental activity, and one in which the "spirit of the times" has played a notable part in influencing the thoughts of men. The ripening of the racial mind manifests itself as a balancing factor in changeful eras, and nowhere, we think, is the steadying effect of the inherited racial experience more evident than among the large sections of our people who are called upon to bear the ills and privations attendant upon the new social and political conditions now being evolved. Among the happier symptoms of this year of change will be recorded a growth of the spirit of rational enquiry, coupled with a marked diminution of old prejudice and hostility to the newer ways of thought.

We can see this in the Press, which has largely abandoned its former attitude of flippant incredulity, and seems to have decided to treat with sincerity and courtesy the evidences

offered by psychic investigators. We can see it too, generally, in the desire for justice and fair play, in the greater patience and wider range of sympathies visible in so many of the walks of life. Even in politics this is noted. Lady Astor, the *doyenne* of our eight women Members of Parliament, writing to "The Times," says: "The moral, spiritual and domestic forces of this Country are becoming more powerful every day. Any party which ignores or offends them must suffer. . . . Our party, by this election, has been purged of many of its worst reactionaries."

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On all hands we witness the leaning towards a more intelligent and constructive form of criticism, and the abandonment of the intellectual sophistries and sterile negations of pseudo-science. Theory without practice is becoming discredited, and rightly so.

With all this, it is encouraging to note the steady reprobation of the more questionable forms of occult research and the loss of prestige in the claimant to secret powers. The more eccentric and extravagant types of "occultism" will tend to disappear as the race acquires its psychological education. A well-known London publisher assures us that the sale of inferior "psychic" literature is rapidly dwindling, and that spiritual science and religious mysticism hold the field.

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A stimulus to the wider hope among the masses of thinking men oppressed by material conditions will result from the frank and fearless avowal of conviction recently made by the great Socialist leader, Robert Blatchford. This avowal has apparently been well received by his supporters and followers, especially, if we are rightly informed, in South Wales and Lancashire. But a few years ago such an acknowledgment would have been received with a howl of contempt. But it will not discredit him now. Of course the staggering progress of science on the frontiers of an unknown universe has carried with it a great symbolic teaching. The popularizing of the "wireless" has brought to innumerable reflective minds the sense of wonder in the contemplation of those vast mysteries by which we are encompassed. Reverence for the Unknown is re-entering the minds of the people, and a new religious spirit is abroad, a spirit truly democratic, since it takes no account of external authority.

So the power passes gently, but inevitably, from the hands of a professional priesthood.

Honest thinkers like Dean Inge are not afraid to acknowledge this. "Priestly government," he says, in a current contribution to the London Press, "is the worst of all; it kills progress and morality completely." As to Protestantism, he says, "Many think it is dissolving away. I am convinced it is in process of finding itself. Its basis is the original Gospel and the inspiration of the individual. It has, therefore, a firm foundation in the New Testament, and in what Quakers call the 'Inner Light.' All the rest is non-essential . . . ." In other words, religion is tending to be democratized, and under such conditions, the spiritual gifts can be restored in their fulness, never, we trust, to be again forfeited.

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The very capable essay on the Oscar Wilde script, which we print in this issue, is the contribution of a brother of Mr. V—, the gentleman responsible for its transmission. The contribution will give students a far better criterion of its values. Most important is the factor now disclosed, that the writer of this article has himself been a life-long student of the writings of Oscar Wilde. It can scarcely be doubted, therefore, that in his intimate association with his brother, Mr. V—, the vivid and sympathetic appreciation of Wilde which was in his own mind would have found some ways of expression likely to influence Mr. V—, at least in a subconscious manner.

Hence the critic will have to balance the influence of Mr. V—'s subconscious mentality *plus* this indirect reinforcement, against that of the medium employed—as transmitter and receiver—and to weigh these again with the tokens of independent mentality, memory, literary habit and the like, perceptible in the script as indicative of the presence of the authentic Wilde personality. It is clear that style alone furnishes but a partial and unsatisfying proof; but, on the other hand, those who would contend that the script is a mere plagiarism, or the outcome of unconscious cerebration on the part of those associated with its production will hardly be listened to unless and until they are prepared to attest the sincerity of their contention by the production under similar conditions of a parody of Wilde equal in merit.

Moreover, no contention is valid which does not take into account all the facts. In this case some of the matter is evidential of knowledge held by Wilde, but not possessed by Mr. V—— or his automatists.

It is a matter for regret that the article we print cannot deal with the large amount of "Wilde" matter obtained by Mrs. Travers Smith alone through the ouija board; for, in the opinion of competent literary critics, what is here to be found is some of the most highly characteristic matter. We quote a short extract; the bulk of it, we understand, is of very similar nature:—

*I had a kindly feeling for poor Shaw. He had such a keen desire to be original that it moved my pity. Then he was without any sense of beauty or even a sense of the dramatic side of life, and totally without any idea of the outside of any human being as he was utterly ignorant of his internal organs. And yet there was the passionate yearning to be a personage, to force his person on the London world, to press in, in spite of the better taste of those who went before him. I have a very great respect for his work. After all he is my fellow-countryman. We share the same misfortune in that matter. I think Shaw may be called the true type of the pleb. He is so anxious to prove himself honest and outspoken that he utters a great deal more than he is able to think. He cannot analyze, he is merely trying to overturn the furniture, and laughs with delight when he sees the canvas bottoms of the chairs he has flung over. He is ever ready to call upon his audience to admire his work, and his audience admires it from sheer sympathy with his delight.*

*I was frankly an admirer of Meredith. He, of course, was a man without any appreciation whatever of beauty, but he had a most ingenious way of plaiting words, so that his most ardent admirers could never extricate his thoughts from them. They clung about his ideas as barnacles on an old ship. And he was so completely clogged that his ideas escaped and only words were left. But, after all, what an immense achievement it is to plait the English language. . . .*

*I feel now as if the extreme reticence of wearing a body was almost indecent. It is far more decent to go about blaring one's loves and hates, blowing them in the face of those we meet—as it were being so much on the outside that we cannot be said to have an inside. My dear lady, what will it be for you to lose your little shape, to have no shape, to be a fluid and merely stream about in such an undecided way that it is like drifting before a heavy tide.*

If the evidence for an authentic Wilde personality came through Mr. V—— alone, the argument for the presence of such independent personality would be more difficult to sustain. When, however, it appears that equally vivid impressions of

his mentality have been obtained through another channel, it is clear that the witness for authenticity is greatly strengthened.

Most persons who talk so glibly of the powers of the subconscious mind break the first rule of rational argument, in begging the fundamental question "Whether the subconscious mentality has in itself any originality, initiative or spontaneous directive powers?"

Do they realize that the "subconscious" is in itself a purely passive entity so far as we know it; that it is the region of all delegated impulse, controlling by habit and instinct the mechanical functions, and preserving the record of memory? We know that in daily life, if through inertia of will, we at any time allow our active intellectual control to be surrendered to the subconscious powers, or instinctive mind, that what ensues will be purely mechanical, and rational only as far as we have rightly drilled and taught it. Generally a lack of co-ordination is soon evident enough, and a liability to every sort of error and irrational effect is seen in speech, writing or action.

The problem of the directive Intelligence is the problem of a conscious mind making use of the subconscious machinery, and the only question is "Whose is the mind?" Unless we have each of us two or more separate conscious entities, mutually unconscious, resident within our "house of souls" we are driven to a *reductio ad absurdum*. We are looking for a directive will, a sustained and coherent intent, and a selective intelligence, and it is and must be something superior to and distinct from that purely passive, secondary and mechanical agent which we properly term the "subconscious."

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Mr. Staveley Bulford has given us in his notes, compiled by us in this number, what may perhaps be claimed to constitute the most striking series of successful experiments in "psychic" photography yet put on record in public print.

To the critical reader the strongest appeal of the narrative will possibly be in the fact that much of the manipulation of the plates was in the hands of two independent witnesses of sceptical mind. There is the additional fact that the circle of investigators were all amateurs only (in the mediumistic sense) as no one was credited with the powers of a medium;

only, as Mr. Bulford states, he had found some psychological process of will or imaginative faculty by which he could control the results to some extent by the power of thought.

We share his indebtedness to the generosity of Sir Arthur Conan Doyle for the gift of the series of interesting reproductions of the "extras" obtained, and we would ask Sir Arthur, in the name of our readers at large, to accept our very cordial thanks.

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The work of the College is represented by a report upon the mediumship of Mrs. Blanche Cooper, who for a long time past has been doing her work as medium to the great appreciation of numerous clients of the College. We are glad to learn that this lady is now well on the road to a complete restoration of her health after a period of very trying illness.

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Our classes for the study of Physical law in connection with Psycho-physical phenomena, and the analogies to be traced between the two fields of Nature's activities have been well attended, and will lead, we trust, to a further development of regular study on these lines. The lecturers in the autumn session were Mrs. C. de Crespigny and Mr. Bligh Bond. With the new term begins a series of psychological lectures by Miss Violet Firth, particulars of which will be found in the College Notes at the end of this number. We strongly recommend all who are able to do so to attend this series, as Miss Firth is particularly well equipped for dealing with her subject.

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To all our readers and subscribers we wish a very Happy New Year and one of useful activity in the stirring times ahead of us.

## A NEW METHOD IN PSYCHIC PHOTOGRAPHY.

### From Notes by Mr. Staveley Bulford.

(Mr. Staveley Bulford is a member of the British College, whose work, brought before the Hon. Principal and the late Major R. E. E. Spencer two years ago, aroused their keen and sympathetic interest. Mr. Bulford has lectured and shown his results at the College and elsewhere, and it is gratifying that the first published complete record of it should appear in PSYCHIC SCIENCE.

Through the kindness of Sir Arthur Conan Doyle, we are able to present our readers with a series of beautiful reproductions of the results).

It is our privilege to communicate to readers of PSYCHIC SCIENCE a record of striking successes obtained by Mr. Staveley Bulford in the production of super-normal effects upon sensitive plates under conditions which we think have sufficiently safeguarded them against any form of destructive criticism. These results, several of which we are able to illustrate, are not only remarkable for their quality of definiteness—and in many cases artistic excellence, but also for the high degree of evidence they afford of directive control from the “unseen” and intelligent system apparent in their production.

Mr. Bulford has been known to us for some time past as the possessor of a remarkable therapeutic gift which is exercised by him in conjunction with a well-reasoned scheme of practice. He makes use of light and colour, also of high frequency electricity and radio-active particles, the magnetization of water in various special ways by which he has found it possible without the aid of any drug, to convey to pure water the therapeutic properties of many of our most valuable medicinal agents. These forces in his system become the vehicle for the operation of his own personal gift of healing, and are thus not so much relied upon for their own inherent curative power as aids to the more effective working of the healing gift which he claims. Mr. Bulford has also been able to perfect a species of galvanometer by which he has been able, subject to our own observation, to record and measure the amount of vital forces present in the body of any subject.



All this he claims to have been given him as a result of direct teaching obtained from a learned man of science who passed over many years ago, and with whom he is in close sympathetic touch, being able to receive his instructions clairaudiently, and to carry them out in practical experiment. In the operations undertaken he has been taught and trained to utilize his own inherent powers, so that he is himself used as a channel for the transmission of those psychical forces which pertain to the health of the body and mind, and for the control and direction of these in such manner as any special case may require, by aid of the stimulating influence and properties of light, magnetism and electricity, all of which, he says, can be made subservient to the spiritual will of man in an infinitude of subtle ways, when he once learns how to control them and to differentiate between their several properties.

As an outcome of this teaching, Mr. Bulford has for some time past been familiar with the fact that the vital forces issuing from the body can, under certain conditions, be used for the production of ectoplasm. We are, of course, now familiar with the production of ectoplasm in the case of many physical mediums who are mostly unconscious of the process and unable to control it. In such cases the phenomena resulting are attributed to the activity of an independent "control." In Mr. Bulford's case, however, the basis of experiment has been the conscious control and direction of the ectoplasmic forces by his own will and intelligence, reinforced, of course, by that of his spiritual instructor.

This seems new, and the claim is, of course, a large one; but the results which Mr. Bulford has, with great frankness, laid before us, have convinced us that, accepting their *bona fides*, his claim cannot be considered as without substantial justification.

#### NARRATIVE OF THE EXPERIMENTS.

It appears that Mr. Bulford arranged a series of preliminary trials, together with a friend, Mr. L——, whom he knew to possess certain psychical gifts. He wished to experiment with him on special lines for the production of ectoplasm. Mr. L—— was clairvoyant, and his clairvoyance was such that it enabled him to see the gradual formation of an ectoplasmic shell from

the invisible streams of force emanating from the body. By this it would appear that the ætheric matter or essence, which, when first discharged, is highly attenuated, becomes at a certain stage radio-active to an extent which can affect the more sensitive vision of the physically clairvoyant. In this stage the "unseen" operator is able to mould the material into any form desired, and when roughly moulded there comes the opportunity on the part of the experimenter to test the degree in which his own volition is able to affect the form produced.

To give an example, the unseen operator built up from the invisible matter a large "mask," or face, of a green colour, visible to the clairvoyant. This was of colossal size, being about 6 ft. high, and was clearly seen and described by Mr. L——.

A TYPICAL EXPERIMENT. As soon as Mr. Bulford's "guide" had notified to him that the shell was completed, he (Mr. B——) made the mental decision to break it up, by an effort of his own volition. He then said to Mr. L—— "Please watch carefully what is going to happen between me and the mask." After a short pause, Mr. L—— exclaimed excitedly, "It is being raked as if by forked lightning, and is disintegrating into fragments." "This," says Mr. Bulford, "exactly represents the process I had in mind."

He then said mentally to his "guide": "Build that up again." Mr. L—— saw the mask reconstructed, and noted this. Mr. Bulford then asked him to watch again. This time he had a somewhat different intention in view. His idea was to aim a "frontal attack" at the mask, just as you might punch at the middle of a disc with your fist. This he did, mentally, several times, and Mr. L—— then said, "You are punching holes in it!" "You have made five holes, and you did it with something like the lids of tins, which came from your head!" This process Mr. Bulford continued until the mask was described by Mr. L—— as being entirely battered to pieces.

His theory is, then, that we, whether consciously or unconsciously, are generators of this ætheric substance which may become radio-active in certain conditions and visible to clairvoyants of a certain type, and that the elements for the creation of ectoplasm are not far to seek, for they are all around us. It is merely a question of how properly to combine them

for the production of phenomena, and our own aura normally contains the elements for the creation of these radio-active "shells."

A lady friend (who will here be known as Miss Evans) had appointed a sitting with Mr. Hope, of the Crewe Circle. She

had heard of Mr. Bulford's experiments with  
FIRST Mr. L——, and she made the suggestion that

PHOTOGRAPHIC Mr. Bulford should attend this appointment  
EXPERIMENTS. with her in order that he might apply his

method of "ectoplasmic projection." She  
thought that, one way or another, he might get good results,

and she was further of opinion that, being proficient in the art  
of legerdemain (a training which he considers essential to

psychical investigation), he would be well equipped for the  
detection of any attempted fraud. Mr. Bulford provided

himself with his own photographic plates; using for the  
purpose an unopened packet, which had never

EXPERIMENT left his sight. This packet was opened by  
UNDER TEST him in the presence of Mr. Hope. Mr. Bulford

CONDITIONS. marked the plates and put them into the  
slides. The place of the sitting was the

British College. The plates were from a dozen packet  
of "Wellington Extra Rapid" plates. Mr. Bulford

handled them in the camera—changing the slides himself.  
During the first exposure he was unaware of any

personal sensation; but during the second, he records  
having experienced a feeling "as though drapery were

hanging over his shoulders." Upon development there  
appeared upon the plate the remarkable head in drapery,

illustrated here (Plate I). This head was not recognized by any  
of the sitters. It will be noted that a number of faint rays

are visible, proceeding in a slanting direction, apparently from  
the drapery behind the head of the figure. It must further

be mentioned that after exposure, Mr. Bulford took charge of  
the dark slides and remained with Mr. Hope in the dark room,

developing the plates himself. Hope never touched the plates  
at all during any part of the experiment. The "extra" image

developed up with great rapidity, in advance of the normal one,  
as so often happens in cases of psychic impressions. This

phenomenon has come more than once under our own  
observation.

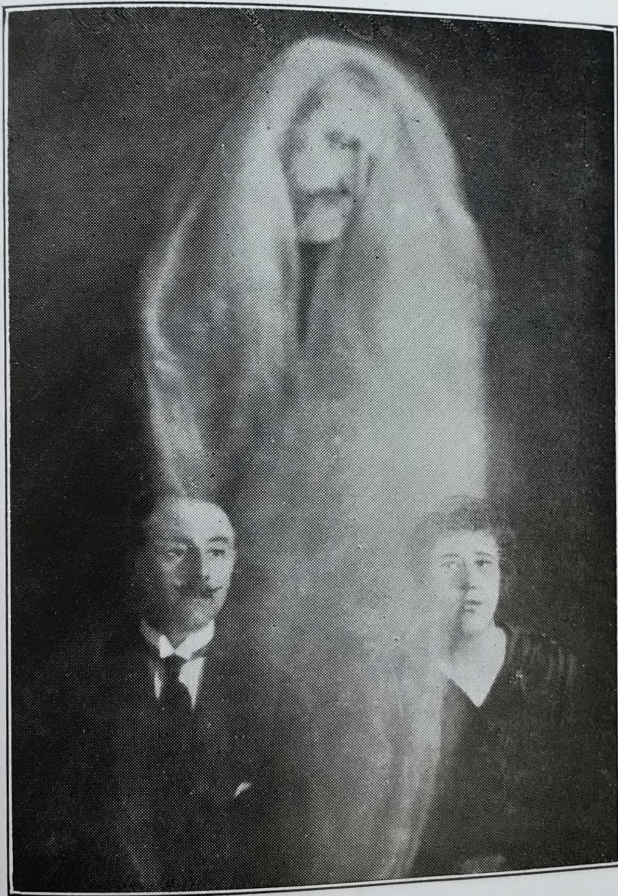


PLATE I.

As a result of the two series of experiments already mentioned—one with Mr. L—— the other with Mr. Hope—Mr. Bulford had received a strong impression that the phenomena of psychic photography could be produced without the aid of a developed medium. In other words, he concluded that—granted the presence of a suitable group of people—the necessary ectoplastic material would be at hand for the production of such pictures, provided that the necessary help on the part of unseen intelligent operators were forthcoming. With this in mind he planned the series of experimental sittings which have yielded such brilliant success, and of which we now propose to give an account.

#### PHOTOGRAPHIC EXPERIMENTS OF 1921.

The group formed by Mr. Bulford for the purpose of these experiments, comprised five sitters in all—himself being one. The others were : his wife, Miss Evans, Mr. Bird and Mr. Scott. The latter was a professional photographer, and consented to lend his studio for the purpose. His friend, Mr. Bird, had been a photographic observer in the Royal Air Force—both men were adept photographers, knowing their subject from A to Z, and capable of giving Mr. Bulford (who himself knew nothing whatever of photography) expert advice and assistance in all stages, without which the experiments would have been impossible. Both Mr. Bird and Mr. Scott were highly sceptical as to the possibility of any abnormal impression of a psychic origin upon a photographic plate. Their testimony on this and other heads is forthcoming, and offers good authentication of this remarkable story.

They were, nevertheless, interested in Mr. Bulford's proposals. Both, however, were of opinion that the work of the professional mediums for this purpose was purely fraudulent. Mr. Scott willingly lent his studio, though he was much amused that a novice in photography should desire to use it for this purpose, for the fact must be emphasized that Mr. Bulford knew nothing of the art of photography. The two gentlemen had consented to join the group for these experiments in the capacity of witnesses as well as manipulators ; they allowed that all meetings should be conducted under Mr. Bulford's control, and that his intended procedure should not be communicated to any one in advance.

Mr. Bulford's main intentions in the conduct of these sittings may be summarized under the following four heads—(1) To discover whether anyone of the group could obtain super-normal effects on the plates without the aid of a developed medium; (2) If so, to discover what additional factors might contribute to this success; (3) To discover what conditions should prove most helpful to success in the experiments; (4) To ascertain in what manner the phenomena were produced.

It will thus be seen that the attempt was not one of the ordinary kind, familiar to spiritualistic enquirers; it was not an attempt to obtain recognized human faces or similar evidences pointing to the survival of personality. The whole object was clearly one of scientific research, and the experiments were conducted under conditions deliberately imposed, and some of which were known, or believed to be, destructive to the production of phenomena.

In all cases one fundamental assumption was made—namely, that of the presence of the unseen operator, who, from his side, was to control the experiment; no attempt, therefore, was made to suggest results; but everything was done to assist the intelligent co-operator. If, as sometimes happened, he forbade some suggested aid, the circle was powerless to alter his plan. No demand for specific results, therefore, was at any time imposed from Mr. Bulford's side in the ordinary conduct of these sittings; but, as already mentioned, he introduced certain factors with the object of seeing how far they might be deterrent to the production of phenomena. The self-element he strove at all times to eliminate, so that the atmosphere of the sittings, or attitude of the sitters, might be expressed as one of "*minus self.*"

As an instance of the effect of non-adherence to conditions imposed by the "Professor," on one occasion, it seems that Dr. Abraham Wallace had proposed to join the group. To this proposal the "Professor" said "No"; Dr. Wallace, nevertheless, came, and there was no result. The meetings were held weekly, and punctually at the hour appointed.

Each sitter was instructed by Mr. Bulford "to leave outside the studio door all life's thoughts and cares," and come into the sitting in a frame of mind as harmonious and disinterested as possible. The keynote of their attitude and mental state was to be "*Absolute normality*"—free from emotion, free from strained anticipation.

Conditions of weather were of little account; the position of the furniture, chairs, tables, etc., might be altered. Nothing of that external sort seemed to matter in the least. Mr. Bulford's "guides" tell him that the personal "aura" or psychic atmosphere of man or woman, is, or should be, superior to physical conditions of temperature and the like, which govern only the electrical or magnetic conditions affecting material phenomena. All psychic phenomena, they say, depend upon a process of evaporation from the body, and this evaporation or exudation is of a kind more subtle than the mere loss of water from the pores of the skin.

A human sensitive, or medium, is a person who has a well-controlled evaporation through the pores of the skin, and with this is coupled a similar control of more subtle emanations. It is true that intense cold might retard the production of mediumistic phenomena, but only if the medium's body-temperature were lowered below the normal; not otherwise. If the personal atmosphere or psychic "aura" be spiritual—that is to say free from the grosser conditions so often associated with it, that "aura" will be highly radio-active. In this condition the discarnate intelligences can act more freely upon it and through it, the result being that exterior conditions have then no power to retard results or diminish their control.

Usually Mr. Bulford went first to the dark room with his two photographic witnesses and, in their presence, loaded the three dark slides employed. These slides were of whole-plate size ( $8\frac{1}{2}$  in. by  $6\frac{1}{2}$  in.), in metal frames with revolving shutter slides—a type used with "studio" cameras.

The sitters were placed at a small table about 4 ft. in advance of a black velvet curtain, which was hung across the studio, right opposite the main window. The camera was placed right between the window and the table. Hanging from the

ceiling were four electric arc lamps. The camera was placed between two of these, and the table midway beneath the other two. All experiments were conducted in full light; and most of them in daylight; but to supplement this, the arc lamps were constantly employed when the plates were exposed. The exposures given by the photographers were normal, and regulated by the actinometer; and in other respects all conditions for normal photography were observed. The three loaded slides were placed upon the table, one above another, the group sitting on the chairs around in silence for about ten minutes. At Mr. Bulford's suggestion, each one was told to direct their thought to some pleasant reflection or memory. During this interval of quiet, Mr. Bulford commenced his process of generating by his own volition a stream of "ectoplasmic" substance or force, which, as above explained, would not be in its denser state but invisible, ætheric, and thus capable, according to his theory, of being made radio-active.

