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PROCEEDINGS

OF THE

Society for Psychical Research.

PART LXXII.

NOVEMBER, 1916.

CROSS-CORRESPONDENCES OF A GALLIC TYPE.¹

BY J. G. PIDDINGTON.

“They order, said I, this matter better in France.”

Sterne, *A Sentimental Journey*.

INTRODUCTION.

AT the end of 1913, Dr. Gustave Geley read a paper before the *Société Universelle d'Études Psychiques*, in the course of which he discussed the cross-correspondences published in our *Proceedings*, and gave an account of 5 cases of cross-correspondence that had occurred during the summer of 1913, between two French automatists.² These cases being all of a very simple and clean-cut character require little explanation and commentary, and

¹This paper was read at a General Meeting of the Society on January 29, 1915.

²*Contribution à l'étude des Correspondances croisées (Documents Nouveaux) Conférence faite par Le Docteur Gustave Geley.* Paris, Imprimerie E. Roussel, 20, rue Gerbert, 1914.

are all described in a few pages; and so, thinks Dr. Geley, contrast favourably with *our* cross-correspondences, which have to have big, fat volumes written about them before their intricacies and obscurities are—I must not say unravelled and elucidated, but—placed before the reader. In fact, remarks Dr. Geley, there lies the same psychological abyss between his cross-correspondences and ours as between the French mind and the Northerner's mind. I suspect that Dr. Geley was restrained only by the politeness characteristic of his nation from pronouncing our cross-correspondences to be as foggy as our climate. What he actually does say is that while the Northerner delights in complicated researches and mysterious symbols and subtle arguments, the French mind craves for clearness and orderliness; and that the effect of these two different diatheses can be seen in the cross-correspondences produced on opposite sides of the Channel.

Now, I ought to be one of the last people to deny that some of our cross-correspondences are complex and difficult to follow; yet I think that Dr. Geley's condemnation of our poor English efforts is too wholesale, for we have published some simple and straightforward cases: *e.g.* "A triangle within a circle" and "Laurel Wreath" in *Proc.*, Vol. XXII., "Neptune and trident," "Troy and Joy" and "Exile and Moore" in Vol. XXIV.; and this last volume also contains the "Sesame and Lilies" case, which, apart from some unessential excrescences, is not really involved.

But as Dr. Geley has either overlooked these instances or does not think them simple or numerous enough, I propose in this paper to produce some fresh examples of fairly simple cross-correspondence, in the hope of convincing our French critic that, in spite of our national predilection for the obscure and complex, our automatists are not quite so black as he has painted them.

I do not mean that their phenomena rival, but only that they sometimes approach within humble distance of those of the French automatists. These Dr. Geley describes as being "d'une grande simplicité"; and no one who has read his paper would, I think, quarrel with that description of them.

Four out of the five cases reported by Dr. Geley conform to one of two patterns.¹ Either both automatists write "Polly, put the kettle on"; or else Automatist A writes "There was a little girl" and "right in the middle of her forehead," while Automatist B writes "and she had a little curl": the sum of these parts making

"There was a little girl,
And she had a little curl
Right in the middle of her forehead."

Our own automatists, you will find, only once quite succeed in attaining the majestic simplicity of the first type; and can produce but clumsy imitations of the second. Still, if allowance be made for the racial disadvantages under which they labour, they will, I hope, be thought to have done better than might have been expected.

But the aim of this paper is not only to vindicate our automatists from some of the aspersions cast on them by Dr. Geley, but also to describe some concordant automatisms of a simple type as simply as I may, for the benefit of any weaker vessels—if such there be in our Society—who, like Dr. Geley, Dr. Maxwell and others, have found much of the previous evidence difficult of digestion.

I also aspire, though with no very sanguine hopes of success, at bringing forward evidence which will alter Dr. Maxwell's opinion of our cross-correspondences. Dr. Maxwell, as Dr. Geley reminds us in his article, at present considers that they are to be put down to chance or else to forced and overfanciful interpretation.

I do not, however, propose to argue the question of whether chance is an insufficient explanation of the coincidences I am about to describe, because theoretically chance may always be held to explain a coincidence, or, rather, may always be urged as an alternative to

¹ As I am dealing here only with the pattern in which the French cross-correspondences are cast, I leave out of account the fact that, except in one instance apparently, the coincidental phrases are original and not drawn from a literary source.

some other explanation. If ten automatists on the same day each wrote: "A covey of elephants danced round Buckingham Palace, and sang 'We won't go home till morning'", no one could *prove* that chance would not cover the coincidences. One has to judge in these matters by common sense; and common sense does not lead everyone to the same conclusion.

I do not intend, either, in this paper to raise such questions as whether the cross-correspondences are purposive, or whether there lies behind them any ulterior meaning, or whether their content affords evidence of the action of surviving personalities.

Rather my design is to throw each of the coincidences at the reader, so to speak, and then to limit myself to asking him, explicitly or implicitly, this question: "Do you believe this kind of thing happens by chance? Or, if you think this or that coincidence is due to chance, do you think a series of such coincidences is?"

I shall have occasion in the course of this paper to mention a new automatist under the pseudonym of Mrs. King. All that I need say about her is that she has only recently developed the automatic faculty, that she has been a member of this Society for a good many years, and that she is known to me and much better known to some of my colleagues.

I shall also have occasion to state how often particular words, phrases or quotations have occurred in the various scripts. These statements, I may explain, are not made upon the strength of perfunctory examinations of the scripts, but are based upon elaborate indexes of words, phrases and quotations occurring in the scripts of all the automatists whom I shall mention except Mrs. King. Naturally, I do not claim that these indexes are entirely free from errors of commission and omission; but I may say that they have been compiled with care and are constantly being checked.

To save repetition in each individual case, I may as well at this point make two observations, which apply to all the cases of cross-correspondence dealt with in this paper.

In the first place, it is to be understood that no one of the automatists contributing to any given cross-correspondence saw the contributions made to it by the other automatists until some time—usually a long time—after the cross-correspondence was complete.¹

In the second place, I have asked all the automatists concerned whether the topics which have formed the themes of the cross-correspondences had, to the best of their recollection and belief, been brought to their attention in some ordinary, everyday manner at or about the time when references to them emerged in their scripts. To this question, it is to be understood, unless otherwise stated, that the answer in each case was “No.”

FESTINA LENTE.

The subject of my first case is the words “Festina lente,” which mean “Hasten slowly.” This motto is found for the first time in any of the scripts in Mrs. Holland’s script of Dec. 9, 1908. I do not regard this occurrence of it as forming part of the cross-correspondence, and confine myself to stating the fact.

Nearly five years pass before it is quoted again by any of the automatists. Then, on Nov. 28 and again on Dec. 19, 1913, it appears in the script of Mrs. King, who had not seen Mrs. Holland’s script.²

Less than three weeks later—on Jan. 6, 1914—it reappears in the script of Miss Verrall,³ who had seen

¹In making this statement without qualification, I am not losing sight of the cases where a phrase has been “cribbed” by one automatist from another’s script, because a coincidence of this kind, unless otherwise reinforced, does not constitute a cross-correspondence. See pp. 10, 11, 20, 21.

²Parts of Mrs. Holland’s script of Dec. 9, 1908, have been printed in the *Proceedings* (Vol. XXIV., p. 320; XXV., p. 250), but not the part containing the words “Festina lente.”

³As both this paper and the scripts discussed in it were written before Miss Verrall’s marriage to Mr. W. H. Salter, I refer to her throughout by her maiden name.

neither Mrs. Holland's nor Mrs. King's script, in the following form :

Festinasse lente dulcedine captus amoris
temporis impatiens . . .¹ festina lente.

A literal translation of this would be: "To have hastened slowly² captivated by the charm of love impatient of time . . . hasten slowly." Probably "dulcedine captus amoris temporis impatiens" is an attempt to say: "One whom love has made captive chafes at delays." In any case a contrast must be intended between "temporis impatiens" and "festina lente."