#### DETAILED ACCOUNT OF A SERIES OF ELEVEN SUCCESSFUL EXPERIMENTS.

The series of experiments, eleven of which gave successful results, were started on the 18th March, 1921. It is to be noted that, on most of the occasions, only four of the group were present, and the *personnel* constantly varied owing to the enforced absence of one or other of them. In the final result it was found that in the course of eleven experiments, no less than twenty-seven "extras" were obtained; and to these may be added two others which were regarded by the photographers merely as spoilt or defective plates, since they were the first of the abnormal effects, and the photographers were at that time entirely sceptical. In the light of subsequent success, however, there is every reason to suppose that the marks seen on the plates were of psychic origin. The following general conclusions upon the results have been reached by Mr. Bulford: (1) No one individual has proved to be the sole medium; (2) No one individual has any knowledge of being the deciding factor; (3) Individual experiment has failed to produce phenomena; but Mr. Bulford's absence at one of the meetings produced a marked "break" in the continuity of the series, since on this occasion a simple symbolic figure (a cross) was visible in lieu of a face and drapery. He infers from this



that the power was there, but not the special condition in which his own "guide" could work. (4) Weather seems immaterial, since some of the best results were obtained on warm, sunny evenings, and others on damp, cold nights.

FIRST EXPERIMENT,      Four members of the group were  
MARCH 18TH, 1921.      present; Mrs. Bulford absent. Six  
                                 plates exposed; results normal. After  
the ten minutes' silence, he instructed one or other of the  
two photographers to take the slides singly, place them in  
the camera, pull down the shutter, and expose at his signal.  
When all three were exposed, he reloaded the slides, and the  
same process was repeated. The number of plates exposed  
at the eleven sittings was never less than six, and occasionally  
more.

SECOND EXPERIMENT,      On this occasion all five members  
APRIL 4TH, 1921.      were present. According to Mr. Bird  
                                 and Mr. Scott, the two photographic  
members in the group, the developed images showed a  
number of indefinite marks, including streaks and little white  
spots. They concluded that the packet was faulty, and  
these plates were not preserved; and to this they are  
prepared to testify.

THIRD EXPERIMENT,      Four members present, Mr. Bird  
APRIL 29TH, 1921.      being absent. Mr. Scott exposed the  
                                 plates, which were from a new packet.  
Defects similar to the last appeared on development, and  
again the plates were condemned by Mr. Scott as faulty in  
manufacture, and were thrown away.

FOURTH EXPERIMENT,      Mrs. Bulford was absent. There  
MAY 5TH, 1921.      were four sitters. Procedure was as  
                                 before; a first batch of three plates  
being exposed. On development a luminous area of roughly  
circular form appeared between the sitters just above  
the table and slightly obscuring their arms. In the next  
batch of three plates a similar marking, but more definite  
in shape, appears on one plate (Plate II) on the back-  
ground above the sitters. Within this disc a more luminous  
area will be observed, whose edge coincides rather remarkably  
with the circle. The appearance is clearly abnormal from a  
photographer's point of view.

The rest of the plates (two of each batch of three) presented no abnormality. Mr. Bulford remarks on these two results that they point to an origin within the camera itself and not upon the screen or between the sitters.

Assuming this view to be correct, it would appear that the image visible on the first plate was deposited on the plate the wrong way up, and MISPLACEMENT OF IMAGE IN PLATE II. that this mistake has been corrected by the operator in Plate II. Mr. Bird and Mr. Scott admitted that the marks puzzled them, as they could not account for such marks in any normal way. They noted the apparent repetition of the image on the two plates as a circular luminous area with an intensified region. They are satisfied that there was nothing in the position of the lights in the room which could have caused halation or flare-spot in the lens from irradiation of the glass or of the bright metal rim. These results caused the two witnesses to revise their ideas as to the possibility of abnormal "extras" and they are prepared to testify to this.

FIFTH EXPERIMENT, MAY 12TH, 1921. Four sitters were present, Mrs. Bulford being absent. Time of sitting as usual, 6 p.m. The same procedure was followed; the lighting on each occasion was by one of the studio arc lamps. Mr. Bulford sat away from the camera. Mr. Scott put in the slides and made the exposures; all plates were numbered. Of the first three, on No. 1 nothing abnormal appeared on development. On No. 2 there flashed up immediately the profile head of a man. The image was faint and contrasts very subdued. As soon as the normal image began to develop the "extra" commenced to disappear in a veil of almost uniform density. To prevent the complete merging of the image, the plate was quickly transferred from the developer to the fixing bath. On the third plate of the batch there was nothing.

On the development of the second batch, on the fifth plate of the total series appeared a clearly outlined woman's face, about three-quarters full, in a cloud of ectoplasm (Plate III). This face appears to be a portrait, but no original of it could be

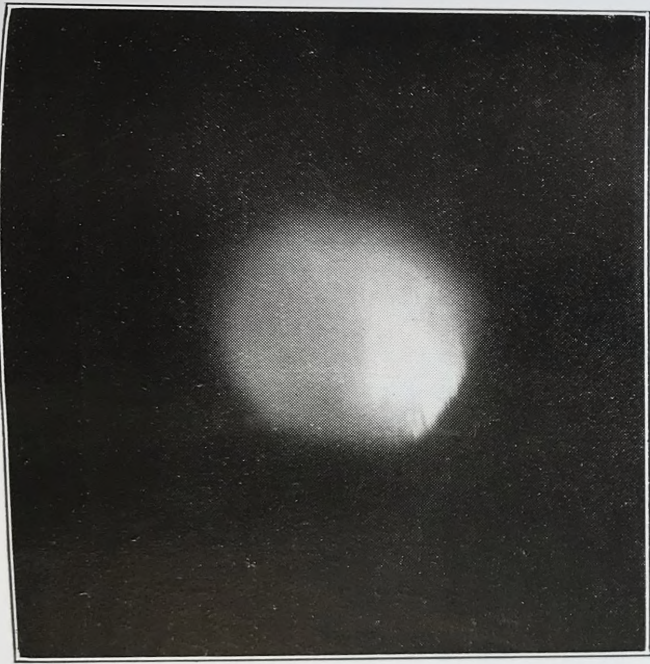


PLATE II.



PLATE III.

traced in the collection of the professional photographer—Mr. Scott—nor was it the face of any one related to him. Neither was the face recognized by any of the rest of the sitters. A print was exhibited to members of each family circle, but it remained unrecognized until, several weeks later, a distant relative of Miss Evans suggested a name, and a photograph taken many years ago of a certain relative of that lady was then sent to Mr. Bulford and is now in his possession; this seems certainly to bear some resemblance to the psychic picture, but as it is a full face photograph and is further modified by the presence of the hair and neck, ornaments, ear rings, etc., it is not very easy to establish a just comparison. The psychic face does not give the contour of head or chin, which are veiled in the ectoplasm. The absence of these features still further increases the difficulty of judgment.

It should be noted that on this occasion the plates were allowed to remain in the camera for a few minutes with the slides drawn back before the exposures were made. This would, of course, give further time for the unseen operators at their leisure to form the image in darkness on the surface of the plate, the idea being that in the absence of light the formative process would be rendered easier of accomplishment.

SIXTH EXPERIMENT,                      Four sitters present, Mr. Scott  
MAY 19TH, 1921                      being absent. Procedure as usual,  
(*a blank*).                              with ten minutes' silence at the

table. On this occasion two independent cameras were used, which enabled two sets of three plates each to be loaded simultaneously so that all six plates were together on the table. In Mr. Scott's absence, the exposures were made in part by Mr. Bird and in part by Mr. Bulford, who this time made no attempt at the projection of his forces for the formation of ectoplasm. In addition to the six plates mentioned, another four plates were exposed; but on none of the ten was there any sign of a supernormal effect.

SEVENTH EXPERIMENT,                      On this occasion all five sitters  
MAY 26TH, 1921                      were present, and the same pro-  
(*a blank*).                              cedure was followed as on the last.

Ten plates were again exposed, but without any supernormal result.

## RENEWAL OF SUCCESSFUL RESULTS.

EIGHTH EXPERIMENT, All five sitters were present.  
JUNE 2ND, 1921. Instead of loading the dark slides

before sitting, a new packet of plates, sealed in their original wrappers, were placed upon the table. After the ten minutes' silence, Miss Evans held the box of plates between her hands, which were placed one above, the other below, and the rest of the sitters added theirs in similar fashion. The packet was then taken into the dark room. As a little delay occurred in the process of loading the plates into the slides, some of which were new, a further five minutes was given to the holding of the slides between the hands of the sitters as before.

Of the exposures then made, Mr. Scott was responsible for some and Mr. Bird for others; Mr. Bulford, seated at the table, concentrated on the projection of the ectoplasmic force—but not with the intent of creating any specific image. The results of development were most interesting. On the fourth plate of the batch there appeared the finely-moulded face of a man, surrounded by the usual cloud. This head has not been identified (Plate IV). It is to be noted that this result occurred when Mr. Bird conducted the exposure.

On the sixth plate of the batch, another well-marked "extra" developed. This showed another masculine face; and for the first time the surrounding cloud takes on the character of drapery of fine texture. An interesting feature of this drapery is the long tail or streamer which depends from the nucleus. The smaller camera used at this sitting was a half-plate one, the plates being of quarter-plate size ( $4\frac{1}{2}$  in. by  $3\frac{1}{2}$  in.). It might be thought that the use of the smaller apparatus had assisted the concentration of the radio-active matter, but this is not Mr. Bulford's view.

## AN INTERMEDIATE TEST.

For the purpose of psychical research and as a necessary part of his equipment for the same, Mr. Bulford had made a practical study of the art of legerdemain, associating himself for the purpose with many of the professional exponents of that art, as in the "Magic Circle" in the earlier days of the existence of that society, when such practical study was needed as a qualification for entry. He was of opinion that



PLATE IV.



PLATE V.



this equipment of knowledge, added to the constant precautions employed so far in the conduct of these experiments, would make it quite impossible to attribute the results obtained to any secret manipulation or preparation.

Nevertheless it seemed to him desirable for the establishing of a complete case in the eyes of future critics that he should carry out an intermediate experiment in the absence of his two expert photographers, and without the use of their regular camera or studio. Should results be forthcoming in the absence of any photographic knowledge (for he could claim none himself) then the chain of evidence, it seemed to him, would be completed. Success obtained in this way would be for him an "acid test" and would be all the more remarkable because it would be obtained under new and untried conditions imposed at a time when the production of phenomena was still in an initial stage.

Accordingly after the eighth sitting he withdrew the half-plate camera that had been used, without the knowledge of Mr. Bird or Mr. Scott, and took it home with him. The new conditions that he introduced meant the reduction of the group, for the time being, to three sitters only. He took the camera home and, with Miss E—— and his wife, on a night outside the arranged nights of meeting, viz. : on the 7th June (which was two days before their fixed date) he carried out his intermediate experiment at his own home; making the exposures in the usual way and manipulating the camera himself.

INTERMEDIATE                      Three sitters present. Ten minutes' EXPERIMENT OF                      silence. Two double-backed slides of JUNE 7TH, 1921.                      the half-plate camera used, containing in all four quarter-plates. The result of development is most interesting (see Plate V). A cloud of drapery is developed from the end of what appears to be a very well-defined tube or shaft of radioactive matter. The explanation of this phenomenon is understood by Mr. Bulford to be as follows: It represents an intention on the part of the operators to record an initial stage of their process of working. They are operating as super-physical beings of intelligence who have an ability to use and collect the finer matter in the aura of the sitters. This they

collect, as it were, and roll into a narrow tube ; and the cloud of drapery is woven from the frayed or unravelled end of the tube. It is possible that any attempt to translate the process into purely physical terms is absurdly inadequate ; but the best that we can hope for is some sort of symbol to convey, however imperfectly, by analogy, some faint idea of the nature of the process at work.

NINTH EXPERIMENT,      Three sitters only were present, viz. :  
JUNE 9TH, 1921.      Mr. Scott, Miss Evans and Mr. Bulford.

The sitting took place in Mr. Scott's studio, and the procedure was slightly varied. After the ten minutes' silence, six plates were exposed, Mr. Scott being responsible for these. Mr. Bulford made his usual projection of psychic forces.

The following variations in procedure were made : Six plates were first exposed in rapid succession. On development nothing abnormal was found. Mr. Bulford then reloaded two of the slides which were then exposed, and during the exposure he tried another and different mode of projection, which, according to the advice received from his instructor, would have the effect of altering the radio-active conditions. He reserves all explanation of these different modes of projection for the present, as much further research must be made, and many more data established, before he can feel that the time has arrived for an explicit statement on the subject.

At present we are more concerned with the results. Two additional plates were exposed, making eight in all.

We understand that at this point Mr. Bulford was experimenting with a third mode of projection. On the second of these two plates there appeared an extra image of an entirely new sort (Plate VI). The image is small and, at first, when seen on the small scale, a little difficult to distinguish. On enlargement, however, there becomes clearly apparent a beautiful artistic model—a statuesque figure like a goddess riding the gale with a wind-blown cloak as a canopy over her head and streaming hair. She holds in her extended hand a Grecian lamp. Mr. Bulford was instructed that this was actually a representation of the work of an artist on the "Other Side." It will, perhaps, occur to our readers that we have here a possibility of interesting future research into the value

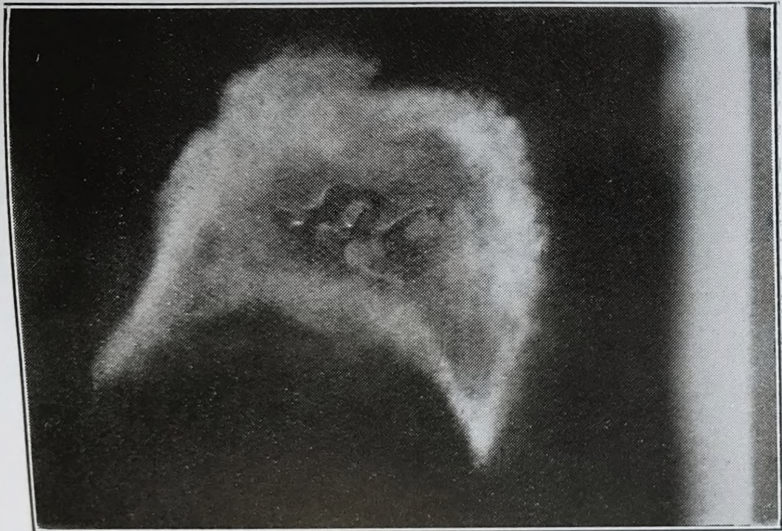


PLATE VI.



PLATE VII.

and effect of different modes of projection which might be realized and put into practice by competent investigators, and that there would be much to convince the sceptical if at some future time these different modes might be successfully put into operation according to some prearranged series, and the character of the extra images resulting compared, should the same be found regularly and consistently to follow the order of the projections as pre-determined, it is clear that we should be on the threshold of a new and fruitful line of research.

TENTH EXPERIMENT, All present except Mrs. Bulford.  
JUNE 16TH, 1921. Six plates were exposed after the usual ten minutes' silence. Mr. Bulford concentrated for the projection of forces. He adopted the first mode of concentration as above explained; on this occasion the fourth and fifth plates of the half-dozen used were allowed to remain in the camera in darkness (the slide being withdrawn, but the cap on the lens) before exposure. The sixth plate was specially treated, being allowed to rest upon the table for a further five minutes, then placed in the camera, the slide drawn and the plate allowed to remain open in the dark camera for a short time, the slide being then closed without any exposure having been made. On development nothing appeared on this plate, but on the fourth and fifth plates were found two remarkable "extras"; that on No. 4 being a portrait of an elderly lady (Plate VII) readily identified as Mr. Bulford's grandmother. It is a striking likeness and in every detail but one it corresponds with the recollections of various members of the family. But there is one remarkable exception. It will be observed on inspection of the picture that there are long, straight curls of hair hanging in front of the ears in the early Victorian style. These were a complete puzzle, as none of the old lady's portraits show any hair in front of the ears, and no one has any recollection of this style of hairdressing on her part during life. This seems to place the "extra" outside the category of subconscious recollections.

A short time afterwards, Mr. Bulford was conducting some experiments at his house with a medium for "Direct Voice" phenomena, and his grandmother claimed to communicate.

She informed him that the appearance of the curls in her picture was to be explained by the fact that, as a girl, she wore just such curls for a short time before her marriage. She further explained that in order to secure such portraits as these, the person represented must be present in the spirit. That is, we presume, in the full state of consciousness proper to that condition—and either penetrating the “aura” of the sitters or else in contact with their “aura”; and in such case it is possible for the disembodied person to construct a thought-form or representation of themselves as they would have appeared at any chosen period of their life and of such nature as would be most readily recognized by the experimenters, though the representation made need not tally with any actual portrait taken during the earth-life. The appearances of deceased persons in the “aura” of the living have given rise to the impression, often quite mistaken, of an externalized image capable of being photographed in the ordinary way. But the fact that clairvoyants are able to see such images does not imply that the photographic plate is sensitive to them. The figure, as described by the clairvoyant, may represent a different aspect of the deceased person, or a different period of their life.

In regard to these remarks Mr. Bulford would like it to be understood that he has no wish to lay down anything like a general rule on the inferences derived from his own experiments. He is quite prepared to grant that there may be, and probably are, alternative methods of production, but he would call attention to these as being specially attested by his own work.

In the communication referred to, Mr. Bulford's grandmother informed him that in the spirit-faculty of memory possessed by the liberated soul there lies the pictorial record

EARTH MEMORIES  
RECALLED BY THE  
SPIRIT.

of every phase of life, from birth to death, even of every moment of life, and that it is possible to the spirit to choose which of these periods shall be recalled. By thinking steadily of one period the memory of it is brought again into being, and the picture is built on the exact semblance called forth. In this experiment she said the image first became clear to her as at her earth age of seventy-five years, and then followed the memory of her youthful appearance, with its curls, and the momentary con-



PLATE VIII

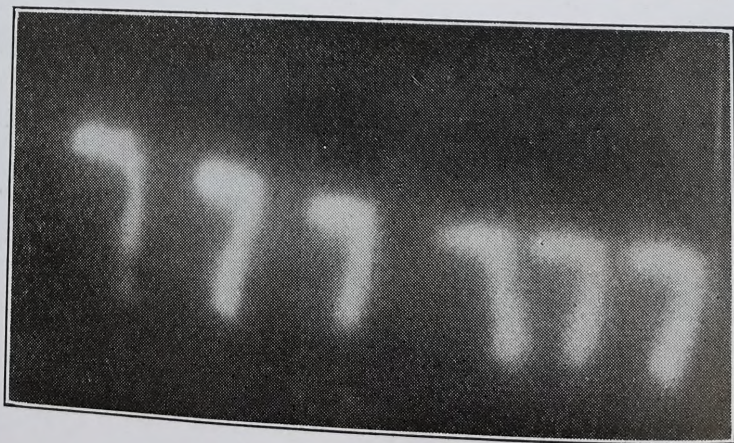


PLATE IX.



PLATE X.



centration of her thought upon this caused the addition of the curls to the picture. Lastly, when the image was perfect, the impression was made on the plate in the camera by those who were conducting the experiment from their side. What she says about the power of spirits to revive earth-memories seems to tally in a very interesting way with what the Monk Johannes tells us in the writings given through John Alleyne. We quote a short passage from the script of the 4th August, 1921, published under the title "The Return of Johannes."

"Each one in his remembrance is the link which makes for us all the faire story of our Glaston as one continuous whole. . . . We can tell ye this much. . . . To us who come to the place beloved on earth, nothing is changed, save where we misremember, and then ofttimes they remember for me, and so nothing is lost. . . . I can fold the wings of my spirit and descending, arise and live again on earth. . . ."

On the fifth plate there developed a portrait of a middle-aged man of dark complexion, with heavy black moustache. He might be an Italian singer (Plate VIII). The portrait has not been recognized. Note the character of the ectoplasm which surrounds these portraits; it is not drapery, but shows a filamented structure with little luminous nodules.

ELEVENTH EXPERIMENT, Sitters: Mr. Scott, Mr. Bird  
JUNE 23RD, 1921. and Miss Evans, Mr. and Mrs.

Bulford absent; seven plates were exposed in a manner similar to the last, on plates from a new packet which had not been handled by Mr. Bulford. On one of these plates appeared an "extra" in the form of a star, or starlike mark over Miss E——'s head. It is important to note that this result is obtained in the absence of any process of mental projection, since Mr. Bulford, who alone was familiar with such a process, was absent. Some of those who have inspected these photographs seem to have rather too hastily concluded that Miss E—— must have been the medium, because the "extras" often appear over her head. No inference, however, of this nature is possible, the fact being that Miss E—— had the central seat at the table and the "extras" are usually contrived centrally on the plate.

TWELFTH EXPERIMENT, All present except Mr. Bulford;  
JUNE 30TH, 1921. six plates being exposed subject  
to the usual procedure. Mr. Bulford had received clairaudiently an instruction to stand by the camera, and make the exposures. He decided, however, that he would let Mr. Scott expose the first three plates and he himself would expose the second batch of three, for he considered that in this way he would be able to test the authenticity of the clairaudient message (which he had received whilst walking in the street) and he thought that it would throw light upon the extent of the linking-up between the two orders of consciousness. As a result of previous experiments he had noted that one "extra" had usually been apparent in the first three exposures made. Thus, he argued, it would be unusual if *all* the first three plates proved to be blank. After the customary ten minutes' silence these three plates were then exposed by Mr. Scott, Mr. Bulford standing a little way off the camera. Mr. Scott carried out the development, and whilst this was going on the other three plates were placed upon the table for ten minutes, and then exposed and developed by Mr. Bulford in presence of Mr. Scott.

#### RESULTS.

Plates 1—3, exposed by Mr. Scott, showed no "extras." Plates 3—6, exposed by Mr. Bulford, showed "extras" on each one. This is the first time that three consecutive successes have been recorded. They are as follow: (No. 1) A representation of the Hebrew letter "Vau" (ו)—six times repeated. As a student of the Cabala Mr. Bulford was able to recognize this as a token of the presence and personality of a friend in the "unseen" who had already given him much instruction of this nature (Plate IX).

(No. 2.) The second of the three plates exhibits a perfect piece of drapery such as generally encloses an "extra" portrait. This was given in order to show the first stage in the process of building an image—the formation of the rod from which the "drapery" is formed, creating an ectoplastic "field" for the reception of the portrait, the illumination being supplied by the release of radio-active forces from within the "drapery." This is then brought into contact with the sensitized plate, and the desired impression is formed (Plate X).



PLATE XI.

(No. 3.) On the third plate appears the very fine female head illustrated (Plate XI), in its wreath of drapery with pendant tail. This head has not been recognized. The perfection of the image, he considers, is due to the quiet unemotional and *neutral* frame of mind attained by the sitters. It is a matter of small consequence that the faces should often remain unrecognized ; for recognition is not the object of these experiments and it only plays a minor part in them—being useful is no far as it helps us towards a better conception of the philosophy of the representations made by spirits.

THIRTEENTH EXPERIMENT, All were present, including  
7TH JULY, 1921. Mrs. Bulford, but this was the

last sitting she attended. Dr. Abraham Wallace joined the group for this one occasion only. Mr. Bulford had received instructions from "The Professor" to allow no one outside the group to be present at this stage, and assured him that if this rule were broken, no results would be given. Mr. Bulford wished to test the value of this assurance, so he acquiesced in Dr. Wallace's request and admitted him, feeling also that it would be only fair to allow him the opportunity of witnessing an experiment of a series, the reports of which he had followed with so much interest. But it did not lie in the power of any of the sitters or of Mr. Bulford himself to ensure conditions which should create success. The entire production being in the hands of an unseen operators ; not the slightest indication of super-normal effect was apparent upon any of the plates exposed.

FOURTEENTH EXPERIMENT, Sitters : Mr. Bird, Miss Evans  
JULY 14TH, 1921. and Mr. Bulford. In order to  
provide further evidence for or  
against the objectivity of the "extra" images, that is  
to say, to decide once for all the question whether  
they were outside or inside the camera, Mr. Bulford,  
on this occasion, decided to employ two cameras. Anyone  
viewing the result shown in the last illustration (Plate XI).  
might conclude that the object seen on the background was  
suspended over the heads of the sitters. Now, if this were  
the case, the impression would be received through the lens  
of the camera, and therefore, with two cameras at work, both

should record the same "extra" image. Accordingly the two cameras were mounted side by side, and five exposures made in each—two and two simultaneously. Mark the results. Out of the ten plates exposed four showed "extras," and all these four were received *in one camera only*, viz.: the large studio camera used in previous experiments.\*

The four "extras" were as follow: Nos. 1 and 2 show ectoplasmic formations quite obviously reversed in position on the plate, being confused with the table and bodies of the sitters instead of appearing on the clear background. This mistake, or what appears to be a mistake, may be a hint on the part of the operator that the position of the "extra" has to be arranged with care. "Extra" No. 3 shows the face of a deceased man friend, well recognized by Mr. Bulford, though at first difficult to see as the illumination was excessive and gives the effect of a very over-exposed image. "Extra" No. 4 shows another face—this time very much under-illuminated.

The explanation given was that, in the "Professor's" enforced absence, the work had been left to an assistant who had not fully mastered the process. Whether we accept this statement or not, the results are educative. They show us how the image in contact with the plate may be wrongly manipulated either by too great a production of light in the drapery surrounding the face, producing halation of the film, or by an error of the opposite kind; and all these mistakes seem further to point to the production of the picture *within* the camera.

FIFTEENTH EXPERIMENT, Present: Mr. Scott, Mr. Bird,  
JULY 21ST, 1921. Mr. Bulford and Miss Evans.

The weather on this occasion was extremely hot, dry and thunderous. Three slides were loaded, and there was the customary ten minutes' silence. Exposure No. 1: Mr. Scott at the camera; Mr. Bulford standing away from it; Miss Evans sitting at the table. No. 2: As before, but with Mr. Bird sitting at the table. Mr. Bulford had had instructions to stand by the camera; therefore, in the case of these two

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\*The result does not appear to be referable to the camera employed, as the second camera had already been used with successful results for Mr. Bulford's home experiments.

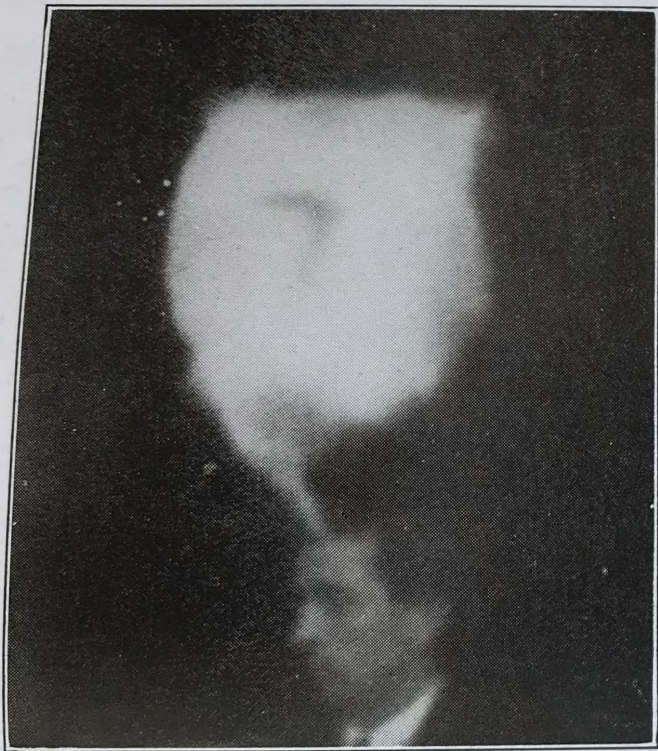


PLATE XII

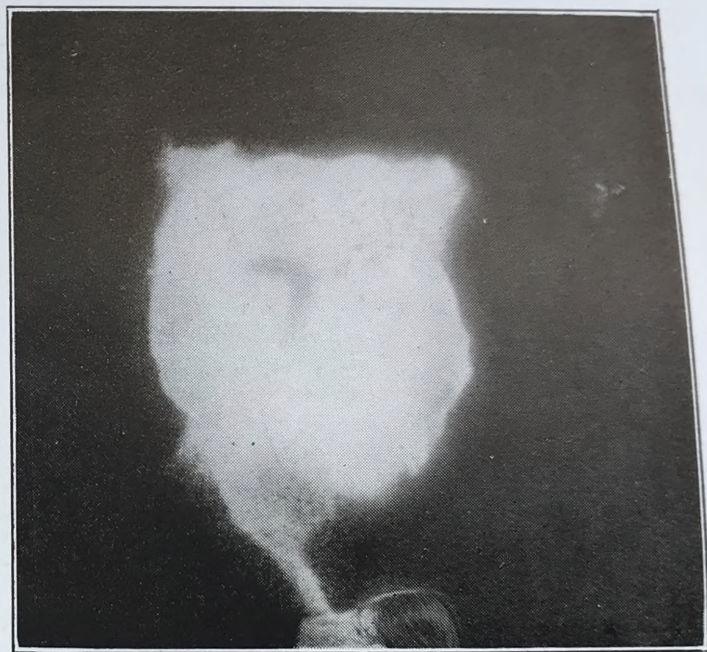


PLATE XIII



PLATE XIII.



PLATE XIV.

exposures he was acting in conscious disregard to them.  
*Result*: A blank in each case.

For the rest of the plates he decided to follow the "Professor's" instructions. For exposure No. 3 he operated the camera himself, the sitter being Mr. Scott. *Result*: A large ectoplasmic star of hexagonal form completely covering the sitter's face and shoulders. Exposure No. 4: Mr. Scott operating the camera; Mr. Bird and Mr. Bulford standing near; Miss Evans was seated at the table. *Result*: A woman's face, wreathed in drapery.

Exposures Nos. 5 and 6: These two plates are the result of an experiment which was an attempt to discover a comparison between the lighting power of the studio lamp and that of the self-luminous image of the "extra." For this purpose the two  $\frac{1}{4}$  plates were fixed in the dark slide, one close behind the other, Mr. Scott operating the camera; Miss Evans and Mr. Bulford standing near, and Mr. Bird seated at the table. These plates, as well as No. 4, were left for two minutes in their slides in the camera before exposure, *Results*: The same Hebrew letter "vau" (ו) appears—this time singly—in the centre of a large luminous cloud of shield-shape, and the image is transmitted with a fair degree of intensity to the plate behind. Note how the normal image on the front plate is reduced in intensity on the back one (Plates XII and XIII).

Two more plates were now exposed—Nos. 7 and 8. For these exposures Mr. Scott desired to operate the camera. Mr. Bulford, from the instructions already received did not anticipate a successful result, for he was not standing by the camera, but was seated at the table. *Results*: In both cases a blank—i.e., a normal image only. Nos. 9 and 10: For these two exposures Mr. Bulford again operated the camera, as he had been told to do, and Mr. Scott was the sitter. Mr. Bird and Miss Evans stood near the camera during exposure No. 9, but sat at the table with Mr. Scott for No. 10. *Results*: (No. 9) Appearance of a quaint animal with long winding tail, in fluffy luminous ectoplasm, across the background over Mr. Scott's head (Plate XIII); No. 10 shows the face of an elderly bearded man in a wreath of ectoplasm of fluffy appearance, with several loops formed of this substance (Plate XIV). Above the wreath appears a finely-detailed representation or model of a large bat with outspread



wings, the head having grisly features, something like a cadaverous human face and surmounted by a crown. This strange image is beautifully developed in a non-luminous type of substance, and is but dimly lit. The appearance of the bat with its crowned head is a symbol whose nature has been partly explained to Mr. Bulford, and is connected with the cabalistic teaching referred to above. The object of this type of representation is understood to be an endeavour to render visible a quite different kind of ectoplasm, very dense and quite non-luminous.

Exposures 11, 12, 13 and 14: In addition to the truly remarkable results already obtained at this fifteenth experiment we have yet to record two more of a surprising nature. These form the fitting climax of a series whose results, if accepted as supernormal, it would be difficult—if not impossible—to parallel in the history of psychic photography.

For the exposure of No. 11 Mr. Scott operated; whilst Mr. Bulford stood close to the camera, the sitters being Miss Evans and Mr. Bird. The result of development was another surprise. An "extra" image of a most unexpected nature appeared on the background in the form of a beautifully detailed spray of a plant, with leaves and flowers of a thick velvety texture like edelweiss; but if it is not edelweiss, the question is "What is it?" We offer readers of *PSYCHIC SCIENCE* an illustration of this mysterious plant (Plate XV), and an enlarged reproduction of one spray (Plate XVI).

Exposure No. 12: Operator—Mr. Bulford; the other three sitters at table. *Result*: Two finely-developed women's faces in separate wreaths, with loops above and below (Plate XVII). The face on the right is recognized as the rather idealized portrait of a deceased friend who, in earth life, had been a woman of very rigid habit and uncompromising manner, though of most kindly disposition at heart. The head on the left, which is much the larger of the two, was not recognized. It claims to be the portrait of one who died in infancy and who is now able to show herself in her fuller spirit stature. The contrast in the lighting of the two heads is remarkable. They are illuminated from different sides.

These last three amazingly successful results were obtained upon plates that were taken *direct* from a new packet, placed

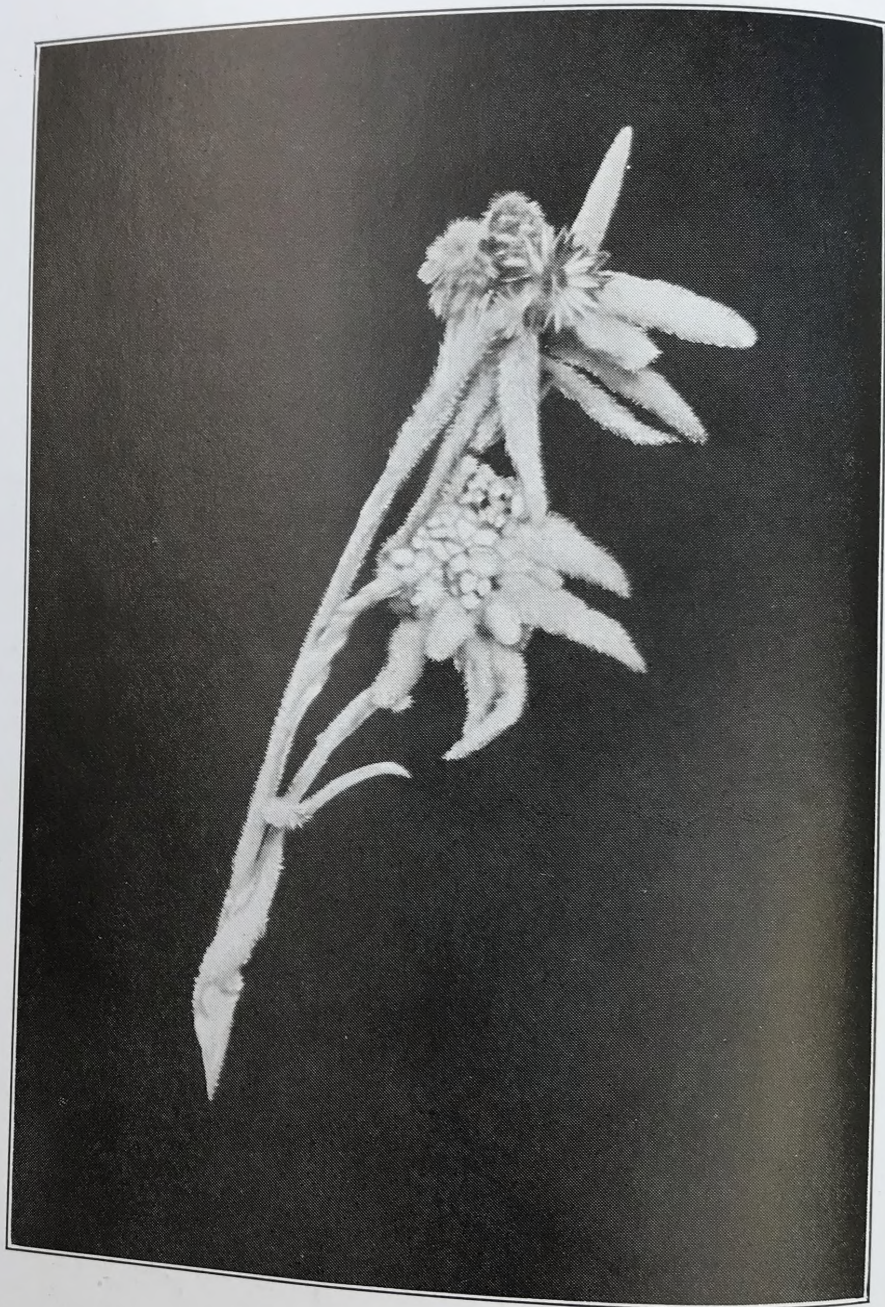


PLATE XVI.

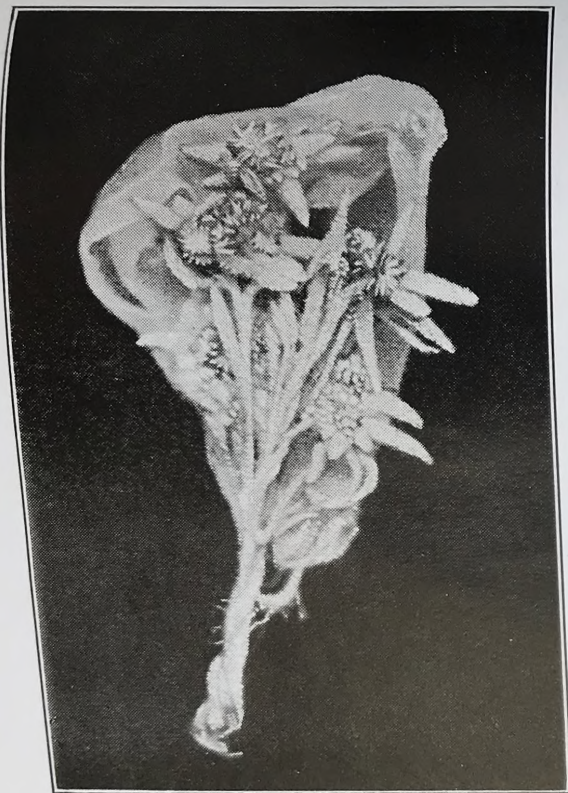


PLATE XV.



PLATE XVII.

straight away in the slides and without the usual 10 minutes' interval for "concentration" or magnetization, then placed forthwith in the camera, the exposures following each other at accurately timed intervals of two minutes.

The last two plates exposed gave no results, and perhaps it would have been too much to expect that they should, since at this last truly amazing fifteenth experiment we have to record no less than eight successes out of a total of fourteen plates exposed. In all, the series has yielded twenty-seven definite successes, which surely constitutes a record for the period of time covered by the experiments.

With this sitting the series terminate. The "Professor" intimates that nothing more will, or can, be done for some time to come, as the psychical conditions of London are such as to make it undesirable to attempt a continuation, and changes in the constitution of the circle will make for further difficulty.

Mr. Bulford must now patiently await the preparation of new conditions of work in quieter surroundings and the purer atmosphere of the country; and he is assured that when the time is ripe his friend the "Professor" will be ready for him and will give him the signal for the resumption of the work under more favourable auspices and will open the door to new discoveries for the advancement of science.

## THE FACE IN THE BUNDLE.

Communicated by H. E.

It is the year after the Indian Mutiny. The sailing ships were bringing back the troops, and the sea journey in those days was a long one. But little fresh water was to be had on board, for steam not being in use, evaporated sea water was an impossibility. Any clothes that were washed had to be treated with sea water, and linen suffered badly in the process. What the laundress calls "a good colour" was not to be obtained, and a linen shirt usually came back from the wash a dingy yellow.

A troopship returning from India stopped at Malta, and word had been passed round that a little laundry work would be done on shore, for any officer who wanted a white shirt and collar to wear when he landed in England. Three officers shared the same cabin—Captain T——, Lieutenant W—— and a third who does not count in the story. Early in the day in question the things that were to go ashore were tied up in bundles and put ready. Those belonging to the three officers had been thrown down on the floor outside their cabin awaiting the collector. Everyone was going ashore, and before starting the tenants of the cabin came down to get things that they would want while they were out. Spirits ran high, for they were nearing home, and besides, they had a few days' enjoyment before them ashore, after their long confinement to the ship. They whistled and sang and chaffed one another and were in anything but a serious mood, and when they had all got what they wanted in the cabin, they began to make their way again on deck. Suddenly Captain T—— stopped. "My God" he exclaimed, "isn't that awful?" pointing to Lieutenant W——'s bundle on the floor. A large handkerchief had been tied by the four corners in the usual way to make it into an outer wrapper, and this left four bulging openings. Through one of these the linen inside protruded, and the protruding stuff made an absolutely perfect face. It was

ghastly white, the eyes were closed, and the mouth twisted to one side, giving the dead face an expression of having suffered an agony of pain. What made it look doubly horrible was the corner of a red silk handkerchief that appeared by the side of the chin and seemed like a gaping wound.

Captain T——, who a minute before had been in the highest spirits, stood silent and pale looking at the death-mask. His companion was equally moved by the horrible thing. "I never saw anything so dreadful in my life, and I wish I had not seen it now" he said, and added quietly "You see who it is?" Two other men passing at the moment stopped. "By ——, what a fearful thing" one of them exclaimed, "I believe it moves; look!" he said, as the bundle settled down a little, "I'll swear it moves." It *did* move, but probably only because it was a hard ball, and the draught caused it to roll slightly on the floor.

Lieutenant W—— had preceded his friends on leaving the cabin, and thinking they were following, had gone up on deck. Not finding that they came after him, he went back to see what the delay was about. Seeing the four men standing in silence looking awe-struck at the bundles, he asked what it was all about. "Can't you see that?" said T——, pointing to the mask. "See what?" asked W——. "That face there—and a dead face too." "Are you fellows having me on about something?" he asked pettishly; "I don't see much joke in some dirty clothes going to the wash," and he walked up to the bundle and took it in his hands. When the two faces came close together, it was more than one of the onlookers could stand, and he exclaimed "Come, friend, I've had enough of this—it will spoil our day if we stay here looking at that beastly thing—come on," and they walked away.

"I don't understand what you're after; I wish you'd tell me and stop this fooling," said Lieutenant W——. "What is it T——?" he asked, appealing to his friend. "We can all see a horrible dead face in that bundle, and" but he had not the courage to add "and its *your* face too," so W—— asked "And what?" T—— made some rambling remarks, and W—— threw the bundle down violently on the ground, which destroyed the illusion and, pushing past his friends, made his way again on deck. He was angry, for he felt there was some joke at his expense which he did not understand.

Late in the afternoon Captain T—— returned to the ship. “Have you heard what’s happened?” someone said to him as soon as he was on deck. “Lieutenant W—— has been murdered, and they brought his body back about half an hour ago. He’s over there,” the speaker said, lowering his voice and pointing to an object lying on the deck covered over with a piece of sail-cloth. “The party that brought him in said he got into a row about something or other, and one of their people stabbed him in the neck. He was quite dead before they got him here.”

Captain T—— went over to the sail-cloth and turned it down. There lay his friend with a face as ashen white as if it were made of stone, and round it was a white handkerchief tied in a knot at the top. The eyes were closed, the mouth twisted on one side, and on the other, a scarlet gash in the neck close to the chin, which the blood-stained bandage did not conceal; and there too was that same look of terrible agony in the face, which he had seen, when the useless warning was given some six hours before!

#### NOTE.

H. E——, the narrator of this story, is a clergyman who has for some years taken a sympathetic interest in psychical research, and has experimented a good deal in private on scientific lines. He states that the facts of the story were amply corroborated at the time, though it has never, he thinks, appeared in print. Since the thing happened so long ago, in days when such matters were seldom formally recorded, no signed testimony is available. But all was well known to a small circle of witnesses, whose impressions were carefully noted at the time.

The vision of the linen face recalls the gruesome story by Dr. Montague James in his first collection of “Ghost Stories of an Antiquary,” but whether Dr. James was offering his readers a pure piece of imagination or whether some hint of the story now told by H. E—— had inspired him in the weaving of his remarkable tale, only he can say.—[ED.]

## THE OSCAR WILDE SCRIPT.

A CRITIQUE BY THE BROTHER OF MR. V——.

It would be comparatively easy to make out a fairly strong case for, survival from the Oscar Wilde communications. It would only be necessary to adopt the tactics of the defending barrister who influences jury in the desired direction, by emphasizing the facts which tell in favour of his client and suppressing or slurring over those which tell against him. In this article I shall take up a more scientific attitude and, suppressing as little as possible, endeavour to reveal the weakness as well as the strength of the case. My object is to give such an all-round discussion as will furnish the student with the information on which to build his own conclusions.

Section I of my paper is a short study of the hand writing of the scripts. In section II their literary style is discussed, while section III deals with the content of the scripts, considered in its relation to Mr. V——'s own mental acquirements and to the knowledge displayed by the living Wilde in his published works. For obvious reasons I shall make no reference to certain communications obtained through the ouija board by Mrs. Travers Smith, purporting to come from Oscar Wilde. Mrs. Smith will doubtless deal with these herself in her forthcoming book. Everything in this article relates to the scripts which were actually written by Mr. V——.

It will facilitate reference if I give, in chronological order a brief résumé of the Oscar Wilde scripts which have been produced up to the present time. The initials (T.S.), (L.) and (M.G.) prefixed to a script indicate that this particular script was written by Mr. V—— in co-operation with Mrs. Travers Smith, Mrs. "L——," or Miss Helen MacGregor, respectively.

T.S. 1. June 8, 1923. The first O.W. script. Published in the "Occult Review," August, 1923.

T.S. 2. June 18, 1923. A satire on the S.P.R., containing a reference to Mrs. Chan Toon. Mr. Dingwall, the Research Officer of the S.P.R., was present at this sitting. Published in the "Occult Review," August, 1923.

T.S. 3. July 2, 1923. (a) A little essay on Wilde's wanderings in search of sight through human eyes. Part of this was published in the "Sunday Express," August 5, 1923.

(b) A short essay on "Modern Novelists," in which the Communicator discusses H. G. Wells, Arnold Bennett and Eden Philpotts. Published in the "Daily News," Saturday, July 28, 1923.