Eleven days later, on Jan. 17, 1914, Mrs. Verrall, who had seen Mrs. Holland's script of Dec. 9, 1908, but had not seen either Miss Verrall's or Mrs. King's script, wrote as follows :

Where Tweed meets Tyne

There is a rhyme about the meeting of those rivers—or the rivers speak

Says Tweed to Tyne
For Auld Lang Syne
Says Tyne to Tweed
More haste less Speed.

"More haste less Speed" is a very good paraphrase of "Festina lente"; and the following well-known poem,

¹In the omitted part of the script represented by dots seven distinct topics are mentioned between "festinasse lente" and "festina lente." This shows that the fact of two phrases being separated by a considerable interval does not necessarily imply that they do not belong together. Miss Verrall's script of April 6, 1914 (see pp. 13-14) furnishes another instance of the separation of two related phrases.

²The probability that "festinasse," the perfect infinitive of *festino*, was a mere slip of the pen for "festina," the present imperative, is increased by the fact that, if "festina" be substituted for "festinasse," a perfect hexameter line results: "temporis impatiens" making the beginning of another hexameter. Original Latin hexameters are not uncommon in Miss Verrall's script.

of which the script is obviously reminiscent, might well bear the title "Festina lente."

Says Tweed to Till—
 'What gars ye rin sae still ?'
 Says Till to Tweed—
 'Though ye rin speed
 And I rin slaw,
 For ae man that ye droon
 I droon twa.'

The very next day, Jan. 18, 1914, Miss Verrall's script opens thus: "Festina lente—note when that phrase recurs." The first time it appeared in Miss Verrall's script was on Jan. 6, 1914, the second time on Jan. 18, 1914; and, as between these two dates Miss Verrall produced no script, her only citations of "Festina lente" occur in successive scripts; and in between these two successive scripts falls Mrs. Verrall's "More haste less Speed."

Twice more the motto comes in script: on March 8, and July 22, 1914; each time in Mrs. King's script.

If the first appearance of the motto in Mrs. Holland's script is left out of account, we find that between Nov. 28, 1913, and July 22, 1914, it occurs no less than six times: four times in Mrs. King's and twice in Miss Verrall's script. Why, I ask, this sudden outburst of reiterated "Festina lente's" ?

Moreover, eleven days after the first, and one day before the second occurrence of "Festina lente" in Miss Verrall's script, Mrs. Verrall writes "More haste less speed"—a proverb that has not been quoted elsewhere in any of the scripts.

Though I have felt bound to mention Mrs. Verrall's contribution to this cross-correspondence, I cannot help regarding it as regrettable, because it spoils what would otherwise have been an ideally simple and lucid type of cross-correspondence. The French blood that flows in Mrs. Verrall's veins ought to have saved her from thus "darkening counsel by words without knowledge." I suppose she might plead in mitigation that her subliminal purposely substituted "More haste less speed" for "Festina

lente" because it knew that her supraliminal had seen the latter phrase in Mrs. Holland's script. To a conjecture of this kind I might have listened with sympathy in my unregenerate days before I read Dr. Geley's paper; but now my ears are deaf to such sophistries.

MUSIC HAS CHARMS.

I now turn to two coincidences of a straightforward kind between the scripts of Mrs. and Miss Verrall.

On April 11, 1913, Miss Verrall's script contained the following:

the Lesbian lyre—to strike the lyre with might music hath charms.

"Music hath charms" is from Congreve's play *The Mourning Bride*:

"Music has charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.
I've read that things inanimate have moved,
And, as with living souls, have been inform'd
By magic numbers and persuasive sound."

Four days later—on April 15, 1913—Mrs. Verrall's script opens thus:

And the mountain tops that freeze
Follow after follow after
Now with tear and now with laughter
Music has charms and you know the rest
Then write again Music.

"And the mountain tops that freeze" is from "Orpheus with his lute" in *Henry VIII.*; and it is quite appropriate to associate this song with the quotation from Congreve's *The Mourning Bride*, because the context of "Music has charms" there evidently alludes to Orpheus.

As a matter of fact, Mrs. Verrall did not know the full context of "Music has charms." She knew, as everyone does, the whole line "Music has charms to soothe a savage breast," but not the succeeding four

lines which particularly suggest Orpheus. Still, as Mrs. Verrall herself says, the first line is enough to suggest "that Orpheus is likely to be in the neighbourhood." I must not, then, be understood as claiming that Mrs. Verrall's script shows a knowledge of the context of "Music has charms" which the automatist herself did not consciously possess. What I do think is that the reference in her script to Orpheus which precedes, and the remark, "and you know the rest," which follows the quotation, suggest that stress is being laid on the fact of these words having a literary source and a context, and of their not being a mere unattached proverbial saying like "A rolling stone gathers no moss." Why I wish to make this point will appear presently.

It is Mrs. Verrall's habit to copy her scripts, soon after they are written, into a book which she keeps for the purpose; and to post the originals, as soon as the copy is made, to Miss Johnson or me. To the copies she adds from time to time various notes and comments, and puts against them the dates on which they are made. Thus, on April 16, 1913—that is the day after "Music has charms" appeared for the first and only time in her script—she noted that it is a quotation of which she does not know the source.

She tells me that to the best of her belief nothing had happened to bring this quotation to her mind at or about the time when it occurred in her script: I mean nothing she had lately been thinking of, or reading, or hearing said.

With Miss Verrall the case is, or appears to be, otherwise.

Some time in April 1913, she talked with her cousin, Mr. Evelyn Riviere, about a Literary Problems Party which they were both concerned in getting up, and which was to, and did, take place on May 19, 1913. During this conversation Mr. Riviere told Miss Verrall that one of the questions to be asked at the Party was the source of "Music has charms," and he then informed her that it came from Congreve's *Mourning Bride*: a fact previously unknown to her. The date on which this conversation took place Miss Verrall cannot

ascertain for certain. On my first asking her when it occurred, she said she thought about the end of April, 1913; but she subsequently decided that it must have been before April 11, 1913: the date on which the quotation appears in her script. I gather from her that the chief reason for her change of opinion is that since the quotation appeared in her script on April 11, 1913, it was therefore before this date that Mr. Riviere mentioned it to her. I am not entirely convinced by this argument; for if, as appears to be the case, Mrs. Verrall got the quotation telepathically from Miss Verrall, it seems not unreasonable to suppose that Miss Verrall may have got it telepathically from Mr. Riviere. I find a stronger argument in favour of Miss Verrall's view in the script itself, which opens with references to "Dido with a willow in her hand" and to Semele "the bride of the bladed thunder": both "Mourning Brides"; and this suggests that she knew when this script was written that "Music has charms" comes from Congreve's *Mourning Bride*. In any case it is safer to accept the earlier date.

Mrs. Verrall, at any rate, knew nothing about the problems to be set at the Party until after "Music has charms" had appeared in her script. On April 27, 1913, Miss Verrall told her mother about the proposed Party, and mentioned the choice of "Music has charms" as one of the problems, and told her where it came from. Mrs. Verrall was careful to note in her script-book on April 27, 1913, that she then told her daughter that the quotation had recently occurred in her own script.

I hope that no one will imagine that I have set forth the above facts because I think they afford a normal explanation of the cross-correspondence in question. They, of course, do nothing of the kind. They explain, or may explain, in a perfectly normal way the appearance of the quotation from Congreve in Miss Verrall's script; but not its repetition four days later in Mrs. Verrall's. My reason for mentioning the facts is to show the kind of precautions that ought to be taken, and that we do as a matter of fact take, to guard so far as is possible against the risk of coincidences explicable by normal

causes being mistaken for cross-correspondences. It is clear that such pseudo-cross-correspondences are more likely to occur in the scripts of a mother and daughter, who, it is true, do not live in the same house, but who meet at fairly frequent intervals, than in the scripts of mere acquaintances or strangers. In the case under review it is evident that had Mrs. Verrall known about the problems to be set at the Party by or before April 16, the coincidence might still have occurred, but it would have been absurd to claim it as a cross-correspondence.

WALKING IN DARKNESS.

The second example of a cross-correspondence of a simple kind between Mrs. and Miss Verrall is this.