T.S. 4. July 13, 1923. (a) A rather long characteristic essay, in which "Wilde" describes his life after leaving prison; and discusses Art and the Immortality of the artist. A good deal



say and I do it with  
 (1) (2) (10) (2) (23)

reviewing kind interest to me  
 (11) (13) (8) (11) (2) (16) (15) (12)

very soon, I it every  
 (4) (5) (17) (18)

to paramour. the  
 (19) (9) (7) (22)

been on  
 (14) (11) (14) (16)

PLATE V—Specimens of Wilde's Earlier Style of Writing,  
 before his Prison experiences.

at such day is like a sea,  
 (18) (2) (5) (1) (4)

these men have made for man  
 (21) (6) (1) (3) (14) (6)

and from hand used the well  
 (4) (11) (16) (5) (20)

PLATE VI—Specimens of Wilde's Later Style of Writing,  
 reduced in size.

NOTE:—In the case of each example reference should be made to the  
 corresponding numbers in the table at the beginning of Section I.

of astronomical knowledge is displayed in this script. The first part was published in the "Sunday Express," August 5, 1923, and the whole of the script appeared in the "Occult Review" for September.

(b) A little humorous badinage addressed to Mrs. Travers Smith on the subject of Work. (Unpublished.)

T.S. 5. July 20, 1923. (a) A descriptive essay in which Wilde tells what he saw through Mr. V——'s eyes during a walk in the country. (Unpublished.)

(b) Anecdotes of Whistler and Pater. Other incidents in the life of Wilde. Part of this was published in the "Sunday Express," August 5, 1923.

L. 1. July 27, 1923. This script contains an incident in the life of Wilde and a few epigrams, some of which appeared in the "Sunday Express," August 5, 1923.

L. 2. August 15, 1923. A few epigrams with a discussion of the modern cinema. (Unpublished.)

L. 3. August 18, 1923. A couple of epigrams only were produced at this sitting. (Unpublished.)

T.S. 6. September 25, 1923. A special sitting in which Wilde discusses Mr. Lawrence Housman's new book ("Echo de Paris"), and corrects Mr. Housman on a small point in his preface. At this sitting Mr. Bligh Bond and Mr. J. C. Squire were present.

M.G. 1. September 19, 1923. Wilde describes his unhappy state in the astral world and his rebirth into physical organisms. Published in the "Occult Review," November, 1923.

M.G. 2. October 8, 1923. A script in which Wilde answers questions on the subject of M.G. 1, and expresses further views on the state of the soul after death. Published in the "Occult Review," November, 1923.

#### SECTION I.—THE HANDWRITING.

I will begin by setting out in tabular form what seem to me to be the most striking characteristics of the living Wilde's calligraphy. By reference to the corresponding numbers in Plates V and VI, which contain specimens of Wilde's handwriting in both the pre-prison and after-prison periods, the reader can verify for himself the special points which I emphasize in the following table:

These are

- (1) The frequent separated Greek  $\alpha$  instead of the letter "a."
- (2) The Greek  $\delta$  for "d," occurring usually at the beginning or at the end of a word.
- (3) The ordinary looped "d" in words such as "made."
- (4) The characteristic "g" and "y."
- (5) The two different kinds of "s," the initial "s" as in "say," and the final "s" in "this."
- (6) The extremely short initial hook to the letter "m."

Oscar Wilde is not dead  
thought live on in the hearts of  
his  
all those who in a young age  
can hear the flute voice of beauty  
calling on the hills or in the mark

When I wrote those words they  
were perhaps no more to me than a  
phrase blung from the flippant  
lips of a cynic. I did not  
realise that they would have an  
tragic relation to my own life  
or to the lives of us all  
They were perhaps only half true.

PLATE II.—Specimen of fourth Travers Smith Oscar Wilde Script, July 13th, 1923.

- (7) The frequent separation of the letter "o" in the middle of a word.
- (8) The small straight stroke "i's" in words such as "reviewing."
- (9) The slightly curved down strokes of the "p's."
- (10) The capital "I's."
- (11) The characteristic "r's" and "k's."
- (12) The tendency to lower the loop of the final "e's" in words like "the" and "me."
- (13) The tendency to slur the final "ing" in words like "reviewing."
- (14) The "f" without an upper loop in the earlier specimens of Wilde's handwriting, and the "f" with a small upper loop in the handwriting of his later years.
- (15) The general tendency to break up the individual words.
- (16) The occasional abbreviation of the final "nd" in the word "and" into a mere upward curl. Note also the word "interested" (Plate V).
- (17) The characteristic writing of the word "of."
- (18) The occasional use of the Greek "ε" in place of "e."

To anyone who compares the pages of handwriting we have given from three different scripts (see Plates I, II and III) with the real Wilde's handwriting, it will be obvious that there has been a real improvement in the imitation as we pass from the earlier to the later scripts. As one who has known Mr. V——'s own handwriting for years (see Plate IV) I can say without hesitation that the first O.W. script (Plate I) is simply Mr. V——'s handwriting slightly disguised by the insertion of a few Greek α's and δ's, a few of Wilde's "r's," "k's" and "f's," and an imitation of his habit of breaking up words.

Plate II, which shows a page from (T.S. 4) is a somewhat better imitation. We note, for instance, the Wildean "t" in the word "to," the looped stroke of the "d" in "words," and the characteristic "p" in "lips." But the "r" in "perhaps" and in "wrote" is plainly Mr. V——'s, and the looped "h" in "half" is Mr. V——'s. This page seems a mixture of Mr. V——'s style and Wilde's.

The specimen page from the second MacGregor script (Plate III) is really a remarkable imitation. There are several other pages in this same script which are quite as good. Let me point out, for example, the looped "f's" in the word "for," and the entirely characteristic "of"—things which occur nowhere in any of the previous scripts.

Compare the word "night" with Wilde's own writing of the word "right" in Plate VI (No. 20). Observe the short initial hook of the "m" and the lowering of the final "e" in the word "me." Compare the word "say" with Wilde's own writing of it in Plate V. Notice the small straight "i's" in words like "gracious." Put the word "what" beside Wilde's own "that" (No. 21). Note the tendency

to convert the final "d" in the word "need" into a mere upward curve. Look at the final "ing" in the word "during." Or again note the characteristic "p's," "g's" and "y's," and compare the words "the" and "with" with Wilde's own writing of them (Nos. 22 and 23, Plate V).

I think there can be no doubt that in this last script (M.G. 2) Mr. V.— comes the nearest to a reproduction of the handwriting of the living Wilde. The question naturally arises "Since writing the first O.W. script has Mr. V.— had any opportunity of seeing specimens of Wilde's handwriting?" He authorizes me to say that, with the exception of a "Believe me, Your sincere Friend," which appeared in the "Occult Review," he has seen nothing. The further question arises as to whether Mr. V.— had seen any of Oscar Wilde's calligraphy before he wrote the first Wilde script. It would have been possible for him to have seen a facsimile of a Wilde letter contained in the Comtesse de Brémont's "Oscar Wilde"—a book which was prominently displayed on the bookstalls about the year 1915. There are certain characteristics, however, such as the looped "f" which do not appear in the specimen given in this book, but which occur in the latest automatic script. The mere fact that Mr. V.— might in some odd moment have had the briefest glance at the *facsimile* letter would be no argument against the possibility of his reproducing perfectly what he had seen after an interval of years. We are all familiar with the classic case of the servant girl who recalled during the delirium of fever, scraps of Hebrew and Greek that years previously she had heard her master recite while she was dusting his study. Mr. V.—, however, has no recollection of ever having seen the Comtesse de Brémont's book, and I do not know of any other easily accessible work which contains examples of Wilde's calligraphy. Mr. Stuart Mason's bibliography of Oscar Wilde contains many specimens, but it is not generally to be found in bookshops or in many libraries.

## SECTION II.—THE STYLE OF THE COMMUNICATIONS.

In the November issue of the "Occult Review" I pointed out the main qualities of Wilde's prose style. We have first and foremost an extraordinary passion for 'bizarre decoration.

There is a curious macabre quality about much of Wilde's finest work. Things of warm, breathing, palpitating life, his imagination petrified to wonderful friezes of stone, and things in themselves lifeless and artificial, it endowed with the semblance of an unnatural life. Seen through his strange eyes, human beings became delicate dolls, fashioned out of gilt and ivory and rose leaves, while monsters of metal and of marble became endowed with human passions and clockwork puppets had their lovers. This tendency, arising primarily from some strange sensuous streak in his nature, was, in the course of time, exaggerated into an æsthetic pose and suggested to him the most extraordinary similes. It made him

I need hardly say what a  
perpetual solace this has been to me during  
the long years. It has made my  
night day, people my darkness with  
gracious forms, lighted for me  
a path way through the dead  
centuries and opened for me the very  
gates of heaven.

Oscar Wilde is  
not dead. His thoughts live on in the hearts  
of all those who in a gross age can hear the  
flute voice of beauty calling on the hills or  
mark where her white feet brush the dew from  
the cowslips in the morning Now the mere

PLATE IV.—Specimen of Mr. V.'s own Handwriting.



think of daffodils as "things of cool ivory and amber," cypress trees as "burnt out torches," and the hands of a king as "withered leaves." Again and again Wilde compared beautiful natural objects to precious stones and metals. The metallic quality of much of Wilde's imagery will be apparent to anyone who cares to examine his not very voluminous works. We cite a few characteristic examples: In the "Critic as Artist," he wrote, "On the mouldering walls of Troy the lizard lies like a thing of green bronze."

And in describing a burnt up country, he says, "The people crawled like flies on a disc of polished copper" ("The Fisherman and his soul"); "The jays had *steely* feathers" ("The Infanta's Birthday,") and "The trees shook their black *iron* branches" ("Dorian Gray.")

He adds a new tag to Omar Kayyam's old-world image, describing a frosty sky as "an inverted cup of metal." On another occasion the sky is "a hard, hollow sapphire."

Shakespeare saw the sea change the eyes of a drowned sailor into pearls, but it was left for Wilde to create a living crocodile that had "green beryls for its eyes," and to invent "a bronze horse that neighed when the Bedouins came down from the mountains" ("The Fisherman and his Soul").

Oscar Wilde loved to weigh off gold against silver in complementary or contrasting phrases, often balancing them one against the other in the biblical manner by means of the word "and." Thus: "The earth seemed to them like a flower of silver and the moon like a flower of gold" ("The Star Child"). "I can turn the autumn leaves into gold and weave the pale moonbeams into silver" ("The Fisherman and his Soul"). "At sunrise he went forth from his palace in a robe of silver, and at sunset he returned to it in a robe of gold" ("The Fisherman and his Soul").

In the unpublished script (T.S. 5) there are several interesting examples of this kind of artificial decoration. In this script Wilde is supposed to be describing a walk in the country, seen through Mr. V——'s physical eyes. He writes: "The wind played with a faintly perceptible silken swish over a field of oats that seemed the work of fairy artificers who wrought in green glass. Of bottle green glass were their stems, and their plumes were feathers of glass." Of a field of ripe oats he says: "Their stems were of rosy amber and they bore plumes that were whiter than honey."

And this passage too is rather pretty in its way. It is from the same script. "Silently and with great strides the sunlight came leaping towards us. One by one he caught the ripe cornfields, and at his touch they became yellow topazes, and, at his magic touch a solitary field of oats shone out suddenly like an emerald—a lake of lavender in the heart of a green enchanted isle. . . . He kissed the dull waters of the creek and they became mirrors of polished silver; he struck the dim windows of the mill and they became plaques of burnished gold. With swift strides he came, and the long shadows fled before him, and when he had overtaken the little

church, its painted spire was as one white sail on the green shimmering seas of Summer, and the copper beeches he kindled to spreading cones of flame. . . ."

And this sentence from the same script is characteristic of his sensuous nature: "The little red star of the pimpernel glowed like a fiery spark on the moist, chocolate earth."

But it must be admitted that there are other passages in this script which remind me of Eden Philpotts more than of Wilde.

For example: "The high hedges on either side were choked with wild tangles of traveller's joy. Here the sickly white flowers of the dog wood bloomed, the convolvulus sprang bell-like from its bed of leaves, and the bryony clomb by many an overlapping tier of shields, hiding with its heart-leaves, its heart's wonder, maturing in darkness the crystal clusters that shall be scarleted by September light."

Curiously enough the script ends on a Wildean note: "The elm tops embowered the sunset as the green leaves hold some splendid rose."

That is characteristic of one who saw beauty always by bizarre analogies and in the distorting mirrors of a fantastic temperament.

The study of the scripts has led me to suspect that the "Wildean influence" is not altogether consistently maintained throughout. In some of the longer communications it sometimes happens that a few good Wilde sentences are followed by others that are not so unmistakably his. The mere fact that the handwriting (at least in the later scripts) is fairly well maintained does not, I think, count for very much. Wilde's calligraphy is the easiest in the world to imitate, and it may well be by this time that Mr. V——'s subconscious mind has mastered a tolerable imitation which it can reproduce without much effort. If this view be sound, what happens during the Wilde sittings fits in with what has been observed in the case of the Leonard sittings, in which "Feda" carries on the conversation with the sitter, even after the "real" communicator has withdrawn.

There has, I think, been a marked advance in the power of expression throughout the series of scripts. Most of the competent authorities to whom I have submitted the latest scripts (M.G. 1 and M.G. 2) agree that from the literary standpoint they are more considerable than many of the preceding scripts. They are Wildean without being weak imitations, as was the case with so much of the first O.W. script.\*

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\*The reader will, of course, always bear in mind that the power of "imitation" accredited to the sub-conscious mind of the medium is purely hypothetical, especially in regard to any directive intelligence it may be assumed to possess. We must balance with this view the alternative one that the imperfect representations of style may signify the limitation of the powers of a communicating Intelligence in the expression of ideas through a borrowed brain mechanism. (E.D.)

Quite apart from their very interesting subject matter these last two scripts have an energy and a flow which seems to be lacking in some of the earlier ones. Here Wilde is getting into his swing. When one comes to analyze it, the difference seems to amount to this: In the earlier scripts Wilde has made very few really characteristic attempts at paragraph construction, but in the two MacGregor scripts there are three or four rather notable efforts in this direction. He begins to take the paragraph as his unit instead of the individual sentence, and here we see him piling up sentences towards definite ends. Let the reader compare, for instance, the opening paragraph of M.G. 1 with the first paragraph of T.S. 4 (a) and he will notice a dramatic sense of climax in the first which is lacking in the earlier script.

Other interesting examples are the passage in M.G. 1, which begins "Suddenly like some mad thing stung out of sleep. . . ."; and the penultimate staccato passage in M.G. 2.

It is important to discuss the subject of plagiarism in some detail. Readers who are only imperfectly familiar with Wilde's published works, are perhaps not fully aware of the extent to which the same phrases occur again and again in quite distinct works. His was naturally an indolent temperament, and he often found that copying was easier than creating.

In the one novel which Wilde wrote, Lord Henry Wotton is made to say to Dorian Gray, "Look at that great honey-coloured moon hanging in the dusky air!"

In "The Young King," the hero, on waking from his first dream, looks out of the window and "sees the great honey-coloured moon hanging in the dusky air."

In "The Fairy Story" of "The Fisherman and his Soul," when the fisherman has come down from the mountain and is standing on the shore of the sea, we read that "Before him lay his shadow which was the body of his soul, and behind him hung the moon in the honey-coloured air."

We turn over a few pages of the same story and we come across "A fountain hanging in the dusky air."

The phrase "honey-coloured" seems to have given Wilde a special pleasure. He uses it in and out of season. The blossoms of the laburnum are "honey-coloured and honey-sweet" ("Dorian Gray"), and in one of the prose poems there is actually a man with "honey-coloured hair."

Had one of these phrases or a variation of them appeared in our script, it is almost certain that some critic would have cried "Plagiarism!" Whereas, in reality, we should simply have been reproducing something that is entirely characteristic of our author.

The example we have cited is only one of dozens of similar examples that are scattered throughout Wilde's works.

In "Dorian Gray," Sybil Vane's "body swayed as a plant sways in the water."

In "The Birthday of the Infanta": "Two green and gold snakes . . . rose slowly up, swaying to and fro, in the music as a plant sways in the water."

Or again, "The long white fingers of the dawn" in one of the earlier poems become "the long, grey fingers of the dawn" in the prose story of "The Young King."

Nor would it be true to say, as seems to have been suggested by a writer in the "Weekly Despatch," that this self-plagiarism is always an improvement on the original.

In the "Decay of Lying," an imaginary young exquisite, named Vivian, reads aloud to another imaginary young gentleman called Cyril, part of an article he has written, in which he says of Art: "She makes and unmakes many worlds, and can draw the moon from Heaven with a scarlet thread."

Two years after "The Decay of Lying" had appeared in the "Fortnightly Review," Wilde published the story of "The Fisherman and his Soul," and in this story the young witch says to the fisherman, "With a wheel I can draw the moon from Heaven, and in a crystal I can show thee death." But the earlier version is incomparably the finer invention.

There is one characteristic little phrase which comes in the first MacGregor script. It is the expression "hidden away," and it occurs in the sentence "like poor, blind unborn things we lie hidden away in the dark chambers of the brain."

Wilde seems to have been inordinately fond of this phrase during his lifetime. It is to be found twice in "De Profundis," alone first in the sentence ". . . hidden away in the note of doom . . ."; and then again in the sentence ". . . hidden away in the chalice of a flower. . . ."

He used it again in "Lord Arthur Saville's Crime," in the phrase ". . . such gold as is hidden away in strange amber . . ."; and in "Dorian Gray" it appears five times.

But not only did Wilde make his jewelled phrases serve him again and again, but he was constantly echoing his own cadences and sentence constructions. Here, for instance, is an effect which Wilde must have used hundreds of times. He borrowed it originally from the Bible.

"The dryads peer from the thicket as she passes by, and the brown fauns smile strangely at her when she comes near them. She has hawk-faced gods that worship her, and the centaurs gallop at her side" ("The Decay of Lying").

Now listen to this: "There is famine in the walled cities of India, and the cisterns of Samarcand have run dry. There is famine in the walled cities of Egypt, and the locusts have come up from the desert" ("The Young King").

Listen again: "There are grey catkins on the hazels, and the foxgloves drooped with the weight of their dappled bee-haunted cells" ("The Infanta's Birthday").

This is how the same effect appears in our script: "I journeyed with him in Life's caravan, and I parted from him at the door of the tomb" (M.G. 2).

Or again: "Fine gold may not buy them, and neither can they be had for the wishes of kings" (T.S. 3).

Or once more: "We are the ignoble dupes for whom Destiny herself has no doom, and the very Fates have forgotten us" (M.G. 1).

There is another curious construction which Wilde sometimes employed. In its essence it consists of a transposition of an adverbial phrase to the beginning of a sentence, and it gains its effect by means of trochaic, anapestic or amphibrachic movements. I will cite a few characteristic examples:

"Cloudless and pierced by one solitary star, a copper-green sky gleamed through the windows" ("Dorian Gray").

"Noiselessly and with silver feet the shadows crept in from the garden" ("Dorian Gray.")

"Vermilion | finned | with eyes | of bossy gold, | the tunnies | went by | in shoals" ("The Fisherman and his Soul").

"Far off | like a perfect | pearl | one can see | the City of | God" ("De Profundis").

I have scanned the last two examples into their prose feet after the manner of Professor Saintsbury.

Wilde learned this device probably from Pater, who used it in his essay on "Leonardo da Vinci."

Thus: "Nervous, | electric | faint | with some | inexplicable | faintness | . . ."

It is obviously not an effect to be used indiscriminately, and both Wilde and Pater employ it when they wish to startle the attention into a new channel or to emphasize some novel train of ideas.

In the concluding paragraphing of M.G. 1 it is used in just such a sense: "Slowly and as through a confusion of falling water the sounds of the world begin to break in upon us."

To sum up, a close comparison of the O.W. scripts with the works of Oscar Wilde brings me to the conclusion that—with the exception of the first script (T.S. 1)—the scripts contain very little direct plagiarism and what, at first sight, appears to be plagiarism often turns out, after careful examination, to be the mere reproduction of Wilde's own characteristic mannerisms and favourite phrases.

Since the above was written, the vexed question of the possibility or otherwise of imitating the style by normal means, has been reopened recently by Sir Arthur Conan Doyle and Mr. James Douglas in the "Sunday Express." Sir Arthur thinks "It could not be falsified"; Mr. Douglas is doubtful. Without going so far as Sir Arthur Conan Doyle, I will express the opinion that no one could have produced such an imitation who had not, besides a feeling for words and the sense of style pulsing within him, in addition a quite

extraordinary temperamental sympathy with Wilde himself. Not only would he have to be able to write Wilde's words, but he must also be able to think Wilde's thoughts and to have caught a breath of hot fire from his sensuous imagination. I am not sure that Sir Arthur Conan Doyle or Mr. James Douglas could have produced the scripts, and that simply because they have both cultivated such very characteristic styles of their own. Whatever masks they chose to wear, I think I should recognize in a flash that flamboyant optimism and graceful alliterative style of the free lance or that virile invention of the born story-teller. They have both written too much. But I, who have written nothing except a few essays in biology and sociology, might possibly be able to do it. I should compose the messages entirely in my head, for Wilde is not produced by the pen; it must be lisped on the lips.

The mere fact that Mr. V—— is a mathematician ought not to be allowed to weigh too heavily with those who would seek to prove that the scripts could not have been the result of his own subconscious activity. For the idea that mathematics and literature cannot walk hand in hand is a gross, popular illusion. Indeed the pure mathematician is often, in temperament, more akin to the poet than to the philosopher or the scientist. Lewis Carrol was a mathematical tutor at Oxford. G. B. Matthews possessed a graceful literary style. Einstein is a violinist, and Sylvester headed his most abstruse adventures in the theory of algebraic forms, with quotations from Comus.

It is only fair to state that Mr. V—— took every prize for literature at school, and on leaving school hesitated whether to read for honours in English or in mathematics. Eventually, he took a first class honours degree in mathematics, but there is little doubt that he would have been equally successful had he chosen English literature.

But while I think that Mr. V—— has undoubted literary talent I have never seen in him any signs of that peculiar cast of mind that would be so essential for the Wildean parodist. I sometimes wonder if something of my own enthusiasm for Wilde may not have infected my brother's unconscious mind.

And this question of temperamental affinity leads me to observe that the most favourable criticisms of our scripts have come from writers like Mr. Robert Lynd, Mr. James Douglas and Mr. Ralph Shirley, who obviously feel a certain admiration for the works of the real Wilde. Several of the adverse critics on the other hand, display in their articles only a very qualified appreciation of the living author. For example, the writer who reviewed our scripts in "Cassell's Weekly," tells us that "Wilde was romantic about everything except what was really romantic—that he admired orchids and despised daisies; yearned for sphinxes and missed the grace of cats." And this same writer concludes his article by extolling Robert Hichens and "The Green Carnation," a book of which Mr. Arthur Ransom—one of our foremost exponents of

Wilde—wrote: “. . . . A book that was written by a small prehensile mind, gifted with a limber cleverness . . . .” Wilde’s own opinion of this work is too well known to bear further quotation.

In fact, the author of “The Ghost of Oscar Wilde” leaves his readers under an impression that they ought to be very grateful to Wilde for having lived, because otherwise Robert Hichens would never have written “The Green Carnation”!

I doubt if even Mr. John Drinkwater really likes Wilde, for he writes in the “Weekly Despatch”: “His style . . . is not in the truest sense great . . . . It is probable that many competent living writers could produce a very creditable page of Wilde.” An opinion with which Mr. Edmund Gosse would scarcely seem to agree, judging from his recent essay “A Vision of Burmah,” in which, speaking of the recently published play of Wilde, he says in effect: “Few living writers could nowadays produce this particular kind of magnificence.”

The moral of all this is: That just as it is impossible for a man to truly understand a thing unless he likes it, so the only excuse for criticizing a thing is that one admires it. If a piece of work which has impressed other writers of note fails to impress a certain critic, he would be wiser to keep silent about it, since it may be that the fault is not in the work itself but lies rather in some failure of the individual critic’s own power of appreciation of this special kind of work.