On September 11, 1913, Mrs. Verrall's script contained the following :

non visum neque taetum, sed non invisibile neque intangibile. Interpret that riddle—they see not neither do they hear—no, you miss the point.

She walks in darkness like the night that gives a better analogy. Try this—her own darkness makes the night visible, and the same darkness makes her invisible—then say that inward eye I can't get anything more here and now—But I think there is something said that wanted saying—though there is certainly confusion.

“She walks in darkness like the night” is a misquotation of Byron's

She walks in beauty, like the night
Of cloudless climes and starry skies ;
And all that's best of dark and bright
Meet in her aspect and her eyes :
Thus mellow'd to that tender light
Which heaven to gaudy day denies.

The misquotation—recognised by the automatist—whether intentional or not, certainly serves to emphasise the words “walks in darkness.”

The Latin means : “not seen and not touched, but not invisible and not intangible.”

The first script written by Miss Verrall after the date of this script of Mrs. Verrall's—namely, eight days later, on Sept. 19, 1913—contained the following passage:

the starlit path—the lantern beams—they cast their light before them but they themselves walk in darkness—handing on the torch—

There had been one previous reference in Miss Verrall's own script to torch-bearing and one to the *λαμπαδηφορία*,¹ and three references to the *λαμπαδηφορία* in Mrs. Verrall's script² of which Miss Verrall knew; but in none of these cases is there the slightest suggestion of the torch-bearers being themselves in darkness.

THE DAYS OF CREATION.

The coincidences in this case consist of a series of references in the scripts of two, and perhaps of three, automatists to the Days of Creation. This topic, which some seven years later was to become the theme of a spacious cross-correspondence, first appeared explicitly in Mrs. Verrall's script of Dec. 24, 1906. But before quoting this script, I will first quote two earlier scripts of Mrs. Verrall's, because it seems probable that in them are to be found the first approaches to the topic clearly expressed in the script of Dec. 24, 1906.

Extract from Mrs. Verrall's script of Dec. 3, 1902.

Vesperavit iam ante in lumine lux fiat [*i.e.* Evening has already come before in the light let there be light.] . . .

Extract from Mrs. Verrall's script of March 1, 1903.

. . . largas ad luminis oras³ . . . Ex tenebris fiet lux³ [*i.e.* To the wide shores of light . . . Out of darkness will light come.] . . .

¹ On Dec. 16, 1909, and June 11, 1912, respectively.

² On May 26, June 30, 1901, and Jan. 18, 1903.

³ "Luminis oras" is a Lucretian phrase. H. A. J. Munro says that it "is a favourite phrase, by which Lucretius seems to denote the line or border which *divides light from darkness*, being from non-being." Hence it is appropriately connected in the script with "fiet lux," which is clearly reminiscent of the Vulgate's "Fiat lux," "Let there be light."

Extract from Mrs. Verrall's script of Dec. 24, 1906.

Let there be light he said and there was light And the evening and the morning were the first day. The reference has been given before¹ but I think not understood—*largas luminis oras.*

I am not proposing to consider the references in the various scripts to "Let there be light," except where these words are combined with, or soon followed by, one of the "evening and the morning" verses from the first chapter of *Genesis*; but in order that the reader may be in a position to judge whether or not I have dealt fairly with the evidence, I shall give at the end of this section a list of all the quotations in the scripts from the first two chapters of *Genesis*. It is, then, the occurrences of one or other of the "evening and the morning" verses which I regard as constituting the cross-correspondence.

After Dec. 24, 1906, more than six and a half years passed before any of these "evening and morning" refrains appear again in any of the scripts. Then, on August 24, 1913, Mrs. Verrall's script ends with "And the evening and the morning were the first day." Next, after an interval of nearly seven and a half months, on April 6, 1914, Miss Verrall's script, which she began to write at 4.20 p.m., opened with the words "*Parvus—per amicitiam—luminis oras*"; and then in the next dozen lines or so went on to refer to seven different subjects, between none of which and "*luminis oras*" can I see any connexion. At this point the automatist was interrupted. When she resumed at 5 p.m., she quoted first from *The Blessed Damozel*, next from Tennyson's *Mariana*, and then wrote the following: "And the morning and the evening were the third day. We have got to get things through as we can and sort them out afterwards bit by bit."

Now, in January 1914, Miss Verrall had seen for the first time a printed collection of all the scripts produced by Mrs. Verrall between January 1905 and May 1907.

¹ Namely in the script of March 1, 1903.

Among these is the script of Dec. 24, 1906, which combines "And the evening and the morning were the first day" with "luminis oras." It is fair to assume, therefore, that the appearance in Miss Verrall's script of April 6, 1914, of "luminis oras" and of "the morning and the evening were the third day"—separated though these two phrases are by a considerable interval from each other—is due to her acquaintance with Mrs. Verrall's script of Dec. 24, 1906. Miss Verrall, in fact—to use an expression that Mrs. Willett has applied to similar instances of borrowing—"cribbed" from Mrs. Verrall.

Naturally, then, I do not claim the coincidence as evidence of supernormal faculty. At the same time the fact should not escape notice that the "crib" was not textual: Miss Verrall's script mentioning the *third* day of Creation, and not, like Mrs. Verrall's, the *first*. This variation from the known original is emphasised by the very next script that Miss Verrall wrote—on April 17, 1914—as it opens with the words: "And the evening and the morning were the fourth day."

Nearly eight weeks passed before another "Evening and morning" reference occurred. Then, in close succession, came six such references in Mrs. Verrall's script, as follows:

June 11, 1914: "And the evening and the morning were the first day and so of all days";

June 22, 1914: "And the evening and the morning were the 2nd day";

June 26, 1914: "And the evening and the morning were the third day. And there was light";

June 27, 1914: "This is not an evening and a morning—quite in another series";

June 28, 1914: "Let there be light and the evening and the morning were the fifth day Yes I mean what I say—the fifth day";

June 29, 1914: "And he rested on the 7th day—Don't try to understand these little tags from Genesis—But each has its purpose, and I have said—and you have written—in each case what I mean."

Then, after an interval of nearly eleven weeks, Miss Verrall takes up the tale again in two successive scripts. On Oct. 13, 1914, she writes :

“The elements mingled—earth air, fire, and water—
And he said let there be light and there was light” ;

and on Oct. 16, 1914 :

“And the morning and the evening were the first day.”

Now, if my object were to present the facts, not as they are, but as they ought to be, I should leave this cross-correspondence as it stands, and claim it as a Gallic “gem of purest ray serene” ; for recalling, as it does, the rhythmic simplicity of “One little, two little, three little, four little, five little Blackamoor boys,” it seems fairly entitled to rank beside either of Dr. Geley’s two ideal types of cross-correspondence—nay, even to comprise the perfections of both.

But candour compels me to confess that probably I have not yet told all the relevant facts ; and I am afraid that the truth probably is that, just as Mrs. Verrall marred the Gallic clarity of the “*Festina lente*” cross-correspondence by her “more haste less speed” script, so here Mrs. King marred this cross-correspondence by making indirect or obscure allusions to the Creation instead of quoting one or more of the “evening and the morning” tags.

Paragraphs to be avoided by M. M. Geley and Maxwell.

The passages in Mrs. King’s script which seem to contain these indirect or obscure allusions to the Creation are as follows :

Extract from Mrs. King’s script of Dec. 29, 1913.

. . . The luminous globes . . .¹ Fulmine gens He moved
across the face of the waters . . .

¹ These dots represent the omission of a few words of encouragement addressed parenthetically to the automatist. This is quite a common feature in Mrs. King’s script.

Extract from Mrs. King's script of Jan. 6, 1914.

. . . Let there be light . . .

Extract from Mrs. King's script of Jan. 19, 1914.

. . . The glistening globes . . .

Extract from Mrs. King's script of Jan. 20, 1914.

. . . One moment more¹—Deukalion the last is the best . . .

Few will question that "He moved across the face of the waters" is a reminiscence of the second verse of the first chapter of *Genesis*: "And the earth was without form and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters."

What, however, of "the luminous globes"? These words, by themselves and without context, would not suggest any connexion with the Creation; but closely followed, as they are, by words strongly reminiscent of a sentence in the biblical narrative of the Creation, I think it not unreasonable to see in them an allusion to a famous series of six pictures² by Burne-Jones called "The Angels of Creation." In this series each day of the Creation is represented by an Angel holding in his hands a luminous globe, wherein are reflected the chief features of each day's creative work. At the feet of the Angel of the Sixth Day is seated the Angel of the Seventh Day holding, not a globe, but a harp.

So far I have passed over without comment the words "fulmine gens," which come between "the luminous globes" and "He moved across the face of the waters." In offering an interpretation of them, I hope it will be understood that I do not claim for it anything more than a certain degree of probability.

The words mean literally "by lightning a people," and, as they stand, make no sense. The first time, however, that I saw them in Mrs. King's script, and long before I saw the reference to Deukalion in her

¹ "One moment more" is an instruction to the automatist to try for one more impression before ceasing to write.

² To one of these pictures there is an allusion in Mrs. Verrall's script of Feb. 6, 1908; but Mrs. King has never seen this script.

script of Jan. 20, 1914, they immediately suggested to me the opening lines of Hor. C. I. 2 :

Jam satis terris nivis atque dirae
 Grandinis misit Pater, et rubente
 Dexterâ sacras jaculatus arces
 Terruit urbem,
 Terruit gentes, grave ne rediret
 Seculum Pyrrhae.

(Enough of snow and dreadful hail the Father has now sent upon the earth, and, smiting with red right-hand the sacred heights, has affrighted the city, has affrighted the nations, lest the troublous age of Pyrrha should return."

Lonsdale and Lee's Translation.)

Here, then, we get "gentes" (the plural of "gens"); and by implication "fulmen" too, for, though the word "fulmen" is not actually used, the thing that Jupiter hurled (*jaculatus*) is, of course, his "fulmen." Moreover, the day after the allusion to "the glistening globes"—which has every appearance of being meant as equivalent to "the luminous globes"—comes the name "Deukalion," which will suit with the "Pyrrha" of Horace's lines.

If I recall in rough outline the story of Pyrrha and her husband Deucalion, it will be clear to the reader why an allusion to it might appropriately be sandwiched between allusions to the Creation.

The impiety and vice of mankind in the Iron Age had so angered Zeus that he determined to destroy all the inhabitants of the earth, and to create a new race of men. He caused a great flood to overwhelm the earth, so that the top of Mount Parnassus was the only land not covered by the waters. The whole human race was drowned except Deucalion and Pyrrha: a pious couple, who had sought refuge on the heights of Parnassus. Zeus took pity on them, and for the sake of their uprightness and devoutness spared them, and made the flood to abate. Realising that they were the only beings left alive, Deucalion and Pyrrha sought counsel from an oracle how they might replenish the earth. The oracle bade them throw the bones of their mother behind

their backs. Pyrrha refused to do anything so disrespectful; but Deucalion, with an ingenuity worthy of some psychical researchers, suggested that the oracle meant the Earth by their mother, and stones of the earth by her bones; and argued that there could anyhow be no harm in acting on this hypothesis. Accordingly they did; and the stones thrown by Deucalion became men, and those thrown by Pyrrha became women; and so took place the second Creation of Man.

If, then, Mrs. King's "fulmine gens" and "Deucalion" are allusions to the opening lines of Hor. C. I. 2, they are not inappropriately combined with phrases that directly or indirectly relate to the Biblical account of the Creation of Man.

I append, as promised, a list, in chronological order, of all quotations from, and phrases reminiscent of the first two chapters of *Genesis* occurring in the scripts. Against those which form the cross-correspondence asterisks are placed. No quotations from the first two chapters of *Genesis* occur in Mrs. Holland's or in the Mac scripts. Mrs. King's script has not been thoroughly indexed, but I believe that it contains no other quotations from these chapters than those given below; and this is all the more significant since her script teems with Biblical quotations.

M. V. =Mrs. Verrall's script;
 H. V. =Miss Verrall's script;
 King =Mrs. King's script;
 W. =Mrs. Willett's script.

M. V.	Jan.	17,	1902.	"Fiet lux."
,,	Dec.	3,	1902.	"Lux fiat."
,,	March	1,	1903.	"Ex tenebris fiet lux."
,,	Dec.	24,	1906.	"Let there be light he said and there was light And the evening and the morning were the first day."
H. V.	Jan.	22,	1909.	"Something about the spirit—on the face of the waters."
,,	Feb.	22,	1910.	"Let there be light."
,,	May	12,	1910.	"Fiat lux."

- W. Aug. 23, 1911. "The life of the Whole flowing through and beholding itself that it is good."
- „ Dec. 3, 1911. "Let us make Man in our Image."
- *M. V. Aug. 24, 1913. "And the evening and the morning were the first day."
- *King. Dec. 29, 1913. "He moved across the face of the waters."
- * „ Jan. 6, 1914. "Let there be light."
- *H. V. April 6, 1914. "And the morning and the evening were the third day."
- * „ April 17, 1914. "And the evening and the morning were the fourth day."
- *M. V. June 11, 1914. "And the evening and the morning were the first day."
- * „ June 22, 1914. "And the evening and the morning were the 2nd day."
- * „ June 26, 1914. "And the evening and the morning were the third day. And there was light."
- * „ June 27, 1914. "This is not an evening and a morning."
- * „ June 28, 1914. "Let there be light and the evening and the morning were the fifth day."
- * „ June 29, 1914. "And he rested on the 7th day."
- *H. V. Oct. 13, 1914. "And he said let there be light and there was light."
- * „ Oct. 14, 1914. "And the morning and the evening were the 1st day."

It will be noticed that the scripts forming the cross-correspondence refer to the first, second, third, fourth, fifth and seventh days, but not to the sixth day, on which Man was created. To the work of the sixth day the only direct reference is in Mrs. Willett's script of Dec. 3, 1911, though of course the phrase in her script of Aug. 23, 1911—"the life of the Whole flowing through and beholding itself that it is good"—includes the work of all six days.

NARTHEX.

In the last case I had occasion to draw attention to the fact that in all probability Miss Verrall "cribbed" the words "luminis oras" from an early script of Mrs. Verrall's. By way of introduction to the present case, it will be convenient to say something further about "cribs" in Miss Verrall's script. Miss Verrall is, or must be assumed to be, familiar with all scripts published in our *Proceedings* or *Journal*. Moreover, between May and December, 1912, she went through Mrs. Verrall's script from its beginning in 1901 down to the end of 1904, for the purpose of translating the Greek and Latin words, phrases and quotations that occur in it; and in January 1914, she received a copy of a printed volume of Mrs. Verrall's scripts produced between January 1905 and May 1907. If she has not read all these scripts—about 500 in all—she has at any rate browsed among them. It might, accordingly, be thought that her own subsequent scripts would exhibit a large number of "cribs" from Mrs. Verrall's scripts. But as a matter of fact this is not so.

In this paper I shall cite no script of Miss Verrall's earlier than April 11, 1913, or later than Oct. 16, 1914, as contributing to a cross-correspondence. I have gone carefully through all her scripts between these two dates with a view to ascertaining how many words or phrases borrowed from Mrs. Verrall's scripts they contain; and I have succeeded in tracing only three certain "cribs" and one possible one.

The possible "crib" is the word "Nympholeptus," on Aug. 7, 1913, which may be a reminiscence of the word "nympholept" found in Mrs. Verrall's script of Jan. 23, 1903; but just as probably, if not more probably, a classical author or Browning's poem *Numpholeptos* was the source on which Miss Verrall drew.

Two of the certain "cribs" are (a) "narthex ceromatica" and (b) "luminis oras" combined with an "evening and morning" quotation. These two appear in successive scripts on March 31 and April 6, 1914, respectively.

One, as we have seen, and the other, as will presently appear, have formed the themes of cross-correspondences. The third certain "crib" occurs on Aug. 29, 1914, and, so far as I know, is not re-echoed in the script of any of the other automatists.