(Note added December 14th.)

During the past few days we have received from Miss C—, an old friend of Mr. V—, a letter which throws a new ray of light on the possible origin of some of the O.W. script. On reading the first O.W. script in the “Occult Review,” Miss C— had been struck by the close resemblance between a passage in the script and a sentence in a letter which Mr. V— had written to her some years previously. This letter, which Miss C— had fortunately preserved, is now in my possession. It is written in pencil, probably not under ideal conditions, is addressed from 23rd Reserve Battery, R.F.A., D Camp, near Swanage, Dorset; and is dated October 25, 1915. It will be remembered that in the first O.W. script there occurs the sentence: “Every year Spring throws her green veil over the world and anon *the red autumn glory comes to mock the yellow moon.*”

It is the second half of this sentence which seems to have been copied word for word from Mr. V—’s letter. I shall quote the context of the passage in the letter, since it will serve to give the reader a slight idea of Mr. V—’s own descriptive style—always an important factor in deciding the authenticity of the communications.

Mr. V—, in describing the unaccustomed scenery among which he finds himself, writes:

“The parades are finished for the day, and in the creeping chill of the late afternoon I stand in the doorway of the hut and see the

high, dark skyline of great downs rolling away to the West for mile after mile. White chalk pits like old cancers scar at intervals their grey-green flanks. This is a bleak spot. I think that until now I never realized how the trees contribute charm and character to our Essex landscapes. They are the green guardian genii of our gentle Essex lands. But among these wild hills the trees seem dwarfed into insignificance, overshadowed by contrast with the immense contours of the everlasting hills. *Here is no ruddy autumn glory to mock the yellow moon*, but great empty spaces and windy skies filled at sunset with slate and smouldering crimson. And all around the empty, desolate, blue-tinted sea is perpetually laving. The sea is never far from our thoughts. Hidden from sight when one is in the hollows it comes unexpectedly into view as one ascends the least eminence. Generally grey in tone it undergoes sudden and surprising transformations. Yesterday morning, as we marched to church, along the interminable lane that rolls upward to Swanage, the sea had the appearance of a deep vivid indigo against which distant, red-roofed Swanage stood out in startling relief like a terracotta toy town against a background of Reckitt's blue.

"This morning was a perfectly lovely morning, calm and fine as a day in May. A wonderful peace seemed to rest upon everything. The white summer sea still and clear as glass in the serene loveliness of its repose, the little town bathed in silent sunshine, its church tower half in shadow, the white sheep browsing on the green shoulder of the down all made a picture that seemed to dissolve into music and reminded me of one of those divinely calm movements in some sonata of Beethoven that follow after the impassioned opening, both seeming to tell of an eternal beauty that will live on long after all our hopes and fears, our poor human strivings are forgotten."

Mr. V—— now recalls that during one of his lonely walks to R—d Station in the semi-darkness of the early morning some time in the autumn of 1914, he was vividly impressed by the contrast made by the pale moon against the glowing orange masses of foliage, and it was then that the phrase came into his mind.

Miss C—— has shown me several other letters which my brother wrote to her while he was in the army. They are all instinct with the sense of style and a strong feeling for local colour. For example, after his return from France, he writes from near Gosport, Hampshire: "A still sky brushed all over with rare pale gold, showing rifts of livid antimony-flame blue."

I should add that Mr. V—— never wrote to myself or to anyone at home in this descriptive vein, but that is probably because he is naturally reserved with relations.

### SECTION III.—THE SUBJECT MATTER OF THE SCRIPTS.

Leaving aside now the question of style which could possibly be imitated, the reader will naturally like to know how far the facts and the views expressed are the result of Mr. V——'s own reading and study. Let us take, for instance, the criticism of Mr. Arnold



Bennett by the supposed Wilde. Is this view of Arnold Bennett Mr. V——'s own view of this writer? In the first place there can be no mystery about the mention of "The Tellwrights," "The Lessways" and "The Clayhangers," since these names all occur in two books of Arnold Bennett which Mr. V—— had read, viz.: "Anna of the Five Towns" and "Clayhanger."

Nevertheless I do not think my brother would have written that criticism. I distinctly remember some time before the war a conversation which took place shortly after my brother had finished reading "Clayhanger," in which he expressed his appreciation of Arnold Bennett as a novelist. I have forgotten much of what was said, but I can recall how he emphasized Arnold Bennett's power of re-creating life as it is lived from moment to moment, and Arnold Bennett's genius for seeing life through the very eyes of the people who live it. I am certain that Mr. V—— could never have said a thing like the following: "His characters never say a cultured thing and never do an extraordinary one. They are perfectly common-place"; because such a judgment would have struck my brother as being superficial in the sense that it betrays an entire lack of understanding of Arnold Bennett's aims and methods of work. Had anyone expressed such a view, my brother would have replied "But Arnold Bennett does not set out to describe types who are cultured in the sense in which Wilde was cultured. The whole secret of his power lies in the fact that he has harnessed his imagination to prosaic things. He has no poetic flights." Wilde, however, might well have given such a judgment since he detested the realism of Zola and admired Flaubert only as a stylist.

If we turn to T.S. 4 on the other hand, there is, with the possible exception of a sentence relating to a lost manuscript, very little that seems to go beyond Mr. V——'s own normal knowledge. For example, some years ago my brother had read Butcher and Lang's translation of "The Iliad" and "The Odyssey," and we find that this script contains a remarkably accurate reproduction of a passage from "The Iliad," XVIII, 481—511.

I will compare the script with the actual passage. The script reads: "On that wondrous shield forged by Hephæstus for Achilles, on which was depicted the whole of the life of man in its joy and sorrow, we are told was wrought 'the earth and the sea and the unwearying sun, the Pleiads and the Hyads and (her?) that men call the Bear who watches Orion, and alone hath no part in the baths of ocean.'"

And the actual passage: "Then wrought he the earth and the heavens and the sea and the unwearying sun and the moon waxing to the full and the Signs every one wherewith the heavens are crowned, pleiads and hyads and Orion's might, and the Bear that men call the Wain her that turneth in her place and watcheth Orion and alone hath no part in the baths of Ocean."

The same script displays a considerable knowledge of the history of astronomy, couched in Wilde's characteristic vein. In this one

script there are references to Copernicus, Ptolemy, Tycho Brahe, Galileo, Kepler, Newton, Poincaré and Einstein.

Now I am fully convinced that all this knowledge comes from Mr. V——'s own reading and study. As a mathematician who lectures to University students on mathematical astronomy Mr. V—— is naturally familiar with Ptolemy, Kepler, Tycho Brahe and the rest. Like Sir Thomas Browne, he "knows the names and something more of all the constellations in the Northern hemisphere."

It is true that at the time of the sitting he was not able to recall the anecdotes of "Galileo and his Vacuum," "Newton and his Horse," but we soon unearthed them in "Ball's History of Mathematics," which Mr. V—— had read at least twice in his life. The story of Poincaré walking about Paris with the bird cage appeared in one of the appreciations published in a mathematical journal shortly after the great analyst's death. Mr. V—— must certainly have read it.

Wilde's own astronomical knowledge seems to have been limited to an acquaintance with the greater and the lesser luminaries. He certainly loved the moon—often making her the subject of strange similes, but I cannot recall that he ever mentioned Sirius, Arcturus, or any of the fixed stars by name. It may, of course, be argued that Wilde has come by this new knowledge since his death, but the explanation does not appeal to me. I cannot imagine the romantic Wilde taking any interest in the doings of that plodding Danish observer, Tycho Brahe, even though—in "De Profundis"—there is a reference to "mapping out the seven heavens star by star." Still less can I think of him as concerned with Henri Poincaré—that great but prosaic figure in modern mathematics. That Mr. V——'s mind is the source of the information seems both the simplest and the most probable explanation. In this same script (T.S. 4) Charlotte Brontë's teapot is mentioned; but here again Mr. V—— had seen that identical teapot during a visit to the Haworth Museum in the previous summer.

Again, everyone knows the stories of Keats and Fanny Brawn, or of George Sand and Chopin, but not everyone knows that the scene of Keats' famous "Ode to the Nightingale" was a Hampstead garden. I find, however, that the fact is mentioned in Alec Waugh's "Loom of Youth," and that Mr. V—— had read this book. That Wilde should have mentioned Keats is quite to be expected, for he once boasted that Keats, Flaubert and Pater were the only writers who had ever influenced him; and the numerous direct references to Keats in his poems are witness of the strong appeal which this poet made to Wilde's sensuous intellect.

Indeed, one of the great difficulties in the way of any attempts to ascribe the facts contained in the scripts to the memory of Wilde becomes apparent when we remember that they were written by persons whose knowledge, in certain directions, is greater than that of the living Wilde. For example, Mr. V——'s intimate knowledge

of wild flowers seems to have been made use of in T.S. 5. Judging from his poems, I should say that Wilde was familiar with certain of the more common flowers of the English countryside. He mentions bluebells and anemones; "The white foam of the meadow-sweet"; the speedwell and the traveller's joy; and the "Snake head fritillary," which last he probably saw growing in the meadows round Oxford. But it is just a little doubtful if he could have written of "a lane where the lemon-scented agrimony had her yellow stars," or of "evil smelling woundworts that thrust out their dingy purple flower heads" (T.S. 5 *a*). I do not think he would have recognized the agrimony, which is a common flower with a peculiar aromatic scent, but hardly a poet's flower. The phrase "lemon-scented," however, is reminiscent of one who, regardless of the truth, described the blossoms of the laburnum as being "honey-coloured" as well as "honey-sweet," and who once spoke of "a copper green sky."

Here again it would seem as though the facts are the facts of Mr. V—, but the words are the words of Wilde.

On the other hand in spheres of knowledge in which the mediums are less equipped than was the living Wilde, the scripts are silent. For example: Wilde was a very competent Greek scholar—winning the gold medal for Greek at Trinity College, Dublin. But none of the mediums concerned in producing the script knows any Greek worth mentioning, and accordingly no original Greek quotations appear in the script. Yet the living Wilde often adorned his prose with quotations from the Classics. The classical allusions in scripts M.G. 1 and M.G. 2 are thoroughly characteristic of Wilde, but are all contained in "The Iliad" and "The Odyssey," translations of which Mr. V— had read.

The curious descriptions contained in these last two scripts—M.G. 1 and M.G. 2—of Wilde's state in the other world, have excited so much interest that it may be worth while to explain Mr. V—'s own position with regard to this question of the After Life. So far as I can gather, Mr. V— has always viewed with distrust the type of communication which purports to furnish an accurate description of the Life after Death. From the peculiar cast of his mind, perhaps, he cannot conceive a spiritual world which is a sort of replica of the present material world expressed in terms of a finer matter. He cannot imagine that evolution can have proceeded along parallel lines in the two worlds. He is familiar with the late Prof. Hyslop's speculation that the next life may be, for a time at least, a purely mental life of images reconstructed by the mind out of its own earth memories. According to this theory of Prof. Hyslop's, a person, after "passing over," will continue to see people, houses, trees, etc., but these will have no reality outside his own vivid imagination. But Mr. V— fails to comprehend how a life of mental images, such as Prof. Hyslop describes, could ever become rationalized or remain anything more than a mere figment of the individual imagination. Such a life would appear to my brother as no more than the disordered

dream of a lunatic, lacking in any sort of rational purpose. Social intercourse among the inhabitants of such a world would be as impossible as it is among the inmates of a lunatic asylum. Each would have his own dream, which would be different from the dreams of all the rest. Mr. V——'s position, therefore, is this: While fully realizing that the next world will have to be an "objective" world of some kind, he is unable to accept the quasi-material world of the orthodox spiritualist any more than he can accept the purely "subjective" world of Prof. Hyslop. Mr. V—— gathers from a conversation that he had with Miss Macgregor that her beliefs lean towards those of the orthodox spiritualist, for she described to Mr. V—— how she visited the next world in trance and saw "roads, cultivated fields and houses." Mr. V—— tells me that he has no developed views on the nature of Life after Death, and that he confines himself to the task of collecting and sifting the evidence for human survival.

I should be safe in saying that the sort of nightmare existence described by Wilde in these last two scripts appeals to Mr. V—— as little as it must do to Miss Macgregor. To Mr. V—— this "Life below stairs," carried on in the back chambers of living human brains, seems to spell futility. He would agree with the words of a friend of mine, a cultured lady, who, after reading the script, remarked "It is pitiful. It robs death of its dignity."

And yet it might be suggested that such tragedies as that which has overtaken Wilde might occasionally occur, being as it were of the nature of exceptions. It is, perhaps, after all unreasonable to suppose that the present world has a monopoly of tragedy, and it would be a shallow optimism which assumes that everything in the garden of the next world is lovely. Many quite inexplicable tragedies happen here on earth. To the denizens of a happier world than this, it would perhaps seem incomprehensible that a fine genius like W. N. P. Barbellion should be stricken, in the very flush of his powers, by a horrible disease, linger painfully for a couple of years and die with his hopes unfulfilled. To me it is inexplicable that tragedy in the shape of cancer should have overtaken so fine a mathematician as G. B. Matthews. Useless to tell me that these men were moved on to higher work in another world. They were admirably fitted for the work they had to do in this world.

In justice to the purporting communicator, it must be admitted that he prepared us, in the earlier scripts, for these harrowing revelations. The note of tragedy was sounded at the very outset. On his first appearance "Wilde" told us that "he moves in eternal twilight," and that "the mere memory of the beauty of the world was to him an exquisite pain"; and he went on (in T.S. 3) to describe his blind gropings in search of sight and "those precious moments" in which he saw, for instance, "the lights of Paris and the green waters of the Seine through the eyes of a little girl on a steamboat on its way to St. Cloud." Everything,

in fact, seems to indicate his utter dependence on living human brains. Nowhere in any of the scripts are there any descriptions of a world other than this world, or of a life apart from this life of the physical senses and the imagination. If, during his intervals of freedom, "Wilde" does lead any other sort of life, he seems totally unable to tell us anything about it.

On the other hand, it is possible to deny that these scripts record the sufferings of any real being whatsoever, and to simply regard them as literary productions. If, as the Editor of the "Occult Review" thinks, "There is something about them that rings very true," that may be simply because they have that high quality which we call literature, and literature is more convincing than life.

For in order to produce good work the artist need not be sincere in his relations to the larger issues of life, or in his allegiance to the moral verities or to the Ninth Commandment, but only needs to be supremely faithful to the mood that he is seeking to interpret. No true artist ever really means what he says; he is too entirely occupied in trying to say adequately what he means. The literary artist is sincere when he has achieved a perfect correspondence between the form and the feeling, the mood and the means of expression. He is insincere in so far as he has failed in this. Nothing more and nothing less is required of him.

I will close this section with a few unpublished epigrams from the scripts:

(1) "If Mr. Shaw represents the triumph of mind over manners, then the modern cinema is the victory of motion over mind. There are times indeed when I think that the whole of the Twentieth Century is the victory of motion over mind." L. 2.

(2) "It may be true that Satan sometimes finds mischief for idle hands, but even God does not know what to do with the industrious." T.S. 4b.

(3) "You may hide your sins, but be sure your virtues will find you out." L. 1.

(4) "The eternal comedy of the schoolmaster is that he starts life with a measureless but mistaken ambition to mould the young, and, fortunately for the young, he fails; his tragedy is that he succeeds in moulding himself." L. 2.

#### INCIDENTS RELATING TO THE LIFE OF WILDE.

One of the most important problems of psychical research centres about the question "What is the most probable source of the supposed supernormal information?" Do the facts which appear in the script of the automatist tally so remarkably in their substance and manner of presentation with certain other facts contained, say, in a book or a newspaper, as to leave no doubt in the mind of the investigator that he has discovered the fountain head from which the psychic consciously or unconsciously, obtained his information? Or is the most probable source the mind of a living person, or the memory of the dead man? The question of how the mind of the

medium had access to the "source" is quite a separate problem. In the case of the Oscar Wilde script I hope to be able to throw some light on the first of these problems.

I shall take my first incident from the script T.S. 4*b*, which contains the following passage: (Note the characteristic Wildean inversion.)

Speaking of work, Wilde says: "Never having done any in my life, I am naturally an authority on it. Ah! I forget! I once trundled the barrow for poor old John Ruskin, and in a moment of weakness I almost renounced the great cardinal doctrine of the indignity of labour. But, during those few days, I learned so much about the *body* of man under Socialism that afterwards I only cared to write about the soul."\*

In Arthur Ransome's "Oscar Wilde," on page 62, in the chapter on "Æstheticism," the following sentence occurs: "He did not go on the river, and only once showed much physical activity when he wheeled Ruskin's barrow during the famous expedition of undergraduate navvies to make a road on Hinksey Marsh."

The question immediately arises: "Could Mr. V—— have ever seen this passage in Mr. Ransome's book?" He has certainly never read the book, but is it not just possible that before the war, about the year 1914, at a time when the book was prominently displayed in the windows of the leading booksellers Mr. V—— may have dipped into it, perhaps opening it at this very page?

Again, in the script T.S. 5*b*, the communicator tells us: "That one of the few happy moments of his life, after leaving prison, was when he entertained the school children at Berneval"; and he adds, "that in those days he was known as Sebastian Melmoth.

Sebastian in memory of those dreadful arrows, and Melmoth from a family connection of mine."

But on page 198 of Ransome's book we read: "And on the day of the Queen's Diamond Jubilee, he entertained forty children from the school so successfully that for days after they cheered when he passed—'Vive Monsieur Melmoth et la Reine d'Angleterre.'"

In this case it is not easy to suppose that Ransome's book was the original source of all the information, for while Ransome mentions Melmoth, he does not tell us why Oscar Wilde chose this title. That Wilde's explanation of this point is the correct one may be seen by reference to "The Dictionary of National Biography."

The next two incidents from the script T.S. 5*b* are still more interesting. At this sitting Wilde was asked to try to recall episodes in his life, and he gave the following:

"Other memories—: dining with Arnold and Pater near Hyde Park—Lunching with Margot Tennant, Mrs. Fox, Blunt and others in London—poor Asquith was like a fish out of water. I did most of the talking—and afterwards I told Margot stories—stayed behind."

I have not yet been able to trace the reference to dining with Arnold and Pater, but after wading through dozens of memoirs and

\* An allusion to Wilde's book, "The Soul of Man under Socialism."

autobiographies of the nineties, I ran the rest of my quarry to earth in a book called, "My Diaries, by Wilfrid Scawen Blunt." On pages 178/9 the following entry occurs :

"17th July. A brilliant luncheon with Margot and her husband at 30, Upper Grosvenor Street, and I took her 'Wedding Ode,' which I had written for her amusement.

"The other guests were Mrs. Grenfell, Mrs. Daisy White, Ribblesdale, his brother Reggie Lister and Oscar Wilde. All immensely talkative, so that it was almost like a breakfast in France. Asquith alone rather out of it. I sat next him and was rather sorry for him, though he was probably happy enough. After the rest had gone away Oscar remained telling stories to me and Margot."

The close correspondence between these two accounts leaves little doubt in my own mind that the second is the "source" of the first. It will be noticed that there are two errors in Wilde's version of this affair. No Mrs. Fox was present at the luncheon, and at that time Margot Tennant was Margot Asquith. Now Mr. V—— assures me that he had never even heard of Wilfrid Scawen Blunt, and the best guarantee I can give the public of my brother's conscious honesty is the fact that he has insisted on my publishing these results of my investigations. The book first appeared in 1919, and is now out of print, and for the past year or so it has not been easily accessible to the ordinary reader.

The next case which I shall lay before the student is even more remarkable. In this same script (T.S. 5b) the following reference occurs: "McCree, Cree, no that's not the name; Glencree, where we stayed with Willie and Iso, and there was a good old man who used to look after our lessons, a priest Father — Prid, Prideau."

The communicator mentioned also that there was "beautiful water" near Glencree.

Now, quite recently I have found what may possibly be the source of this piece of information. At the end of R. Thurston Hopkins' "Oscar Wilde" is reproduced part of an article which originally appeared in "Donahoe's Magazine," for May, 1905. The article is from the pen of the late Father L. C. Prideaux Fox, C.M.I., and I shall quote the portions which bear on the subject of the above script.

Father Fox writes: "While staying at the Reformatory of St. Kevins, Glencree, Ireland, I sometimes called on Sir Wm. Wilde, who was reported to be one of the cleverest oculists of the time. . . . Lady Wilde, who was better known by her *nom de plume* of Speranza. . . . She used to take lodgings every Summer for herself and her children at a farmhouse at the foot of the Vale of Glencree, belonging to a worthy family of the name of Evans, intimate friends of mine. On my calling there one day, she asked my permission to bring her children to our Chapel to assist at Mass on Sunday. As we had a tribune in the Chapel from which the boys and the altar could be seen without actual communication, I readily acceded to her request, and after the Mass was over I enjoyed

many a pleasant hour with this excellent lady. . . . But it was not long before she asked me to instruct one of her children, one of these being that future erratic genius, Oscar Wilde. After a few weeks I baptized these children."

It will be seen that, excepting "Iso" and the mention of "beautiful water," all the facts are contained in Father Fox's account. The surname "Fox" is omitted in Wilde's version, but curiously at this same sitting and within a few minutes after his recital of the Glencree incident, Wilde stated wrongly that a "Mrs. Fox" had been present at the luncheon with Mrs. Asquith. It is just possible, therefore, that the communicator, having failed in his first attempt to give Father Fox's name correctly, afterwards confused the real Father Fox with an imaginary Mrs. Fox.

Had the matter ended here, there would have been strong reasons for concluding that Father Fox's article was the source of the facts given in the script, but more is to follow. At another sitting with Mrs. L— (L. 1), on July 27, just a week later (at this date we had not yet discovered Father Fox's article), we asked "Wilde" to try to recall other incidents connected with his stay at Glencree. He wrote: "I remember we fished near there, in a lake where there were lordly, pensive-looking salmon."

Mrs. L— asked: "Did you have any luck?"

Wilde answered: "Alas, no! Such apathy as theirs could never have known the excitement of sin. They kept themselves always just below temptation."

I have not yet been able to trace this incident, but possibly it is to be found in yet another book. If so, I shall be grateful to any reader who is able to refer me to the source of this little story.

Most of the "Lives of Wilde" mention the fact that he had a little sister named "Isola," of whom he was very fond, and in whose memory he wrote a youthful poem that was a pretty imitation of Hood's "Bridge of Sighs."

One thing becomes increasingly clear after a study of facts like the ones we have just given. It becomes less and less possible to explain the case by supposing that Mr. V— has, at some time or other, casually dipped into some life of Oscar Wilde, garnered a few facts into the storehouse of his subconscious mind and then, after an interval of years reproduced them by automatism. The thing is too systematic for such an explanation; its ramifications run too deep and are spread over too wide an area. To make such a theory tenable we should have to assume that Mr. V— had, "by accident," opened all sorts of out-of-the-way memoirs and reminiscences at just those pages where Oscar Wilde is mentioned.