Still, when I find that two out of the three certain "cribs" are thus re-echoed, it makes me suspect that this "cribbing" is not a random process.

The way is now clear to deal with the "Narthex" cross-correspondence.

The word *Narthex* occurs twice—and twice only—in Mrs. Verrall's script: for the first time on Feb. 2, 1903, in the form "cum narthece ceromatico," and for the second time on Sept. 23, 1908, in the following forms:

ἐν γὰρ νάρθηκι καλυμμένον τὸ πῦρ ᾧ Προμηθεὺς
τοὺς ἀνθρώπους θεοῖσιν εὐκότας ἐποίησε.

In a narthex stem conveyed
By the god who disobeyed
Broke the fate, mankind to save
So gave freedom to the slave.

The Greek means "For in a narthex was hidden the fire by which Prometheus made men like unto gods."

Narthex is the name of some plant with a hollow stalk. It is also used of a small case or tube for holding unguents. Its best known association is with the hollow stalk in which Prometheus brought down fire from heaven; and it is in this sense that the word is used in the second of Mrs. Verrall's two scripts. The words "cum narthece ceromatico" in her first script mean literally "with a waxen narthex," and Mrs. Verrall takes this to mean "a phial of unguent." The first of these two scripts—that of Feb. 2, 1903—has been printed and discussed in *Proc.* Vol. XX., pp. 121-123; the second in *Proc.* Vol. XXV., p. 259.

Mrs. Willett and Miss Verrall have read these volumes, and may therefore be assumed to be acquainted with both scripts.

The word *Narthex* does not occur in the scripts of

any of the other automatists until March 31, 1914, when Miss Verrall's script contains the following :

narthex—what is that? ceromatica—this is important—it is wanted for completion.

Then on May 2, 1914, Mrs. Willett's script has :

The divine fire in a narthex this was conveyed to the sons of men.

This, as Mrs. Willett herself recognised, is a "crib" from the second of Mrs. Verrall's two "Narthex" scripts; while Miss Verrall's "narthex ceromatica" is a "crib" from the first of the two.

Why, I ask, within less than five weeks of each other, did Miss Verrall select one and Mrs. Willett the other of the only two references to Narthex in Mrs. Verrall's script for reproduction in their own scripts, rather than some of the other thousands of phrases in Mrs. Verrall's script equally known to both of them?

"THE STARS WHEN THEY SANG TOGETHER,"
AND TENNYSON'S "MARIANA."

Miss Verrall's script of April 6, 1914, has already, as we have seen in the Days of Creation case, furnished one cross-correspondence. But that was not the only one, for it contained three other cross-correspondences; and of these I will now proceed to render an account.

It will be remembered that on April 6, 1914, Miss Verrall was interrupted in the middle of writing her script (see p. 13). The last words she wrote before the interruption were these :

Something about music too—the common chord—but not Abt Vogler—this is another association.

Then after the interruption she wrote :

the stars—when they sang together—he cometh not she said—And the morning and the evening were the third day.

"He cometh not she said" is from Tennyson's *Mariana*.

The original source of "the stars—when they sang together" is, of course, *Job*, xxxviii. 7: "When the morning stars sang together, and all the sons of God shouted for joy." But the words in the script "the stars—when they sang together" are more probably derived from Rossetti's *The Blessed Damozel* than from *Job*. This will be clear if the three are placed side by side.

Job. "When the morning stars sang together";

Rossetti. "Her voice was like the voice the stars
Had when they sang together";

Script. "the stars—when they sang together."

Rossetti and the script both omit "morning"; and both have "the stars when they sang together," whereas *Job* has "When the stars sang together."

But although the script phrase is in my opinion nearer to Rossetti than to *Job*, I think that the combination of "And the morning and the evening were the third day" with "the stars—when they sang together" makes it practically certain that *Job*, as well as Rossetti, was in the automatist's thoughts; for the context of "When the morning stars sang together" in *Job* is concerned with the Creation of the World:

Where wast thou when I laid the foundations of the earth? . . . Whereupon are the foundations thereof fastened? or who laid the corner stone thereof; When the morning stars sang together, and all the sons of God shouted for joy? *Job*, xxxviii. 4, 6, 7.

The first time that Mrs. Willett wrote automatically after April 6, 1914—the date of Miss Verrall's script just quoted—was on April 12, 1914, when her script contained the following passage:

The Blessed Damozel leans down . . . In vain for her shall seraphs harp, her eyes were deep as water stilled at even. He will come He will come.

All these phrases are taken from *The Blessed Damozel*, except "In vain for her shall seraphs harp," which, I

suspect, is an intentional variation of the following lines in F. W. H. Myers's *Immortality* :

I fear that howsoe'er the seraphs play
My life shall not be theirs nor I as they,
But homeless in the heart of Paradise.

Whatever its source, it was entirely appropriate to insert "In vain for her shall seraphs harp" in the midst of allusions to Rossetti's poem, for Paradise was to be but homeless for the Blessed Damozel, and her joy not perfect, until she was joined to her lover again.

Appropriately, too, does the "He will come He will come" of Mrs. Willett's script answer to the "He cometh not" of Miss Verrall's; for although Mariana's "He cometh not" and "He will not come" are in formal contradiction with the Blessed Damozel's "He will come", both cries are the expression, the one in the language of despair, the other in the language of tremulous hope, of the same passionate yearning.

She only said, 'My life is dreary,
He cometh not,' she said ;
She said, 'I am aweary, aweary,
I would that I were dead !'

and again :

Then, said she, 'I am very dreary,
He will not come,' she said ;
She wept, 'I am aweary, aweary,
Oh God, that I were dead !'

(Tennyson, *Mariana*.)

"I wish that he were come to me,
For he will come," she said.
Have I not prayed in Heaven ?—on earth,
Lord, Lord, has he not pray'd ?
Are not two prayers a perfect strength ?
And shall I feel afraid ?

(D. G. Rossetti, *The Blessed Damozel*.)

The coincidence between Miss Verrall's and Mrs. Willett's scripts is striking enough as it stands ; but it is enhanced by a passage in a later script of Mrs. Willett's.

After April 12, 1914, there was no further quotation from, or allusion to, *The Blessed Damozel* in Mrs. Willett's script until August 16, 1914, when this came :

Seven Stars . . .¹ He mousike [*i.e.* ἡ μουσική = Music] a harmony of other days Such harmony is in immortal Souls that is the true music of the spheres to which the world goes round The young eyed cherubims and the Sons of God Job and Browning no Job and Rossetti the stars singing together.

If I now give those passages of *The Blessed Damozel* to which Miss Verrall's script and Mrs. Willett's two scripts make allusion, the reader will be able to realise at a glance how remarkably the three dovetail.

The blessed damozel leaned out
From the gold bar of Heaven ;
Her eyes were deeper than the depth
Of waters stilled at even ;
She had three lilies in her hand,
And the stars in her hair were seven.

· · · · ·
· · · · ·

(*Omission of 7½ stanzas.*)

and now she spoke as when
The stars sang in their spheres.

The sun was gone now ; the curled moon
Was like a little feather
Fluttering far down the gulf ; and now
She spoke through the still weather.
Her voice was like the voice the stars
Had when they sang together.

(*Omission of one stanza, placed within parentheses
in the original.*)

¹These dots represent a considerable omission ; but it is almost impossible when an unmistakable allusion to *The Blessed Damozel* occurs in the same script not to connect "Seven stars" therewith, however great the interval.

“I wish that he were come to me,
For he will come,” she said.¹

The quotation from Tennyson's *Mariana* in Miss Verrall's script of April 6, 1914, is her only quotation from this poem. The only other quotations from it in the scripts of the other automatists are as follows :

Mac. script of July 20, 1908 : “I am aweary.”

Mrs. Verrall's script of July 4, 1911 : “Mariana said that he came not but reverse that” ;

Mrs. Verrall's script of May 10, 1913 : “Upon the sill the flower pots were mossy dank and dripping what is it Mariana With blackest age the flower pots.”

Mrs. Verrall's script of Sept. 17, 1914 : “With dankest moss the flower pots.”

The only one of these scripts that Miss Verrall had seen when she wrote her script on April 6, 1914, was the Mac. script of July 20, 1908. It should especially be noted that she had not seen Mrs. Verrall's script of July 4, 1911. Mrs. Verrall does not quote at all from *The Blessed Damozel*.

“BLOW, BLOW THOU WINTER WIND” AND
TENNYSON'S “MARIANA.”

I pass on now to the third cross-correspondence to which Miss Verrall's script of April 6, 1914, contributed.

On May 10, 1913, Mrs. Verrall's script contained the following :

Blow blow thou wintry wind . . . Boil thou first in the charmed pot and upon the sill the flower pots were mossy dank and dripping what is it Mariana With blackest age the flower pots.

Here we get combined “Blow, blow thou winter wind”

¹As there are several versions of *The Blessed Damozel*, and some omit the stanza beginning “The sun was gone now,” I should explain that I have quoted from *The Poetical Works of Dante Gabriel Rossetti, Edited with Preface by William M. Rossetti, A New Edition in one Volume, London, 1910.*

from *As You Like It* with quite unmistakeable reminiscences of Tennyson's *Mariana*.

Nearly eleven months later, on April 6, 1914, Miss Verrall's script contained the following :

Blow blow thou winter wind . . . Something about music too—the common chord—but *not* Abt Vogler—this is another association [Interruption] the stars—when they sang together—he cometh not she said.

The last words, as already stated, are a quotation from Tennyson's *Mariana*. Both scripts, then, comprise "Blow, blow thou winter wind" and *Mariana*.

I say "comprise" rather than "combine," because a number of phrases intervene in Miss Verrall's script between "Blow, blow thou winter wind" and the *Mariana* quotation, and there is nothing to show that they belong together. Moreover, the interval of time between the two coinciding scripts is a long one. These are weak points in the case. Against them, however, may be set four considerations :

(1) Miss Verrall's script of April 6, 1914—the one in question—displays no less than three other instances of cross-correspondence ;

(2) In this very same script "luminis oras" is separated from "the morning and the evening were the third day" by an even wider interval than "blow, blow, thou winter wind" is from the *Mariana* quotation ; yet the former pair, for reasons already given (see pp. 13-14), certainly belong together. And in Miss Verrall's script of Jan. 6, 1914, "Festinasse lente" is separated from "Festina lente" by a number of irrelevant topics ; yet there can be no doubt that they belong together ;¹

(3) The "author" of the script of April 6, 1914, is aware that the topics have emerged in disjointed fashion and need re-sorting, as is shown by the words : "We have to get things through as we can and sort them out afterwards bit by bit" ;

¹As a matter of fact, there are scores of instances in Miss Verrall's script where two or more complementary phrases are widely separated from each other.

(4) The combination of topics does not seem a likely one to occur by chance to two persons independently. In Tennyson's *Mariana*, it is true, there are allusions to "cold winds" and "wild winds" which might suggest the Shakespearian "Blow, blow, thou winter wind," and might the more readily do so, perhaps, because Tennyson's *Mariana* is explicitly connected by the poet himself with *Shakespeare's Mariana*. And moreover, the "winter wind" being "not so unkind as man's ingratitude" might suggest the faithlessness of Mariana's lover. But that these far from obvious or inevitable associations should independently suggest themselves to two automatists is not easy of belief.

To facilitate the reader's task in following the four cases of cross-correspondence into which Miss Verrall's script of April 6, 1914, enters, I append a copy of the whole of it except the last two or three lines.

Miss Verrall's Script of April 6, 1914.

(4.20 p.m.)

Parvus—per amicitiam—luminis oras—the wind in the trees—a sighing and a sobbing—Poor cock Robin—I said the sparrow—Be the green grass above me—and here let the wind blow—

The flight of the arrow—Swifter far than swallow's flight—the snake in the grass—

Blow blow thou winter wind—there is an important point in this Script—it should be clear I think—

Something about music too—the common chord—but *not* Abt Vogler—this is another association—

(Interruption.)

(5 p.m.)

the stars—when they sang together—he cometh not she said—

And the morning and the evening were the third day—We have to get things through as we can and sort them out afterwards bit by bit. Otherwise we should never get on at all. As it is things mostly do get clear in the end . . .

SWIFTER FAR THAN SUMMER'S FLIGHT.

The fourth cross-correspondence in which Miss Verrall's script of April 6, 1914, plays a part remains to be described.

Miss Verrall's script of August 2, 1907, contained the following original rhymed lines :

Sing on sweet harbinger of summer days
thy voice with its monotonous refrain
Hath the rich cadence of the ripening grain
A satisfying melody of praise.

None of the phrases which go to make up this verse occurs again in Miss Verrall's script except on February 15, 1912, when "harbinger of summer days" reappears in the following context :

the swallow summer—harbinger of summer days.

"The swallow summer" is a quotation from Shelley's poem *Remembrance*.

Anyone, therefore, who saw these two scripts might naturally, owing to both having the phrase "harbinger of summer days," be led to associate together in his mind the topics expressed or implied in each. Thus, he might associate the original verse of the first with any line of Shelley's *Remembrance*. Now, some time before Mrs. Willett wrote a script which I am going presently to quote, she had seen these two scripts of Miss Verrall's, and was consequently in a position to do what anyone else who had seen them could have done: namely, to put the contents or some of the contents of the two together.

Before, however, I quote this script of Mrs. Willett's I must first quote from a third script of Miss Verrall's, namely, the one she wrote on April 6, 1914 :

The flight of the arrow—Swifter far than swallow's
flight . . . the stars—when they sang together.

"Swifter far than swallow's flight" is an obvious "portmanteau" of two lines in Shelley's *Remembrance* :

"Swifter far than summer's flight,"

and

"The swallow summer comes again."

“The stars—when they sang together” is to be referred, as we have already seen (see p. 23), to *Job* and Rossetti’s *Blessed Damozel*.

Now, anyone—whether possessed of supernormal powers or not—who had seen *all three* scripts of Miss Verrall’s, might of course associate together topics found in them, because, as the following tabulated summary of them shows, the three are interconnected.

1st Script. “Sweet harbinger of summer days” etc.

2nd Script. “ ” ” ” ” ” +Shelley’s *Remembrance*.

3rd Script. “ ” ” ” ” ” ” +*Job* and *The Blessed Damozel*.

But why should anyone who had *not* seen the 3rd Script, associate *Job* and *The Blessed Damozel* with “Harbinger of summer days”? Yet that is what Mrs. Willett did on August 16, 1914, in the following very definite manner :

Sing on thy passionate refrain hath the true something of the ripening grain harbinger that is in it in the line *Cadence* too Cadence the word should be said Melody He Mousike a harmony of other days Such harmony is in immortal Souls that is the true music of the spheres to which the world goes round The young eyed cherubims and the sons of God *Job* and Browning no *Job* and Rossetti the stars singing together Thy passionate refrain Hath the deep cadence of the ripening grain.

SICHAEUS AND DIDO.

On August 5, 1913, Mrs. Verrall’s script contained the words “*Dux femina facti*,” which mean “a woman the leader of the enterprise.” They are a quotation from the first book of Vergil’s *Aeneid*, and relate to the founding of Carthage by Dido.

The context in which they occur is as follows :

Aeneas, flying from Troy, has been driven by stress of weather on to a strange coast. As he is wandering along the shore his mother Venus, disguised as a huntress, accosts him ; and Aeneas asks her to tell him what

country it is that he has reached. Venus answers him thus :

“Punic is the realm thou seest, Tyrian the people . . . ; but their borders are Libyan. Dido sways the sceptre, who flying her brother set sail from the Tyrian town. . . . Her husband was Sichæus, wealthiest in lands of the Phœnicians. . . . But the kingdom of Tyre was in her brother Pygmalion’s hands, a monster of guilt unparalleled. Between these two madness came ; the unnatural brother blind with lust of gold . . . lays Sichæus low before the altars [*ante aras*] . . . and for long he hid the deed, and by many a crafty pretence cheated her love-sickness with hollow hope. But in slumber came the very ghost of her unburied husband, lifting up a face [*ora*] pale in wonderful wise ; he exposed the cruel altars [*aras*] and his breast stabbed through with steel, and unwove all the blind web of household guilt. Then he counsels hasty flight and abandonment of her country, and to aid her passage discloses treasures long hidden underground, an untold mass of silver and gold. Stirred thereby, Dido gathered a company for flight . . . they seize on ships that chance to lie ready, and load them with the gold. Pygmalion’s hoarded wealth is borne overseas ; a woman guides the enterprise [*Dux femina facti*]. They came at last to the land where thou wilt descry a city now great, New Carthage.”