The reader has, it seems to me, just four alternative explanations. He may postulate:

(1) That Mr. V— has fraudulently faked the Wilde script. In this case it would be necessary to suppose that he has consciously hunted up facts about Wilde in various memoirs and books of reference, steeped himself in Wilde's writings, and then used his



own literary talent in order to imitate the style. He has, in addition, composed and memorized, with absolute accuracy, about two thousand words for reproduction at a single sitting. He has also practiced Wilde's handwriting; or

(2) The script is genuine automatic script, and the unconscious imitation of style is to be traced to the three books of Oscar Wilde which Mr. V—— read before the war. The obscure incidents in Wilde's life that are mentioned in the script have been obtained by Mr. V—— from different books, while he is in some abnormal state of consciousness. That is, unconscious fraud is postulated instead of conscious fraud; or

(3) The scripts are produced by some supernormal cryptesthetic faculty which, besides being able to imitate both the style and handwriting, possesses the mysterious power of drawing into its net all sorts of information from printed books, or it may be from the "group-subconscious" of the living minds who have read these books; or

(4) The scripts emanate from the surviving memory and personality of Oscar Wilde. In this case we must suppose that the correspondence between the printed versions and the communicator's accounts of certain incidents is purely accidental or imaginary. The reader who favours the view that the communications come from the spirit of Oscar Wilde, may also think fit to advance the theory that through some peculiar quality of mental resonance or sympathetic vibration, those memories are most easily revived which are common to the communicator and to the "subconscious" of a great multitude of living minds. According to this theory it would be easier for Wilde to recall those facts which have become the property of hundreds through the medium of the printed page than it would be for him to remember little incidents in his life that were known only to himself or a few intimate friends.

In answer to the first theory (1) that the script has been fraudulently faked, I would suggest that if such were the case, as Mr. V——'s brother, I should leave to other people the task of exposing his fraud, instead of going to all the trouble of pointing out resemblances between my brother's script and scraps of information contained in books that are in some cases out of print.

Again, in reply to (2), I do not think the hypothesis of unconscious fraud is tenable in Mr. V——'s case. In ordinary life he does not show any of the idiosyncrasies of the mediumistic temperament. Apart from his production of the O.W. script, he has never had a psychic experience in his life. He has never had a premonitory vision. He has never received a telepathic impression. He has no fits of abstraction. He has no periods of nervous instability. He could not afford to have them. His profession is too exacting. He is far too busy. That he could have prowled about libraries and bookshops in a state of semi-trance is inconceivable to me.

Again, I would deny that any person could produce such imitations of Oscar Wilde's literary style merely as a result of

reading the two prose works "De Profundis" and "Dorian Gray." No one could have written the second half of T.S. 4 who had not steeped himself in "Intentions," for some passages of this script breathe the atmosphere of the "Critic as an Artist." They are redolent of its languid moods. Or once more we are reminded of the "House of Pomegranates" by a sentence like the following (from T.S. 3a):

"Through the eyes out of the dusky face of a Tamil girl I have seen the teafields of Ceylon, and through the eyes of a wandering Kurd I have looked upon Mount Ararat and the Yezedes who worship both God and Satan, and who love only snakes and peacocks."

In the very first O.W. script I pointed out plagiarism of a line from "Intentions," a book which Mr. V—— has never read. Again, in T.S. 6 the supposed Wilde points out to Mr. Lawrence Housman that a certain descriptive phrase which Mr. Housman had thought occurred in "Dorian Gray" is really to be found in the opening sentences of "The Decay of Lying," and does not appear in "Dorian Gray" at all. It seems quite clear, therefore, that the scripts could not have been written by a person who had read only "De Profundis," "Dorian Gray," and "Selected Poems."

But if the reader rejects the two hypotheses of fraud, conscious and unconscious, he is driven back upon the super-normal "explanations" (3) and (4). He must believe in spirit-return or repose his faith in that wonderful new word "cryptesthesia."

For my own part, without attempting to draw any final conclusions, or to express any ultimate opinion, I shall rest content if I have been able in the limited space at my disposal to direct the student's attention to some interesting aspects of what is in many ways one of the most remarkable cases in the history of modern automatism.

[Following the alleged communications from Oscar Wilde, received through the co-operation of Mrs. Hester Travers-Smith, a College worker, and Mr. V——, a member of the College (see PSYCHIC SCIENCE—October), a further series was received by the latter, through co-operation with Miss Helen MacGregor, a resident psychic at the College. Out of nearly twenty psychics with whom Mr. V—— made the attempt, with only three was he successful. The "Occult Review" (November) published portions of this script, which came in the same remarkably fluent way as the first scripts, Miss MacGregor's hand or finger being placed in contact with Mr. V——'s hand. If this contact was removed, the pencil made meaningless dots, showing the need of some complementary force before the characteristic writing and ideas could be produced by Mr. V——.

In the present able article by Mr. V——'s brother, a Cambridge graduate, the whole question of the origin of the writing is examined in a manner for which students will be grateful, and his comparison

of original letters of Wildes with the script, and the illustrations of the T.S. and the M.G. scripts are particularly valuable, as is also his review of Mr. V——'s literary abilities.

Mrs. Travers-Smith continues to receive ouija board messages apparently with the Wilde characteristics, which have included the criticism of a Wilde play now showing, and has the promise of a new play from Wilde by the same means.

Mr. V—— has had to relinquish his psychic activities for the moment, but when the pressure of ordinary work is relaxed will make further experiments in automatism.—ED.]

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## GHOSTLY STRENGTH.

*"The Lord is my Strength and Song, and is become my Salvation."  
Psalm cxviii. 14.*

Great God of the Illimitable Spheres,  
Whose WORD hath spoken all that Man can be,  
Whose Spirit ruleth in Immensity,  
And shall rule through the Everlasting Years.  
Great Source of Being! All the Worlds are Thine,  
Sustained and nourished by perpetual Love,  
Charged with a vital Import from Above,  
Stayed by Thy Will in equipoise Divine.

Oh may the Great Ones of the long, long Past  
Approach, and turn our darkness into Light!  
May souls—awakened in Immortal Might  
Find Thee—the Father-Mother God—at last.  
May Ghostly Strength from Thee the One in All  
In measured fulness on Thy people fall.

L. F. WYNNE FFOULKES.

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## MRS. BLANCHE COOPER'S MEDIUMSHIP.

By Mrs. Hewat McKenzie

(Mrs. Blanche Cooper's steady and regular work at the College is of the greatest value to those investigators who count above all on the personal note in communication. Accompanying the "voices" are frequent manifestations, such as lights, touches, etc., well testified to by careful observers, who have experience of this medium's work. An article on this aspect by the Hon Principal is promised in a future number).

### EVIDENCE OF PERSONALITY BY MEANS OF BOOK TESTS.

A "Book Test" is a means of giving psychic evidences to be subsequently verified by reference to books usually to be found in the sitter's own library. It is a method seemingly devised by intelligent discarnate communicators, to provide an answer to the sceptical mind which accounts for all mediumistic utterances of whatever quality by the telepathic explanation, or by the theory of a "cosmic reservoir of consciousness" which mediums can tap at any time. "The Earthen Vessel," by Lady Glenconner, a volume of S.P.R. Proceedings, 1923, by Mrs. Sidgwick, and some "New Evidences in Psychic Phenomena," by the Rev. Drayton Thomas, contain studies of Mrs. Osborne Leonard's work in this aspect and should be referred to. PSYCHIC SCIENCE, April, 1923, contained an article on previous excellent book tests received through Mrs. Cooper.

As "Book Tests" are comparatively rare, and many students will wish to compare these with former instances reported through the mediumship of Mrs. Cooper and others, I have made a special section of these, but it must be understood that they were not specially asked for, but formed part of the general matter of a sitting, always arising spontaneously, and when conditions were very harmonious.

No. I. MARCH, 1923. *A Book Test for a Doctor.*

The sitter was a medical man who had had an evidential sitting previously in 1922. He was still unknown to the medium even by name. He reports a less easy flow of conversation than at the previous sitting and, at the close, felt that he had got nothing of great value. But in a day or so he found his mistake.

His father had purported to communicate, but could not give his name, and the ideas seemed vague. Mrs. Cooper's "control"—"Nada"—complained of the weather conditions, which were bad, with a cold, easterly wind.

*Statement through the Medium.*

“ ‘Nada (the “control”): ‘The spirit will give you a book test.’ ”

Doctor: “Yes, ‘Nada,’ I should like to have one.”

Communicator (father): “Look in the third book from left to right on the shelf.”

Doctor: “Yes, father, but is the shelf in my dressing room?”  
(I keep my father’s books in my dressing room.)

Communicator: “No, stud . . .” (pause, I could not get the full word).

Doctor: “Do you mean the study?”

Communicator: “Yes, on page 22.”

(I made a careful mental note of the book and number of the page.)

Doctor: “There are a lot of shelves in my study, which one would it be?”

Communicator: “The shelf behind the door, you will find something connected with . . .” (I could catch no more.)

Some further conversation was vague, but was illumined later by the result of the book test. The word “Doctor” was mentioned; and I asked, “Doctor who?” I am a medical man, but have not the degree of a Doctor of Medicine; my father, however, was a Doctor of Science. The word was repeated, followed by “This is a test.”

I said, “I am sorry, but I do not understand the significance, can you explain to whom you refer?” The communicator answered “Only you and I know this.”

Evidently this remark meant that the medium neither knew that my father was a Doctor of Science, nor that I was a medical man; but that he, the communicator, and I, knew this fact.

*Verification of facts by sitter.*

On my returning home, after a long railway journey, I remembered the test, and more from curiosity than thinking I would find anything in it, I took down the third book on the top shelf in my study. Page 22 had nothing in it connected with my father or myself. I then took the *third* book on the middle shelf, and found it to be “Studies in Psychical Research” (Podmore). On page 22, on the first six lines, I found a paragraph which, though speaking of general psychic matters, gave me names which corresponded with my father’s—Christian and surname—placed fairly close together. The study was spring-cleaned about a week before, and nearly all the books returned to different positions. I had once read the book cursorily, a long time previously.

Reviewing the sitting in the light of this book test, I can see a guiding principle running through it. The desire was to give a carefully planned test. Note reluctance to give a name, then the book test which I nearly slighted, and the repeated word “Doctor.”

On looking up the book test, I found the name of my communicator had been given, which combined with the word "*Doctor*" gave my father's full name and title.

No. II. APRIL, 1923. *The sitter had at various times previously sat with Mrs. Cooper.*

*Statement through Medium.*

"I was in the midst of a talk to a friend who often communicates with me, when the voice suddenly said, 'Three, four, twenty-seven,' and said he was trying to get a book test through. He told me to look on the third shelf of my bookcase, whereupon I asked which, as I had bookcases in three rooms. In reply 'the drawing room' was given. 'Take the fourth book, left to right from the top, and look at page 27.' I was told I would find something I was to take as a message, and my friend added, 'It is something I would like to say to you.' 'Something about light and brightness is on the page also,' 'Nada,' the 'control' interpolated."

*Verification by Sitter.*

I had no idea what the book could be, but on following the directions exactly, I found in my hands a volume called "The Colour of Rome," which I had never had time to read. The first words were, "Let the magic of the moment give you an impression which will beautify your life for always." The next paragraph was about the wonderful light in Rome, the *bright sunlight and brilliant sky*, etc.

No. III. APRIL, 1923. *A Book Test for a Clergyman, a frequent sitter.*

*Statement through Medium.*

"My father was the communicator, and said to me, 'What do you know about 67?' I replied, 'I don't know anything about 67.' He went on 'There is a lot of white on the page, it is a 6 and a 7.' The morning was dull and the sitting had already been long and evidential. 'Nada' took the matter up, as the other voice seemed so weak. 'It is a book test, fourth book, second row.' I said 'Where . . .?' 'Nada' replied, 'As you sit in your large chair in your study; there is just in front of you, a little to the left a small book case, not a proper book case, quite small with three shelves. They are near to the other test, the one concerning 56.' (This sitter had previously an excellent book test, see PSYCHIC SCIENCE, April, 1923, and it is most evidential that this should be remembered by the communicator.)

"The title of the book is something about P. Pesh — Peck —, I suggested nothing, though great but unsuccessful efforts were made to get the name.

"The voice went on: 'If you turn to page 67—it might be 76—but I think it is 67, you will find something about your family.'"

*Verification by sitter.*

*In my study on my left, as I sat in my large chair, is a small plain bookcase, which my boy brought home at the end of a school term—he had made it himself, and I value it.*

The fourth book on the second shelf is Vol. I of "*Pickwick Papers*." There is *much white* on the page as the margins are large. Between Chapters VI and VII—which begins on page 67, there is *much white*. The chapter is headed, "*An Old-fashioned Card Party*." The *Clergyman's verses*—the story of the returned convict. It is a description of Mr. Wardle's party at Dingley Dell, and the following words occur: "The *whist* players were . . . and the *round game* comprised the rest of the company—the latter proceeded right merrily—and though the merriment was rather boisterous—etc."

The night previous to the sitting we had a small party at home, mostly young people, to commemorate my fifty-sixth birthday. We sat down to play whist, but the young folk thought this too quiet and we all sat round and played snap. This became boisterous, and someone suggested I should sit at the piano and sing some simple songs. I did not, but put records of old nursery rhymes on the gramophone.

Someone in the company said that "X" was home again, and wondered for how long. "X" is a young gipsy, who spends most of his time in prison, and has since this evening been sent back to prison for two years.

"Why should all these links be given to me by means of this out-of-the-way book test, if not to indicate that my father was cognisant of what had taken place the previous evening, and took this way of letting me know the fact, a way which no telepathy could explain?"

No. IV. APRIL, 1923. *Two sitters present during the sitting. Evidential communications and names were also given.*

*Statement through Medium.*

"'Nada' said: 'Go to the bookcase against the wall, the fourth shelf, third book from left, page 22, a red book. On page 22 you will find something "bright," something very "bright."' 'Which case?' I asked. 'Nada': 'The bookcase where the cat was.' 'Which shelf, fourth from top or bottom?' I queried. 'From top,' came the answer. The night before, my kitten had found his way upstairs, and rushed into my back drawing room where I was working, and amused us all by sitting on the books in the bookcase. No outsider knew this. I said: 'How extraordinary, the cat was never there before. How did you know, 'Nada,' when I did not even know of your existence?' (It was the first sitting I had with Mrs. C——; and I was ignorant of the name of her 'control.' I was brought to the sitting unnamed by a friend, and was quite unknown at the College.) 'Nada': 'I knew you were coming to-day, so I came to see you.' " [I should rather say that the spirit friend of the

sitter knew of her coming to the sitting, and although 'Nada' was giving the words of the test, she was but the mouthpiece for this friend who was able in the home surroundings to see what was going on.—B.McK.]

*Verification by sitter.*

"On my return home I went to the bookcase 'where the cat was.' I found the *fourth shelf, third book from the left*. It was *red*. It is Canon Wilson's 'Christ's Thought of God.' On page 22 the words occur, 'That is, he developed them and added to them in more ways than one. The old law took the form—"Thou shalt not," he added "Thou shalt."' To me nothing could be 'brighter' than this quotation, for my mother, having been a Roman Catholic, I wondered as I went to the séance—whether the Church would condemn it. The words, though they may seem vague to others, brought me the greatest comfort, and confirmed me in my determination to pursue a subject which seems to me of the deepest importance to humanity."

No. V. APRIL, 1923. *The sitter had previously experimented on several occasions.*

*Statement through medium.*

"A book test for you—in the corner—light—fourth book, left to right—third shelf, page 28 or 82—about light—light—it is a test from father."

*Verification by sitter.*

"Our temporary home at this time was a furnished flat which we took possession of twelve days prior to the sitting. There is a small bookcase in the corner which belongs to the landlord—chiefly containing romances, and we had barely looked at these. On returning from the College I examined the bookcase at once. There are five shelves well filled. The fourth book, third shelf, left to right, was 'Uncle Bernac,' by Sir Arthur Conan Doyle. On page 28 at the top, was found, 'the low, dark cottage from which the *light* was breaking. I could see now it *shone* through a small square window.' Further down the same page I found, 'I could see that the *light* within was beating through at several points.' I may say that previous to his death, my father had read Lady Glenconner's 'The Earthen Vessel,' and was deeply interested in the evidence given by the book tests. Before his death he discussed it with me."

No. VI. MAY, 1923. *The sitters were two friends accustomed to sit together for psychic work, and who visited the medium from time to time.*

*Statement through medium.*

"A name which was recognized was given, and the voice continued, telling me to take the second book on the third shelf from the bottom



and read on pages 2 and 22, and I should find something about 'radiance.' This word was much emphasized."

*Verification by sitter.*

"The particular bookcase was not specified, and there are many in the house. I went, however, instinctively to one in my own bedroom, which contains only books belonging to me, and I found the following on page 2, the second book on the third shelf: 'As we cannot get rid of our glass and catch some uncoloured radiance.' The book is 'Reincarnation,' by Annie Besant. I know that the spirit professing to give the message had never read the book in life. The bookcase is new, and the books had been put into their shelves by a servant while I was away, so that I had no idea in what order they were placed."

[These sitters seemed to give good conditions for the reception of book tests, and I give two other cases, Nos. VII and VIII, reported by them, one only partly successful, and the other remarkably so.—B.McK.]

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No. VII. JUNE, 1923.

*Statement by medium.*

"My friend was told by a communicator to look in the bookcase in her drawing room, and to take down the sixth book from the right on the third shelf from the bottom; that it was a book of poetry, bound in red leather; and on page 64 or 46 she would find an appropriate message. No further details were received."

*Verification by sitter.*

"Examining the bookcase, I found *the book as described*, a volume of Tennyson, bound in red, but unfortunately there was nothing appropriate on either of the pages mentioned."

[These friends believe that the page was intended for 364, which contains a suitable passage for their case in "In Memoriam," but this must be regarded as only a partly successful attempt.—B.McK.]

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No. VIII. JULY, 1923.

*Statement by medium.*

"In the course of this séance, a voice purported to be that of a friend, and obviously addressing me, told me to go to my bookcase at home, and take the third book from the right on the top of the shelf, (Mrs. Cooper here interposed, saying that she supposed the voice meant the top shelf), to turn to page 42, and there I should find the words 'the light shone brighter.' The voice seemed to lose strength so that the last few words, probably quoting further, were lost. Later the voice spoke again about the book, saying that on the

same page there was a message, which had to do with the conversation held earlier in the sitting, which had dealt with the power of those in the spirit-world to help and guide us. It was added that the books had not long been in their present position."

*Verification by sitter.*

"These points were all noted and confirmed by my friend, and immediately on reaching home I went to my own bookcase. *On the top*, (it is a long case standing only about three and a half feet high), I had placed, a few days before, some books which I hoped to read during the Summer. On taking down the *third book from the right*, I found it to be 'Here and Hereafter,' by Leon Denis, the only book on psychic matters in the lot. I hadn't read the book, but had bought it secondhand some time previously. The pages were uncut, and so it was not until I had cut them that I was able to prove the test. *On page 42* I saw, near the top of the page, the words ' . . . as the adept progressed the veils parted before him, the *light shone brighter* and the symbols took on life and speech.' Lower on the same page is a quotation taken from the 'Book of the Dead,' and in it came the words '*Follow this divine guide,*' and just over the next page '*Now that thou knowest me, call and I will come.*'"

[I think readers will ask themselves what possible explanation can there be in this case, than, that someone in close spiritual and personal touch with the sitter, was able, *even during the sitting*, to make contact with her room, note the position of books on a shelf, name one, and mention a particular page in an uncut book, giving part of a quotation which was quite applicable to the sitter, as a seeker for truth. That the examination of the book in this case took place during the sitting, we may infer from the further message which was associated with a conversation held earlier in the sitting, unless we can argue that such conversation was engineered by the communicating intelligence, in order to use the quotation and make the test more remarkable. But details are lacking as to what led up to the said conversation. Theories of a purely "cosmic" consciousness must be severely strained by such a case, vouched for by two reliable witnesses whom I would call painstaking and level-headed investigators.

A noticeable feature of the book tests is the frequent reference, verified by the recipients, to the words "light," "radiance," "brighter," or something analogous, such as a message of hope and cheer. Is this a further evidence of design in the selection, and has any similar repetition of one idea been noticed in other cases where there has been a series of book tests? The optimism of the messages which purport to come from the other side of life has been frequently noticed, the communicators apparently viewing the sitters, and the situation in which they are seen, from the most hopeful aspect; and this same optimism seems to be reflected in the general trend of the book tests.

If readers can refer to the article on previous book tests with Mrs. Cooper, in *PSYCHIC SCIENCE*, April, 1923, they will notice that in three cases out of thirteen this happened. In No. II the quotation was given in the séance—"The sun shone on the glorious mountains"; in No. V a voice said to the sitter "You will see mention of cloud, shadow and light." In No. X he was told "It has to do with light and brightness." All these were fully verified in the sitters' library on returning home. In the present series out of eight cases, five—viz.: Nos. II, IV, V, VI and VIII all refer to something "bright," or to "light." I have taken many books at random from my shelves, and dipped into various suggested pages, but I do not find that such words are so common in general literature, and in the above cases we have to remember that a whole quotation is often given, or that the whole gist of the passage expresses the idea. In the present series it may be noted too, that three out of eight book tests occurred in psychic literature.

Perhaps we have in such points that evidence of design and volition on the part of the communicator which provides the best proof that can be offered for the spiritualistic hypothesis.

### **Instances of Evidential Communications through Mrs. Cooper's Mediumship.**

A WORD should be said regarding the difference between what is called "Voice" communications and ordinary descriptions by a clairvoyant. The latter, so well known to all students, sometimes provide a wearisome detail of description, very valuable when the person described is recently deceased, but very difficult to follow if the decease be remote and the person only slightly known, unless an outstanding feature can be mentioned. Yet clairvoyants tell me that it seems as if they must often give this careful description of features before they feel free to proceed to the next piece of evidence.

With a voice medium the procedure seems entirely different. Mrs. Cooper possesses no clairvoyance or clairaudience, and can give no help as to who the communicator can be, except what she herself can gather through hearing the information given by the voice to the sitter. Sometimes even she may quite misunderstand what is said, although it is perfectly clear to the sitter, see Book Test No. VIII.

The séance usually starts with the "control" "Nada," intimating her presence. This is followed by a name being called, sometimes that of the communicator, or it may be the sitter who is called by name or relationship. Then a question or response from the sitter may produce some piece of confirmatory evidence or additional names. This is the usual procedure, and the names which are often totally lacking or but rare in the clairvoyant gift seems to be the chief feature in the voice medium's communications.

I have sometimes noticed in Mrs. Etta Wreidt's séances repeated attempts to get the name through, and numerous suggestions refused, until the right one is at last discovered, while on other occasions the name will come quickly and clearly. Whether the fault lies in the communicator, the medium, or the sitter, who shall say? There is a triangle of forces, and each plays a most important part. As a rule voice sittings do not provide so much conversation as a trance or good clairvoyant sitting, but on the other hand the idea of the more direct communication by the voice makes a great appeal to many enquirers, who, through this, have a greater sense of nearness to the communicator. This is not because the voice is always recognizable as that of the deceased. Often there is only a husky whisper, but this may be characterized by slowness, quickness, sharpness, or testiness, strongly revealing some known trait of the communicator. On other occasions the voice may be as strong and clear as a bell. On some occasions with Mrs. Wreidt and Mr. Evan Powell I have heard the absolute unmistakable tones of the one who has passed, but this has been the exception, not the rule.

All I wish to show at the moment is that voice mediumship has distinctive characteristics of its own wherever found, and that these differ in some important respects from those noticed with clairvoyants.

Voice mediumship in its method bears a close resemblance to the results of table or ouija board sittings, where often the name is the first thing given.

The above considerations show the importance of the earnest student having experience of various phases of mediumship, and building up his or her theories regarding the communications from this variety. One of the greatest services rendered by the College is the opportunity afforded to members and others of doing this. I have known clairvoyant descriptions given and recognized by an individual in public gatherings, be confirmed by a voice medium, by a photographic medium, and by trance and private clairvoyance, all perfectly dependent of each other, and providing various aspects of the same deceased personality, these meanwhile often affirming that they know of the previous communications and referring to these spontaneously. If more students would take the trouble to tabulate what has been received regarding different relatives and friends at various times, an important dossier of evidence would result.