(Mackail’s Translation.)

Two of the outstanding features of this story are that it was at the instigation of the ghost of Sichæus that Dido left her home and fled to Libya, where she founded the city of Carthage ; and that this achievement was the work, not, as would be usual, of a man, but of a woman.


Before the appearance of the words “*Dux femina facti*” in Mrs. Verrall’s script of August 5, 1913, there had been no quotation from, or allusion to this passage in the first book of the *Aeneid* in the scripts of any of the automatists ; nor have there been any since with the exception of three allusions thereto which I am now going to cite.

On April 17, 1914, Miss Verrall's script contained the following phrases :

The plumed East—yes plumed—a labyrinth of flowers

 a festival—to hold high festival in the Court of Dis—

The word that follows “a labyrinth of flowers” was badly written, and I could not decipher it with certainty. The letters appeared to be “S-i-c-h-a-s,” but as there is no such word or name, I showed the original script to Miss Verrall at 3 p.m. on April 23, 1914, and asked her what she thought the word was. She said she thought it might be “Sichaeus.” I then suggested that when she next wrote automatically she should try to get the word clearly written. The result of this suggestion is seen in a script written at 6 p.m. on the same day, viz. April 23, 1914 :

 a funeral pyre the grave gives up its dead—ante ora—Sichaeus.

On this occasion the doubtful word is first written badly as before—in fact the imperfect writing of it in the previous script seems to be intentionally reproduced—and then it is written quite clearly. As regards the phrases which fall between the two writings of the name “Sichaeus,” it seems likely that they belong thereto. A funeral pyre had only once before been mentioned in Miss Verrall's script, on January 24, 1908; and there it is explicitly associated with Dido's death.¹ “The grave gives up its dead” is possibly an allusion to the apparition of Sichaeus when he warned Dido to fly from Pygmalion; but, if so, it can hardly be called a happy one, because Vergil speaks of the ghost of Dido's *unburied* husband.

With regard to “a labyrinth of flowers”—a phrase

¹ See Vergil, *Aen.* iv. 502 and 504, for references in close sequence to the death of Sichaeus and to Dido's funeral pyre.

that is probably taken from a poem of W. de la Mare's—Mrs. Verrall has suggested to me that it is an attempt to allude to *Aen.* iv. 504-507 :

“But the Queen, when the pyre is built up of piled faggots and cleft ilex in the inmost of her dwelling, *hangs the room with chaplets and garlands it with funeral boughs.*”

“To hold high festival in the court of Dis” may reflect the scene described in ll. 509-511 :

“Altars are reared around, and the priestess, with hair undone, thrice peals from her lips the hundred gods of Erebus and Chaos, and the triform Hecate, the triple-faced maidenhood of Diana.”

(Mackail's Translation.)

There remain the words “ante ora” to explain. They mean “before the eyes” or “before the faces.” They had never occurred before in Miss Verrall's script; and they have occurred only once since, namely, in her script of Dec. 17, 1914, in the following context :

“Sic fatur lacrimans—ante ora parentum.”

For a reason given on p. 37 below, it is quite certain that “ante ora parentum” here is an expansion, and so an explanation, of the “ante ora” of the earlier script. The connexion of “ante ora” with Sichacus and of “ante ora parentum” with the Vergilian phrase “Sic fatur lacrimans” indicates that the source of “ante ora parentum” is to be sought in Vergil's *Aeneid*.

“Ante ora parentum” occurs twice only in the *Aeneid*:¹ first of the Trojan boys defiling on horseback “before their parents' eyes” at the Funeral Games in honour of Anchises (*Aen.* v. 553); secondly, of those young men and maidens laid on funeral piles “before their parents' eyes” whose ghosts form part of the crowd that swarms round Charon's boat (*Aen.* vi. 308).

¹ “Ante oculos evasit et ora parentum” in *Aen.* ii. 531, and “Exclusi ante oculos lacrimantumque ora parentum” in *Aen.* xi. 887, need not be considered on account of the separation of “ante” from “ora” in each case.

That it is the latter that is meant is practically certain for two reasons: namely, that it is one of the best known passages in the *Aeneid*, and that "Sic fatur laerimans,"¹ found once only in the *Aeneid*, are the opening words of the Sixth Book. The passage is as follows:

"Hue omnis turba ad ripas effusa ruebat,
Matres atque viri, defunetaque corpora vita
Magnanimum heroum, pueri inuptaeque puellae
Inpositique rogis iuvenes ante ora parentum."²

"Hither all crowded, and rushed streaming to the bank, matrons and men, and high-hearted heroes dead and done with life, boys and unwedded girls, and youths and maidens laid on the funeral pile before their parents' eyes."

"Ante ora" in the script of April 23, 1914, seems, then, to emphasise "a funeral pyre" (*i.e.* Dido's funeral pyre); and the intention of the emphasis thus thrown may have been to point to the words spoken by Dido, when, having cast herself upon the funeral pile, she is about to stab herself with the sword of Aeneas:

"And now shall I go a queenly phantom under the earth. *I have built a renowned city; I have seen my ramparts rise*; by my brother's [Pygmalion's] punishment I have avenged my husband [Sichaeus] of his enemy." (*Aen.* iv. 654-656.)

These words spoken by Dido at the point of death bring us back to the subject of Mrs. Verrall's script of Aug. 5, 1913: the founding of the city of Carthage by Dido after she had fled from her brother's court at the instigation of the ghost of Sichaeus.³

¹ "Sic fatur laerimans" ("So speaks he weeping") refers to Aeneas' apostrophe to his drowned pilot Palinurus, whom he afterwards meets among the crowd of unburied dead that flocks to the banks of Coeytus and pleads with Charon to be ferried across. There is, therefore, a fairly direct association of ideas between "sic fatur laerimans" and "ante ora parentum."

² The last three lines are repeated from *Georg.* iv. 475-477.

³ Though I believe this explanation is correct so far as it goes, I suspect that there may be other reasons besides for the conjunction of

The third and last referenee to the story of Dido and Sichaeus occurs in Mrs. Willett's script. On April 18, 1914—one day, that is, after the first, and five days before the second, occurrence of the name Sichaeus in Miss Verrall's script—her script contained the following :

It was a woman who founded the city
Not Ilion's golden towers

The "woman who founded the city" is Dido; and for the phrase "founded the city" there is actual warrant in the *Aeneid* :

"O Regina, novam eui eondere Iuppiter urbem
. . . dedit." (*Aen.* I. 522-523.)

"Not Ilion's golden towers" indicates the city that the woman founded; and does so in a way that seems to show close acquaintanee with the story of the founding of Carthage as told in the *Aeneid*. For the success of Dido's enterprise was largely due to her possession of the secret hoard of gold which the ghost of Sichaeus told her of: "Then he [Sichaeus] counsels hasty flight . . . and to aid her passage discloses treasures long hidden underground, an untold mass of silver and gold. . . . They seize on ships that ehanee to lie ready, and load them with the gold. Pygmalion's hoarded wealth is borne overseas; a woman guides the enterprise [*Dux femina facti*]."

Not only did gold make the enterprise practicable, but Vergil calls Carthage "dives opum" and makes frequent and marked referenees to the gold with which the royal palae and Dido's person were adorned. (See *Aen.* I. 14, 640, 698, 726, 728, 739, 741; IV. 135, 138, 139, 148.)