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(I have selected only the evidential portions of the record supplied by the sitter, in some instances changing the names.)

No. I. AUGUST 21.

*A communicator gives a quotation attached to a wreath laid in her grave.*

The sitter was a complete stranger to the medium, and had only recently come to England.

"A voice: 'I am so pleased you are here.' 'Who is it?' I asked; and a very loud voice replied: 'Lucy—you know Lucy.'

I did know very well, but asked as a test if it was she, would she give me the names of some duets we used to sing. The names of three were given without hesitation, which we had very often sung together. My Christian name, not known at the College, was called, and the names of the communicator's two sisters, and a nickname by which I used to call her. She told me about her illness, mentioning some most intimate matters, only known to those nearest her. As a final test, I asked her if she could tell me what I wrote on the card attached to the flowers I had sent to be buried with her, and she answered without a moment's pause, "A life that is ended, a sleep and a rest. One will stay and remember." This was a perfectly correct quotation. The voice remained most remarkably clear and strong during the whole sitting, which made a deep impression upon me."

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No. II. OCTOBER, 1921. *A communicator remembers his table silver.*

Sitters: A doctor and his wife—a first sitting with Mrs. Cooper. A grand-uncle purported to speak, and gave his name.

Sitter: "If you are our uncle, what have we got of yours?"

Voice (in a characteristic manner): "My silver, which you use on the table daily."

This was quite correct.

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No. III. OCTOBER, 1921. *A child playmate recalls herself by evidence.*

Sitters: Another doctor and wife—first sitting.

A voice: "Nelly." Sitter: "What Nelly?" Voice: "At school with you." Sitter: "I cannot remember." Voice: "Died of cancer." The doctor instantly recalled an early playmate called Nelly, who died of this disease, rare in childhood, and which had made a deep impression upon him.

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No. IV. OCTOBER, 1921. *A communicator claims to know what is in pocket of sitter.*

Sitters: Major — and friend.

The former had sat on several occasions, but this was the first for his friend, and the occasion which brought her was a clear message from her husband sent through the agency of the Major at a previous séance with Mrs. Cooper. Voice (claiming to be that of lady's husband): "You have something of mine in your pocket—my photograph." This was correct, for just before leaving home she had slipped a small photo of her husband into a pocket, not her bag, as a lady might more naturally be supposed to do.

No. V. OCTOBER, 1921. *A Canadian sitter gets remarkable evidence of her son's presence.*

The sitter was one of a group, and had only heard of the medium a few days previously.

A son spoke at once, giving his brother's name, an unusual one; mentioned a remarkable psychic photograph of himself received by other friends unexpectedly—not at the College; spoke of his life on a Californian ranch, and other matters all perfectly correct, and given without any leading up, as testified to by others present.

No. VI. OCTOBER, 1921. *A mother asks for her child.*

The sitter was at home—on leave from W. Africa, a stranger at the College. A woman's voice spoke claiming to know him, and said she had passed out in childbirth, and that a little girl was left whose name was "Lil."; that she was grown up now, and that she—her mother—longed to speak to her. The sitter had a friend, a girl called "Lil." who had been left motherless as stated, but he had never known the mother. The girl had recently developed an interest in psychic matters. She was brought by this sitter to a later séance, when the mother supplied further evidential matter.

No. VII. OCTOBER, 1921. *A communicator speaks of an article known to her in life.*

Sitter's first experience with this medium.

"A voice gave the Christian name of my wife's sister—passed about ten years—and referred to a gift I had recently sent her daughter. There was strong association with communicator regarding this gift, as she had years before given it to my wife—also deceased. All the details given were quite correct, and absolutely unknown to any one present but myself. This was followed by a voice calling my Christian name, and giving correct Christian name of an uncle—passed nearly thirty years; as evidence it was mentioned that he had spoken to me at a voice séance with another medium, not at the College. This was also quite correct and unknown to anyone else.

No. VIII. *A communicator shows memory of special name of his sister, of a favourite cat, and of happenings at home since his passing.*

Sitter (experienced), unknown to medium. Names are disguised.

"I hoped my husband would join me at the séance, but he preferred to visit the bookbinder—bookbinding is his hobby—so I sat alone. A faint whisper came, 'Mother dear, so glad.' I asked 'Who is it?' Voice: 'It's Charlie, Charlie, Charlie' (my boy's name). Voice: 'Father, books, bookshelves.' The medium, I think, jumped to the conclusion that a book test was to be given, and the voice gave particulars of a book and page, but

I found nothing verifiable on my return home. I think the words were an indication that he knew where his father was. Then the voice whispered: 'Bertha, Bertha'—the name of one of my daughters living. 'What do you want with Bertha?' I asked. 'Bring Bertha,' said the voice. My daughter was on a visit to a friend in another part of London, and a week later I arranged for another appointment with the medium and brought her with me. She understands something of psychic communication. On the way to the College she told me Spiritualism had been discussed by her friends the previous evening, and much ridicule cast upon it, especially upon the idea of animal survival. This may have a bearing on what followed, but it was not mentioned within the College.

"I told my daughter I should not address her by name in Mrs. Cooper's presence. But soon I forgot, and the name 'Bertha' slipped out, much to my annoyance. My boy spoke again, and I asked 'Do you know whom I have brought with me?' Voice: 'Yes, yes, Mary, Mary, Mary.' 'Who is Mary?' asked the medium normally. The voice continued 'Mary, good old Mary.' This was remarkably evidential to us, for my daughter had been christened 'Mary Bertha,' and until she went to College had always been called Mary; but to distinguish her from another student the second name Bertha was used, and became her home name also, and we always call her and think of her by that name. But the old name 'Mary' was most familiar to her brother as they had been separated by school and then the war.

"Again came the voice: 'Pets, big black ———, bed. Susy, poor old Susy.' Susy was a fine black Persian cat, a great favourite. She used, when locked out at night, to come in through the children's bedroom window, and loved to settle down on someone's bed. The voice again: 'What lovely times together—loved garden—cut down—near lawn—what a shame.' We have moved to another house since my son was killed, and the new occupiers cut down most of the beautiful trees, of which we were so proud—these chiefly surrounded the tennis lawn."

NO. IX. NOVEMBER, 1921. *Communicator passed over thirty years, remembers a habit of the sitter's girlhood.*

"A voice spoke claiming to be grand aunt. Gave name 'Mary—1892—1892.' I suggested she had got her dates wrong, but she stuck to the date. I find she passed in 1891. I asked for something to prove her identity, and the voice replied 'Books, books and papers with pieces all off the edges.' I laughed, for I certainly understood, and the medium said vexedly: 'Well, I hope it is something you know about, it sounds like gibberish to me.' As a girl I had a nasty habit of tearing off all the margin of books and papers while I was reading. The voice: 'They've got some of them now in the house where they are—not the old house.' There are books, I find, in my parents' house, with torn edges as spoken of,

not in the house in which they lived when my grand aunt was alive. Voice: 'My long trumpet.' She was very deaf in life, and used an old-fashioned ear trumpet with a speaking tube attached. I had often read to her by its means. A clear voice then said 'I'm Fred—Fred—Oh! you know me, I've tried to come before, but you've never been able to see or hear me.' I asked for his surname, and the voice went on 'Give my love to Annie, and tell the boys, both the boys, tell both the boys.' Fred is a brother-in-law of mine, passed over four years, and the message is quite appropriate. Just at this stage a hand was passed over my head caressingly, and a clear young voice called: 'Jerry, eighteen; Jerry, eighteen.' I know of a young man of this name who was killed at the age of eighteen."

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The above are only a few out of hundreds of well authenticated communications which are being given forth daily through Mrs. Cooper and other sensitives. But how few are put on record, and they are not sensational enough for the press, usually so avid on such matters, to notice. But it is such personal evidence slowly accumulating in the minds of many investigators which has brought the matter to the present stage of steady public inquiry.



**STELLA C——.****A RECORD OF SOME NOVEL EXPERIMENTS IN PSYCHO-PHYSICAL RESEARCH.****By Harry Price.****PART II.**

IN our last issue our readers were offered a general survey of the phenomena occurring at eleven sittings held by Mr. Harry Price and a small special circle held with medium, with a record of the conditions under which the phenomena were produced, and the physical effects observed. Of these, the most notable was the sharp fall in the thermometer during the occurrence of the more violent physical phenomena. Tables of the temperatures in the room, the temperature of the medium, and her pulse rapidity were also given. The ingenious "Shadow apparatus," devised by Mr. Price for the observation of ectoplasmic structures was described, together with his "Telekinetoscope" for the making of electric contacts, and an indicator of air pressures in the manifestation of sound-phenomena such as the blowing of a mouth organ.

We have now the task of describing in further detail the phenomena observed in the last six of these sittings, most of which have reference to the movement of small objects placed within a trellised cage specially constructed beneath the table so as to be entirely inaccessible either to the medium or to the sitters.

*Sittings Nos. 12 and 13.*

A supplementary series of two sittings took place at the rooms of the Society for Psychical Research (31, Tavistock Square) on September 27 and October 4, notes of which are here incorporated with the rest of the series above mentioned.

**THE "PUGH" TABLE DESCRIBED.**

The special table first used at the eighth sitting (May 17, 1923) may now be described. It consisted of an outer framework with a flat top 44 in. square, having in its centre a square hole measuring 23 in. each way, the sides of which were bevelled down at an angle of 45°. Into this hollow space was dropped an inner table, the edges of which were worked with a counter-slope so that when in position the hole was completely filled and the top presented a smooth uniform surface—44 in. square and perfectly flat.

It will, of course, be evident that no force could be applied by the hands to raise the inner table from its bed. Inside the four legs of the outer table were fastened four panels of wooden trellis work which, when the inner table was placed in position, allowed of 2 in. between its legs and the trellis work. The trellis panels covered the whole height from the floor to the underside of the table top, thus

making it quite impossible for medium or sitters to move the inner table with their feet or knees. The only part of the inner table which could be touched was its top surface, and when the two tables were in position the only movement possible to the inner table was a vertical movement. Such vertical movement could only be caused by a force operating from below and from within the wooden cage formed by the trellis panels—if we except any theoretical force acting from within the substance of the inner table itself and overcoming gravity.

At a height of 17 in. from the floor, the inner table had a shelf covering its whole inner area. Centrally in its top surface was formed a hinge trap door. This could either be fastened or left free to open upwards. It was impossible to open it in a downward direction. The whole surface of the outer table was stained brown; the top of the inner table alone being left white. This contrast in colour allowed any movement of the inner table to be plainly visible. The trap door was 8 in. square; the height of the tables just under 30 in.; and the thickness of the top  $\frac{9}{16}$  in. It will thus be seen that any phenomena of "telekinesis" recorded at the sittings at which this table was used, will be quite beyond criticism by those who would contend that they are produced by normal agency; and should constitute just such a "fraud proof and doubt proof test" as our newspaper editors are now asking for.

#### MOVEMENT OF SMALL OBJECTS. |

It was at the seventh sitting (May 10, 1923, at the L.S.A. Rooms) that these phenomena of movement first became important. A request had been made to the "controls" that instead of attempting the levitation of heavy objects they should manifest their powers upon a number of musical instruments. For this purpose a celluloid trumpet, an aluminium bell, a mouth organ, a set of metal panpipes, and a writing pad and pencils were placed in a certain order beneath the table, a diagram being made, by reference to which any misplacement could be detected. The first part of the sitting took place in the light of a 60-Watt red lamp, in which all hands were visible upon the table, linked together. The feet of all sitters touched those of their neighbours. The following phenomena took place in the red light.

1. Movement of the handbell.
2. Two or three notes upon the panpipes or mouth organ were heard.
3. A loud call upon the mouth organ.

Simultaneously with the sound of the chord, a brilliant yellow flash appeared behind the head of a lady sitter right opposite the medium. The better to see such flashes, it was now decided to turn out the red light. This was switched off at 11.20 a.m., fifteen minutes after the commencement of the sitting, and the following phenomena were observed:

1. A chord upon the mouth organ, with two flashes of blue light under the table.
2. Another chord on the mouth organ and a tinkle of the aluminium bell, which was again touched.
3. Further sounds from the mouth organ, which was played upon eight or nine times *and once by request*.
4. One sound—believed to be upon the panpipes.
5. Five flashes of light observed—three under the table, two around the head of the medium. One of these is described by Mr. Pugh as being about the size of a half-crown or a little larger, with ray-like scintillations pouring from it.

Mrs. G——, a sitter, who is clairvoyant, states that she saw an ectoplasmic cloud hovering over the head of the medium, and this culminated in the blue flash.

6. A percussive sound attended some of the flashes.

During the above manifestations paper was rustled, and other movements were heard beneath the table at 11.35 a.m. Stella became completely entranced, her hands icy cold and her respiration weak. In this condition she remained until 12 noon, and when the red light was restored she complained of feeling very cold. It was the first time she had fallen into trance. The sitting closed at 12.25 p.m., when it was found that all the objects placed beneath the table had been moved, the trumpet knocked over, the mouth organ carried to the other side of the pile, the pencils moved, and the corner of the writing pad turned up—several pencil marks being found upon one sheet signed by the sitters.

#### USE OF THE "PUGH" TABLE.

In view of the success of the first experiment in the psychic handling of small objects, the next sitting was held under more stringent conditions, the "Pugh" table being introduced. This sitting—the eighth of the series—took place on May 17, 1923. Within the trellis were placed the panpipes, an auto-harp, a squeaking rubber dog, the mouth organ, the celluloid trumpet, a baby's rattle (with bells), a toy piano, an aluminium handbell, a pan of modeller's clay, a signed writing pad and a pencil. The red light was used; the sitting commencing at 11.5 a.m. At 11.25 a.m. the medium became entranced, and Mrs. G—— also fell asleep. At 11.30 a.m. the mouth organ was heard—two different chords being blown. The light was now switched off and the following phenomena were noted:

1. Four chords upon the mouth organ at intervals of a few minutes.
2. The strings of the auto-harp were struck twice.
3. Four flashes of light, increasing in brilliancy, the last being over the medium's head and very bright, accompanied by a crackling noise (12.1 p.m.).

4. The trumpet was blown.
5. Two more blue flashes seen, with crackling sound.
6. The hinged flap in table top was opened and closed several times. Whilst open, a red silk handkerchief was strained over the aperture, and Mr. Pugh and another sitter each placed a hand over it. Twice they felt finger-like forms from two different directions touch them under the handkerchief. A lady sitter's hand was touched by what she described as a very cold hand.
7. The baby's rattle was thrown out of the cage from the direction furthest from the medium, and over Mr. Pugh's shoulder.
8. A decided attempt was made to levitate the inner table, the trap being once more opened, and closed again from outside by some unseen force.
9. Flashes of blue light inside the cage were seen through the open flap.
10. The rubber dog was handed out of the trap door.

On examining the articles at the conclusion of the sitting, it was found that the pad had been written upon.

*Sitting No. 9. May 24, 1923.*

On this occasion a gauze net was placed around the outside of the outer table, upon the side near the medium; but was lifted upon her knees in order that any power coming from her might not be obstructed. The same musical toys, etc., were put within the trellis. A leading feature of this sitting was the use of the "Telekinetoscope"—for a description of which readers are referred to our last issue. The electric contact which rings the bell is enclosed within the frame and protected by a soap-bubble film. The "control" was invited to manifest by its means if possible, the working of the instrument having been previously explained.

The sitting commenced in the red light, raps being at once heard in various parts of the table, chairs, etc. These were followed by a sensation of a cool breeze. In ten minutes' time the medium became entranced (11.25 a.m.) and the following phenomena occurred—the light being switched off:

1. Mouth organ blown.
2. The bell rung.
3. The trap door opened a little, and fully lifted later.
4. The mouth organ twice blown in different keys.
5. Blue lights twice noted—one near ceiling, the other over medium's head.
6. Several movements noted of objects within the trellis, in which two flashes of blue light were also seen.
8. The trap door opened completely, and Mr. Pugh, with two other sitters, placed their hands over the aperture. The lead pencil came into his hand through the trap door.

9. Several chords played on the auto-harp.
10. The red light indicator of the "Telekinetoscope" lit up for about a second.
11. The baby's rattle was thrown out of the cage on to the floor.
12. The inner table was moved.
13. The trap door was rattled violently up and down from within the cage.
14. Very loud and violent raps came from the centre of the table, with another flash of blue light. The medium came out of trance at 12.45 p.m.

Mrs. G——, who had been asleep also, was the last to awaken. At the close of the sitting many of the articles within the cage, both above and below the shelf, were found to have been moved.

During the sitting, and immediately after the red light had indicated an electric contact within the "Telekinetoscope," Mr. Pugh had looked inside the cage where the transmitting portion of the instruments had been placed, and had found the soap bubble film and the glass shade over it to be intact, thus absolutely proving the presence of some abnormal force psychically applied.

In again examining the transmitting portion of the instrument at the conclusion of the sitting it was found that the soap bubble film was still intact, and Mr. David Gow and Mr. H. W. Engholm (the Editors of "Light") were brought in to witness this fact. The film had held for one and three-quarter hours, notwithstanding the movements of the table, etc.

*Sitting No. 10. June 7, 1923.*

The tenth sitting had been planned for May 31, but at the last moment the medium, Stella C——, was urgently called away, and Mrs. G—— took her place. No evidential phenomena were obtained, but the S.P.R. Research Officer interrogated the control. Communication by raps was obtained by calling over the alphabet, but nothing comprehensible to the sitters at large; although the S.P.R. representative stated he understood the purport of the message he did not divulge its meaning. The tenth regular sitting, therefore, took place on the 7th June; the "Pugh" table being again used. Owing to an accident to the red lamp this was not at first employed; the sitting was held in darkness except for the rays from the shadow apparatus which, for a part of the time, illuminated the séance table. It was at this sitting that the shadow apparatus, the pressure flap and the air pressure indicator already described were used for the first time.

Colonel H—— (sitter G. 2) had brought a locked box containing a bell indicator, operated by a pressure key sealed within the box, in which a small hole was left for the psychic force to enter. The "Telekinetoscope" was also employed, though without result at this sitting. The musical toys, etc., were placed as before within the

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trellis under the table. Shortly after the commencement of sitting, raps were heard, the medium became entranced and Mrs. G—— (L. 3) fell asleep. The following phenomena were noted:

1. Handbell rung and thrown down together with the trumpet. Their movement was at once registered by the shadow apparatus.
2. The ruby-red light filter was now placed over the lens of the shadow apparatus, and the shadow of a short structure like a lead pencil was seen upon the screen by several sitters. The S.P.R. officer (G. 13) was well placed to witness this effect, and he stated to those present that he had witnessed the building up of the pencil-like structure, which appeared to him to have a bulbous appendage.
3. The rubber dog squeaked several times.
4. There were two flashes of blue light and a message to the S.P.R. officer was rapped out—his Christian name being given.
5. Colonel N——'s sealed box, which was over the trap door in the table, was moved slightly, and the sound of the bell inside was faintly heard.
6. The smoked tin plate of the pressure flap was found after the sitting to be covered with marks, some being fine scratches, some coarse, and others being peculiar striated circular marks, as though of some fibrous structure.
7. The pan of modeller's clay was found to be indented with a rut of about 2 in. long.

This report is compiled from notes by Mr. H. W. Pugh, and the S.P.R. officer has since issued his own separate report, dated June 8, 1923, as follows:

“When the red light was switched on under the table, I lay down on the floor and looked through the passage towards the luminous screen. From near the medium's foot, which was invisible, I saw an egg-shaped body beginning to crawl towards the centre of the floor under the table. It was white, and where the light was reflected it appeared opal. To the end nearest the medium was attached a thin white neck like a piece of macaroni. It advanced towards the centre, and then rapidly withdrew to the shadow.”

*Sitting No. 11. June 21, 1923.*

The medium was unwell and her pulse for once was very steady, her temperature being sub-normal at start and normal at finish. The “Pugh” table was used, with gauze and trellis, also the “Telekinetoscope,” the flap apparatus and shadow apparatus; the usual articles being placed under the table. The name “Crawford” was rapped out; two series of raps were given simul-

taneously in two different places. The red light was then switched off and the shadow apparatus used with the ruby screen. The following phenomena were then noted :

1. Several flashes of blue light.
2. The trumpet and mouth organ blown several times at intervals.
3. The trap door was opened and closed.
4. A blue flash appeared in the hole in the table top, after which an attempt was made to close the trap.
5. Movement of the trumpet was recorded by the shadow apparatus.

The phenomena were weaker than usual.

#### RECORD OF TWO SUPPLEMENTARY SITTINGS.

The twelfth and thirteenth sittings were held at the rooms of the S.P.R. in Tavistock Square. The sitters at the twelfth were six in number, but Dr. Woolley, of the S.P.R. Council, was present outside the circle controlling the musical box, etc.

*Sitting No. 12. September 27, 1923.*

*Sitters:* G. 1, G. 2, G. 6, G. 13, L. 2, L. 4 and Dr. Woolley.

A much more powerful red light was employed close to the séance table, rendering all sitters plainly visible. The "Pugh" table was used, and the usual articles placed within the trellis. The shadow apparatus was also installed. No record was taken of the pulse and temperature of the medium. Soon after she became entranced raps commenced, and creakings in various parts of the table. The alphabet was called by Mr. Price. "Palma"—Stella's "control"—signified her presence. The following message was spelled—"STELLA KNOWS. MUNN. SHE WILL LEAVE." In answer to a question, it was asserted that "Munn" meant "Munn & Co," the proprietors of the "Scientific American." Stella had never heard the name of Munn, but she had received an offer from the newspaper to visit the States.

On request, "Palma" gave good imitations of various kinds of raps devised by Mr. Price and other sitters, also of a sawing noise made by the S.P.R. officer. The rubber dog was heard once to squeak. There were no other phenomena of importance to be recorded.

*Sitting No. 13. October 4, 1923. 10.40 a.m. to 12.35 p.m.*

*Present:* Sitters G. 1 (Mr. Price), G. 2, G. 13 (S.P.R. officer), L. 2 (Mrs. G—), L. 4 and Dr. Woolley.

The 60-Watt red lamp was shaded with red tissue, but the sitters were plainly visible. The "Pugh" table and shadow apparatus were used. Dr. Woolley took the medium's pulse rate and tem-

perature at the start, but no record was taken at the conclusion, which seems a pity. The medium soon went into trance, and the following phenomena were noted :

1. The inner part of the " Pugh " table appeared to move several times, and then its shelf suddenly gave way with a rending sound, throwing to the floor all the small objects placed upon it.
2. Two notes were sounded on a wind instrument—probably the panpipes.
3. Two bright flashes of light, similar to the spark of a Ruhmkorff coil, were seen, of a blue-white colour, over the centre of the table. It is to be noted that these sparks were produced at the request of one of the sitters during an interval of total darkness.
4. After the fracture of the shelf, various raps made by sitters were correctly imitated by the " control."
5. Towards the close of the sitting the rubber dog was lifted from within the cage and somewhat violently flung across the room, striking Dr. Woolley and the Research Officer in its path.

Circumstances have now arisen to prevent the continuation of experiments with this medium, but sufficient has been recorded to establish a positive conclusion as to the telekinetic power of the psychic forces liberated by this medium, and the intelligent nature of the directive agency.



## A RAISING FROM THE DEAD?

By a Member of B.C.P.S.

*The experience of a Medical Practitioner in South Devon.*

In laying before you this record of a strange case I fear that I shall have to tax your credulity to the utmost, but, at the same time, I ask you to believe that I was at the time of the incident in full possession of the faculties with which providence has seen fit to supply me. I merely record the incident as it appeared to me. I have tried to analyze the experience, and as this analysis is purely in the nature of a conjectural hypothesis, I do not ask you to accept it, but simply to consider it.

The occurrence took place on October 31, 1923. I had been attending an infant, aged six months, for the usual symptoms of marasmus, due to incorrect feeding, such as abdominal pain, "green stools" and wasting. On the evening of the 31st, about 7.30, I called to see the child and found her in a condition of approaching death. The child was unconscious; respirations were of the Cheyne Stokes variety, and an interval of about eight seconds occurred between the gasps. The pulse was present and was rapid. The eyes were partially closed, and the eyelids slightly stuck together. The lips were bluish in colour and the mouth dry. There was a total absence of movement of the limbs.

I regarded the infant for some moments, and it suddenly occurred to me that death being imminent, here was an opportunity to put into practice the force of positive thought—a subject of which I had been reading lately. I therefore sat down by the child, and grasping the lower part of the thorax of the child, I mentally visualized the recovery of the child, and, at the same time, made certain affirmations to myself. It then occurred to me to use a squeezing pressure on the child's chest to induce a return to regular respiratory movements. At the same time I gently blew on the child's face. After a few minutes I was impelled to persist as the gasps of breathing became deeper but, however, were not increased in rate, nor did they become regular. I moistened the child's lips with some raw brandy, and noticed that the tongue was rough and the inside of the mouth was cold. At eight o'clock—that is in half an hour's time—the child quite suddenly gave a deep gasp, the pulse beats fluttered and then ceased, and to all intents and purposes the infant died. The face and lips became bloodless and the expression of the child took on the characteristic placid expression of death. I then discontinued my efforts, feeling a certain amount of disappointment. To make sure before telling the parents, who were

standing in the room, I continued for a short while to watch the child, then as there were no signs of returning consciousness, I drew the blanket over the infant's head, composed its arms, and expressed my regret that the child had passed away, and that I had not been able to do anything to ensure its recovery. I asked the father to call at my surgery the following morning for the necessary Death Certificate. I waited a few minutes longer looking at the body of the child, and then left the house.

At 9.30 the same evening, on returning to my house after my last visit, my housemaid told me that a man had just called to say that "the baby I had said had died was alive, and could anything further be done?" I at once went round to see the child, and was surprised to find the infant asleep, breathing quietly, occasionally moving her arms, and with a good colour. The hands were warm, the pulse was regular and strong, and the infant was looking very much better than I had seen it all day. I expressed my surprise and asked the parents when the child had shown signs of returning life. The father said that I could not have left the house more than five minutes before the infant gave a deep gasp and then recommenced to breathe again.

I saw the child the following morning and found her very much better. I heard a week after that the infant had quite recovered and, although owing to pressure of work I have not been able to visit the child or give any further medical treatment, yet there has been a steady, maintained progress. Previous to the apparent death of the child I had been applying an energetic treatment. Of course, since the child's recovery, the parents have been carrying out my rules for feeding and attending to the correct composition of the milk.

It no doubt has fallen to many of us to meet with cases which might be called "strange"—cases which occur outside the ordinary experience of medical men. Among these I would place cases of complete eventual recovery from apparently fatal diseases. Personally I have met with two of these, but as I am not a great believer in my powers of correct diagnosis, I prefer to merely allude to them in passing. Then again there are cases of rapid recovery from perhaps trivial and curable diseases, possibly illustrating the law of the action of mind over matter. The regrettable feature of these cases is that so few of them are placed on record. Medical men thus fail to appreciate fully that there is possibly the existence of some power outside the realm of medicine and surgery.

To return to the case which I have reported. For some while after the incident I was unable to account for the fact that the infant had apparently died, and by some concatenation of circumstances was subsequently restored to life, and not only to life but to a condition of complete recovery. I had no need to administer any further treatment. The crying and evident abdominal pain had quite disappeared. To all intents and purposes the infant made *a complete recovery.*

To account for this happy state of affairs, and this is purely conjectural (and for it I beg your patience) I hazard the thought that the vital spark or soul—call it what you will—had been temporarily removed from the body, reinvigorated by some extramundane influence during the few minutes of its absence, and was subsequently restored to the body, revitalized and able to function in its earthly vehicle. This, however, to our material vision, is possibly fantastical. I would further say that it is within the realms of possibility that in the course of time, say, a century from now, recovery from all fatal diseases in the prematurely dying and the young may be possible by some such means as this. A return to Health may be through the portals of Death. Thus, by force of thought, the vital spark temporarily escaping from the body after a rapidly fatal illness may be induced to re-enter the body reinvigorated and able to throw off the pathological changes made by disease in the tissues of the body.

Call this case one of catalepsy or suspended animation, I can only report what I saw and substantiate my report by adding that in the course of my experience as a medical man I have seen many patients die, and can tell at almost a glance when life leaves the body. There is an unmistakable change in the face and body, which suggests a kind of sinking into the placidity of death.

## NOTES BY THE WAY.

READERS of PSYCHIC SCIENCE will be pleased to have as a New Year's gift the life-like photograph of our Editor, Mr. Fredk. Bligh Bond, by Mrs. Dora Head, who has so generously and freely previously assisted the Magazine in this way.

Mr. Bond has his own perfectly unique work to his credit—the script associated with Glastonbury—obtained by co-operation with his friend “J.A.,” and which is recorded for us in “The Gate of Remembrance” and “The Hill of Vision,” and later scripts in “Memories of the Monks of Avalon” and “Pages from the Book of Immortal Remembrance.” Mr. Bond, after a period of trial at the hands of the ecclesiastical authorities, has now happily been appointed custodian of the architectural relics found in the course of excavation at Glastonbury, discovered by means of the script, and we rejoice with him in this.

His work as the Editor of PSYCHIC SCIENCE, which has been received with such acceptance by many readers, has added to his laurels, and given him a new scope.

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The College has been privileged to have on its walls for some weeks some remarkable inspirational pastel drawings by the Editor's daughter, Miss Bligh Bond. Some will remember the remarkable series of anatomical studies, received by her in a similar way some two years ago, followed later by decorative and other studies.

This phase passed, and for a considerable time little was received, but another series began to “come through” in November, and continued almost daily for some weeks.

Miss Bond is not entranced, she has a desire to draw, and board and chalks provided, starts without any idea of the subject to be given. The present series are all figure studies, representing many of the characters in Greek mythology. The drawings are coloured appropriately, and are remarkable for the grace and feeling of movement which they give. But Mr. Bond will perhaps give us one day more fully in our pages the story of these drawings.

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“The Conversion of Robert Blatchford to Spiritualism,” as some of the journalists phrased it, is worthy of record, as it was through the earnest desire of the Hon. Principal of the College—a desire cherished for many months—that R.B. was brought into touch with the mediumship of Mrs. Osborne Leonard, and received his enlightenment. The triangle of forces was perfect—a remarkable sensitive, a man ready to receive, and one on the Other Side—his wife—ready to give.

His story reads as differently as anything can, from the account of an interview—also arranged by the College—which Mr. Malcolm Bird, the Associate Editor of "The Scientific American," had with Mrs. Leonard in the spring. The identity of the sitter was unknown to the medium in both instances.

Robert Blatchford gave his undivided attention to the matter in hand. Mr. Bird was so busy writing his notes that he forgot that a medium depends on the energy, or flow of soul, which passes from sitter to medium, and that the former is as much responsible for the success of the sitting as the latter. R.B. had one on the Other Side who cared; M.B. frankly confessed he had not, although towards the close of the sitting one can read that considerable evidence was given to prove identity. R.B. was heart hungry for comfort; M.B. was but intellectually curious.

To the latter type the way of conviction by mediumship is harder. Dr. Osty, in "Supernormal Faculties of Man" (reviewed elsewhere), says that it is quite a question as to whether there are not some persons who cannot be "read for" at all by a medium. He thinks, however, that patience and attempts with various sensitives will overcome the difficulty in time.

My own view of such cases, and we have them at the College, is that some awakening of the psychic sense of the sitter must occur before anything can be given, and patience may achieve this.

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Mr. Bird's new book "My Psychic Adventures," deals with other mediums in England and America, and he seems to award the palm, if any, to Evan Powell and the Crewe Circle for the most excellent work. As these are all valued College helpers, and Mr. Bird's book is likely to have a large sale in the U.S.A., we may feel that the College has helped to further the cause of clean mediumship which receives such severe blows at times in the States, if we are to judge from various newspaper reports.

\* \* \* \* \*

The College lectures during the term have been unfortunate in that both Mr. Hope of Crewe, and Dr. Poole, F.Z.S., were prevented from giving the lectures arranged under their names. Mrs. Hewat McKenzie took the place of the former, and gave a lantern lecture on "Psychic Photography," showing many remarkable examples of the early work of the Crewe Circle, from a collection made by the late Mr. Wm. Walker, of Buxton, an early friend and supporter of the Circle, now in possession of the College.

Capt. E. N. Bennett very kindly took Dr. Poole's place at short notice, and his genial and valuable talk on many aspects of the subject was thoroughly appreciated by members.

One portion of his lecture dealt with the work of the Zancigs, which he held to be accomplished purely by code. This view was

severely combatted by various members, who gave striking examples of personal experiences which the use of a code could not fully explain.

As Julius Zancig, with a new partner, is again in London, members should seek for further experiments.

\* \* \* \* \*

The lecture on November 28, by the Rev. G. Vale Owen, was given to a crowded audience. He spoke as a student to students, and thoughtfully, and with skill, sketched the position of science and religion to-day, and the approach of both to psychic science. A stream of useful questions gave the lecturer an opportunity of making further excellent points.

We trust that the arduous public propaganda at present being undertaken by Mr. Vale Owen will only be a temporary call, useful to gain the ear of a new public, and will give place to what is more naturally his gift—the elucidation of psychic science and the personal ministrations which are so needed. First hand knowledge of psychic science, allied to the quality of spiritual insight, makes a rare and precious public gift.

\* \* \* \* \*

The many expressions of appreciation received from members with regard to a recent appeal for support until the circulation increases, showed that "PSYCHIC SCIENCE," in the course of two years, has already made a place for itself among students by reason of its sane and temperate and yet courageous articles on all aspects of phenomena. It is not intended to be a popular magazine, that place is already filled, but rather to give what information is available of a more serious nature regarding mediumship, its phenomena, and the causes behind the phenomena, of which the most learned are all too ignorant. We beg to acknowledge publicly the support received in subscriptions, and the special donations.

\* \* \* \* \*

All the most serious societies and students in the world have the whole series in their file, the latest applicants being the Committee of the International Congress on Psychical Research, whose headquarters is at Copenhagen, and Dr. Wm. McKenzie, the well-known psychic student of Genoa.

It is the earnest desire of the College Advisory Council that the "Quarterly" should advance the cause of knowledge on this vitally important matter, and to that end they ask the continued support and interest of every member and reader in every country.

\* \* \* \* \*

#### A DONATION FOR THE PURPOSE OF PSYCHIC PHOTOGRAPHY.

From time to time we have evidence that our work is not forgotten, and that its financial needs for research work and the development of suitable mediumship are upon the minds of some

members. Mrs. R. E. E. Spencer, of Walbottle Hall, widow of our esteemed Hon. Member, some of whose great and painstaking work has been put on record in *PSYCHIC SCIENCE*, for April, 1922, and for October, 1923, has made a donation of £100 to the College in memory of the work of Major Spencer, to provide funds to investigate or develop the rather rare and delicate gift of psychic photography.

We are indeed grateful to Mrs. Spencer for her very kind thought, and already two groups aiming at such development with suitable sensitives are at work. If anyone else has a similar thought regarding this or any branch of the College work, the funds will be used exclusively for such purpose.

\* \* \* \* \*

The College Endowment Fund stands where it did, and should not be forgotten by those with surplus funds.

\* \* \* \* \*

To the following donors of funds for general expenses, since our last issue, we tender our grateful thanks.

B.

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## BOOK REVIEWS.

## "VOICES FROM ANOTHER WORLD."

The waking dreams and metaphysical phantasies of a non-spiritualist.  
Edited by F. Gurtis. Translated from German by Lilian A. Clare.  
(Allen & Unwin, Ltd. 8s. 6d. net.)

In view of the recent records of interesting communications through the Ouija Board, this volume of matter received by means of a psychograph, made after a pattern described in an eighteenth century treatise, is of the greatest interest to the student. The book, published anonymously in German in 1921 proved of such interest that the author, in a later edition, allowed his name to be mentioned. He is Willibald Franke, well known as the writer of a series of manuals on Art. His wife is also a writer. The experimenters had very little knowledge of even the theory of spirit communication, and had never been present at a séance, but a friend's story roused their interest; and, borrowing the psychograph, at which by an ingenious arrangement of separate hand-rests three persons could sit, they started off on a career of adventure which profoundly stirred and altered their thought and influenced their lives. The experiments continued for a period of years, and then, after a break, were taken up by the children of the author, up to and including the war years; and as the parents looked on at the attempts of the young people they were astonished to find that some of the old communicators appeared again, as well as new friends who gave valuable and remarkable information. The communications appeared to be largely from mediæval artists, writers and philosophers who spoke in the characteristic German of their period, and related incidents in their lives quite unknown to the experimenters, confirming these by names of contemporaries, places of abode and exact dates of birth and death. They often claimed to be the ancestors of those taking part, drawn by family interest or affinity of talent, and as surely as a new person sat at the instrument—usually from artistic circles—so a communicator would manifest, claiming a link of some sort with them and providing proof to that effect. The communications, though couched largely in a deeply religious vein of a pantheistic colour, expressing views very unlike those probably held by the communicators in life, are often very flippant and coarse—the allusions being such as might be found in many mediæval plays and tales. The Dutch and English languages, unknown to anyone present, were sometimes used, and a remarkable feature was the fine rhythmic and poetic quality of the verse given on many occasions by request.

From this brief summary it may be supposed that the author is a convinced Spiritualist, but in a long introduction he takes pains to note that his conclusions do not lie that way, although he confesses all through the records that Spiritualists may claim much from them for their particular views. While not dogmatizing, but rather proposing another hypothesis, his evident bias tends to the view that there is a soul-substance handed on in families from generation to generation. This, seated in the subconsciousness, becomes an imperishable possession of that family, containing hidden aptitudes and talents which, given opportunity, may reveal themselves, in any of the descendants. It is the germ-plasm theory; but that these ancestral powers should be evoked in so many people by the fact of putting one's hand on a piece of wood is surely a remarkable thing and badly strains our credulity.

The author likens the communications to dreams, in their often broken fragmentary form, but dreams, except on the rarest occasions, do not give us histories and names, places and dates, and life incidents, all to be subsequently



verified by the sitters, who assert that they have no conscious knowledge of these. Can these be evoked by the touching of a board? Then we are indeed in the presence of a miracle.

While not undervaluing the subconscious content of the human mind, we think the author protests too much.

We would rather interpret his records for him, by saying that here we have a group of persons, not always the same, but largely drawn from a circle with similar tastes, who as artists are already sensitive and receptive; as creators they attract interest in the souls of other creative artists, who are still, in spite of their long departure from earth, held near by some appetite, or are anxious to express their art again through the thoughts of living men of like tastes. Some come and go attracted by the passing stranger, others are more or less constant "guides" and friends of the family, exercising a quiet, intelligent guardianship. The conditions given for communications were far from perfect; chance visitors, the desire for an evening's amusement were often the occasions, and for such the higher intelligence do not appear.

But enough has been said to indicate that, as a series of records to stimulate thought, this book is of value. We are grateful to all who will take the trouble to keep records and to share them with others for the sake of comparison.

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"SUPERNORMAL FACULTIES IN MAN."

By Eugene Osty. (Translated by Stanley de Brath.) (Methuen. 15s.)

The labours of Stanley de Brath as translator have made it possible for us to have Dr. Osty's book in our hands. It is a student's book dealing with experimental work, which is such an outstanding feature of Continental investigation, and candidly I know no work on subjective mediumship which so completely grasps the conditions under which the gift is exercised.

Dr. Osty—a well-known neurologist of Paris—has done the thing: for twelve years he has experimented with mental mediums, or "metagnomic subjects," as he likes to call them—subjects which produce that which is "beyond" or "above" ordinary intelligence. He has done this continuously, many times with several mediums, and has kept continuous records for himself and for various friends, whom he has introduced, and whose interactions with the sensitives he has carefully noted.

So, though he fails to take the last jump to the spirit hypothesis and remains neutral—"I neither deny nor assert"—he must command our sincere respect.

The book contains some remarkable records of what is commonly called "Psychometry"—a term despised by the author—where by holding an article belonging to, or which has been touched by an individual, the sensitive can give the most remarkable details of his life and environment, even to individuals known to him, both in and out of the body. Dr. Osty holds that it is not the length of time that an article has belonged to anyone, but the mere fact that it has been touched by someone, that makes such a psychic reading possible, so arguing that it is not a question of the registration of continuous vibrations upon the article itself which is often given as an explanation. In this he differs from Dr. Pagenstecher, see A.M.S.P.R. Proceedings, Jan. 1922, who, from his careful psychometrical experiments with the Mexican medium Maria Reyes de 3, has accepted the theory of vibrations. Dr. Osty gives a very fine tribute to professional mediumship, stating that his best results have come from those who make most regular use of the gift; exercise provides the best development. This attitude is so very different from that held by so many well-known people that it is refreshing to meet with it. He also vigorously rebuts the view of many of his own medical *confreves*, that mediumship is pathological, and holds that his subjects are only more highly powered individuals for their particular work.

Dr. Osty mentions a unique personal attempt that he is making to come to grips with what he describes as that "terrifying aspect" of mediumship, precognition or prophecy. He has for many years used mediumship to pre-

cognize his own future life and affairs, and then compared the actual happenings—with some remarkable results. When twenty years of this research is completed he may write a psychic monograph of his life.

To bring such men as Dr. Osty to the further position of accepting the spiritualistic view is a task before us. We must produce such evidence as is furnished by some of the book tests in this number, which show evidence of design and will beyond anything possessed by sitter or sensitive. The battle front is moving forward, and it is for some of us to meet this advanced and informed opposition which is already with us to such a remarkable degree.

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“COUNSEL FROM THE HEAVENLY SPHERES, AND THOUGHTS THEREON.”

By H.B. (Fowler & Co. 1s. net.)

A Foreword to this volume by the late Rev. Arthur Chambers, Vicar of Brockenhurst, bespeaks attention to the subject matter. Guidance and counsel which clarified and ennobled life was received by the author through spirit communications, and he claims that “by coming sympathetically into contact with advanced intelligences new life is poured into our bodies through the enlightenment of the mind and the illumination of the soul.”

All ages have claimed this, and it is one of the outstanding features of the modern verified belief in another life that again the fountains of inspiration are opened to those who can receive, in one capacity or another. The word “Counsel” in the title well describes this little book.

## COLLEGE INFORMATION.

THE College was opened on April 12th, 1920, as a centre of Instruction, Demonstration and Research in all that relates to the great subject of Psychic Science.

The promoters of the College are J. Hewat McKenzie (Hon. Principal) and Mrs. McKenzie (Hon. Secretary), who are wholly responsible for the organization and upkeep of the work. They have been practical students of the subject for over twenty years, and Hewat McKenzie is the author of a widely read book, "Spirit Intercourse, its Theory and Practice" (Simpkin, Marshall), and of the largely circulated pamphlets, "If a Soldier Die" and "First Steps to Spirit Intercourse."

Their united desire has long been to provide a suitable and well-equipped centre for the practical study of a great subject, which, at the present moment, and inevitably more so in the future, promises to exercise a profound and modifying influence upon science, religion and the general outlook of humanity. This desire has been partially realized by the establishment of the College, and it will be fully attained when the work grows and develops and the College becomes a recognized centre of study and experiment. Mr. and Mrs. McKenzie offer freely to members of the College all the experience gained during years of patient study and investigation in Great Britain, on the Continent and in America.

Psychic science, relating as it does to man's soul, or finer body, is so far but little understood by Western nations, and the forces which are studied under this title are capable, like other great natural powers, of being grossly misused. By wise instruction and guidance the College seeks to direct and use these forces for the good of mankind, and in this effort the promoters seek the hearty co-operation of the students and all who enter the College doors.

More than any other subject perhaps, the study and practice of psychic science demands from its students a consistently ethical and generous spirit, for in dealing with occult forces and their development, both the virtues and the vices of humanity are intensified, and their influence exercised in a most subtle fashion. All therefore who propose to become earnest students are asked to keep this in view, and within the College, and especially in contact with the sensitives engaged for the work, to place a careful watch on both word and motive. This advice is tendered by experience both in the interests of the individual and the science as a whole.

### THE AIM OF THE COLLEGE.

The aim of the College is not to enquire whether life continues beyond death, but to demonstrate that it does. Agnostics, sceptics, and believers are equally eligible for membership. The College will not attempt to deal with the religious implications of the subject, but will endeavour to study the subject scientifically. Any sug-

gestions as to the plan of the work and study made by members will receive careful consideration.

Those who recognize the profound importance of the work and feel that they would like to assist financially, are invited to do so. Such assistance will be greatly appreciated, as, until the College is fully established the expenses are very heavy. It has been the general experience of the promoters of such work, both in this country and in the United States, that monetary help for research work has been sadly lacking. Considering the great importance of the subject to humanity, this should be rectified by those who have the means and have benefited by the study.

SPECIAL DONATIONS earmarked for particular purposes, such as research work, ministrations to the poor, bereaved or sick, the training of sensitives and scholarships for suitable students, will also be welcomed and will be placed in the charge of trustees.

#### **Advantages of Full Membership.** (*see cover*)

The use of the College as a convenient centre both for town and country members for the serious study of psychic science under the very best possible conditions.

The free use of the Reading Rooms and current literature, and of the extensive Loan and Reference Library.

The opportunity to join classes for study under competent instructors, and to attend demonstrations in all branches of phenomena available, at moderate fees, and under admirable conditions.

The privilege of being able to introduce friends (for whom members must be personally responsible) to such classes and demonstrations at an increased fee, and to be able to bring such to a centre which recommends the subject in every way—an important point with beginners.

Free attendance at all public clairvoyant demonstrations and some lectures. (Only those lectures are charged to members where expenses are too heavy to be met otherwise, and these will be noted on lecture programme.)

An opportunity is afforded for qualified students to investigate various phases scientifically, and for all students to have access in one building to the best mediums that the promoters can obtain from any country.

The College Quarterly Transactions are sent free to members, and intelligent and sympathetic advice from the Hon. Principal and Secretary is given, together with assistance in private development.

To COUNTRY MEMBERS a free Catalogue and the use of the Library (monthly parcels free outward postage), and every attention when in town, is given, so that the best use of a visit may be made. Advice by correspondence on matters of difficulty is always available.

The Reading Rooms are open daily to members between the hours of 10.30 a.m. and 9 p.m. ; Saturdays, 1 p.m. The Library is open between 10.30 a.m. and 6 p.m. ; Saturdays, 1 p.m. ; Tuesdays and Fridays till 8 p.m.

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JOHN M. WATKINS,

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*Author of "The Gate of Remembrance," "The Hill of Vision," etc., and for many years Director of Excavations at Glastonbury Abbey),*

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OXFORD MAGAZINE, May 31, 1923: "Whatever the strict archæologists may think of Mr. Bligh Bond and his methods, there is no doubt that the general public is attracted by him and believes in him. He had a large and most attentive audience in the Assembly Room on the evening of Tuesday, May 15, and though he lectured for nearly one-and-a-half hours, he never lost the attention of his audience, or wearied them. . . ."