The interval of time between Mrs. Verrall's "Dux femina facti" and the corresponding allusions in Miss Verrall's and Mrs. Willett's scripts is a long one; but this weak point in the ease appears to me to be more than counterbalanced by the nearness in time of Miss

"ante ora" with "a funeral pyre" and "Sichaeus," which I have failed to seize.

Verrall's and Mrs. Willett's contributions to the cross-correspondence. The case may be tabulated thus :

- M. V. Aug. 5, 1913. "Dux femina facti."
 H. V. April 17, 1914. "Sichaeus."
 W. April 18, 1914. "It was a woman who founded
 the city."
 H. V. April 23, 1914. "Sichaeus a funeral pyre . . .
 Sichaeus."

It should be borne in mind, moreover, that the two H. V. scripts are successive ones : that is to say, the first script written after April 17, 1914, by Miss Verrall was that of April 23, 1914.

It may be as well to add that when, on the afternoon of April 23, 1914, I asked Miss Verrall how she read the word I had deciphered as "Sichas," I had not seen Mrs. Willett's script of April 18, 1914. I could not, therefore, have given, by direct suggestion or otherwise, any clue whereby Miss Verrall could have been led to convert "Sichas" into a name which would tally with Mrs. Willett's "it was a woman who founded the city." As a matter of fact when she read the word as "Sichaeus," I doubted whether this could be right.

SEQUEL TO THE "SICHAEUS AND DIDO"
 CROSS-CORRESPONDENCE.

There is an offshoot of this last case which, though it is rather outside the scheme of my paper, I may, perhaps, be allowed to describe at this point.

The interpretation I have given above of the words "ante ora" in Miss Verrall's script of April 23, 1914, was not the first that occurred to me. In the first draft of this paper, written before the fuller version of "ante ora" appeared in Miss Verrall's script of Dec. 17, 1914, I had suggested that "ante ora" was an error for "ante aras," "before the altars"—the altars, namely, before which Sichaeus was slain by Pygmalion :

" Ille Sichaeum

Impius *ante aras*

Clam ferro incautum superat." (*Aen.* i. 348-350.)

I had suggested further that the substitution of "ora" in the script for "aras" was traceable to the vicinity of the words "ora" and "aras" in the immediate context of "ante aras."

"Ipsa sed in somnis inhumati venit imago
 Conjugis, ora modis attollens pallida miris;
 Crudelis aras traicetaque pectora ferro
 Nudavit." (Aen. I. 353-356.)

On Dec. 11, 1914, when I told Miss Verrall about this cross-correspondence,¹ I mentioned my conjectural explanation of "ante ora"; and she thought it not improbable.

Her script, however, thought otherwise; for the appearance in it on Dec. 17, 1914, of the words

"Sic fatur lacrimans—ante ora parentum,"

certainly implies the rejection of my conjectural emendation; and seems to give the right, and certainly gives a simpler, explanation of "ante ora."

This script of Dec. 17, 1914, was written at 5.40 p.m., and I received it by the first post on Dec. 18.

By the first post on the next day, Dec. 19, 1914, I received a script of Mrs. Verrall's written on Dec. 17, at 10.20 p.m.: that is 4 hours and 40 minutes later than Miss Verrall's script containing the words

"Sic fatur lacrimans—ante ora parentum."

This script of Mrs. Verrall's ran as follows:

I dont think I ean get tonight the message that is wanted—but you might try.

By their fruits ye shall know them You need not send more to Piddington than that and just this word—that I was amused to see him in the light of the electric lamp the other day struggling with the lexicon—its not there he will get the elue he wants—Tell him it is quite plain in Helen's recent script and I think that he will make it out That will do.

¹ I had mentioned the bare fact of there being a cross-correspondence on the subject of Sichaesus to Miss Verrall first on Nov. 27, 1914, but gave her no details until Dec. 11, 1914.

After reading this script I noted down that during the previous two or three weeks I had "struggled with the lexicon" over three points, all connected with Miss Verrall's script :

(a) I had looked through all the references in Lewis and Short's Latin Dictionary under the words "o," "si," and "sic," in a vain endeavour to find whether there is any classical authority for "o si sic omnes" : a variation of the well-known phrase "o si sic omnia" that has appeared four times in Miss Verrall's script and once in Mrs. Verrall's ;

(b) I had looked up the words, *ὑπέρτατος*, *θρόνος*, *στρωμα* and *στρωμνή* in Liddell and Scott in the hope of tracing the source of a phrase in a script of Miss Verrall's containing these Greek words ; and

(c) I had looked through all the references in Lewis and Short under "ante" and "os" in the hope of finding the words "ante ora" in a context which would explain their conjunction with "Sichaeus" in Miss Verrall's script of April 23, 1914.

It was the last of these three subjects that had engaged my attention the most : the first two had interested me only in a small degree.

If the statements made in Mrs. Verrall's script of Dec. 17, 1914, are referred to the facts given under (c), they fit them uncommonly well. I cannot, of course, say whether the communicator was amused ; but it is true that I struggled with the lexicon, that I did not find in the lexicon the clue I wanted, that a clue of the kind I wanted had been plainly given in Miss Verrall's recent script, and that I did "make it out." I cannot swear that when I looked through the passages quoted under "ante" and "os" I was working by electric light ; but I believe that I was.

PINE TREES.

According to Dr. Hyslop¹ we have been criticised of late for displaying a predilection for material which

¹ *Journal of the American Society for Psychological Research*, September, 1914, p. 414

permits us to "air our classical knowledge." Dr. Hyslop does not say whether he himself endorses this kindly estimate of our motives; but, as I am afraid he may do so, I shall not again in this paper venture to select a case of cross-correspondence, like the last, involving an expedition into that mysterious region of human lore, the classics. So I must content myself with taking for my next and last example a case which will not lead us beyond the borders of our own literature, but which will yet have the advantage of permitting me to air a knowledge of Ruskin:—a knowledge that, I hope, will not impress my readers the less because it has been crammed for the occasion.

Two automatists only, Mrs. Willett and Miss Verrall, are concerned in this case.

On June 15, 1914, Mrs. Willett's script contained the following passage:

a great pine and the Pine trees that march in gallant companies up the mountain side the Morning [*sic*] Glory Ruskin wrote of it.

Mrs. Willett's own contemporaneous note on it is: "I take this to refer to the 7th paragraph of Ruskin's chapter on 'Mountain Glory' in *Modern Painters*: 'climbing hand in hand among the difficult slopes,' 'gliding in grave procession over the heavenward ridges.'"

But I had better quote more extensively from this paragraph of the chapter on *The Mountain Glory* than Mrs. Willett has done. Ruskin is arguing that trees are seen to greater advantage in mountainous country than in plains;

"For," says he, "the resources of trees are not developed until they have difficulty to contend with; neither their tenderness of brotherly love and harmony, till they are forced to choose their ways of various life where there is contracted room for them. . . ."

. . . The various action of trees rooting themselves in inhospitable rocks, stooping to look into ravines, hiding from the search of glacier winds, reaching forth to the rays of rare sunshine, crowding down together to drink at sweetest streams, climbing hand in hand among the

difficult slopes, opening in sudden daeces round the mossy knolls, gathering into companies at rest among the fragrant fields, gliding in grave proession over the heavenward ridges,—nothing of this can be conceived among the unvexed and unvaried felicities of the lowland forest.”

Observe the strongly anthropomorphic language that Ruskin here repeatedly applies to trees. He in a way reverses the metaphor of the blind man at Bethsaida who saw “men as trees, walking”, and speaks of “trees as men, walking”.

Mrs. Willett connects pine trees with this passage from *The Mountain Glory*. Explicitly Ruskin does not; but, considering that he is here particularly treating of *Swiss* mountain scenery, and that *Modern Painters* is rich in references to pines (for which Ruskin had a great affection), we can hardly doubt that he had pines—even, perhaps, rather specially—in mind when writing this passage.¹ Not indeed, that it matters, so far as the cross-correspondence is concerned, whether he had or not; because Mrs. Willett’s script at any rate definitely associates pine trees with the Ruskinian passage.

So much, then, for Mrs. Willett’s script. But before I give Miss Verrall’s contribution to the cross-correspondence, I first want to quote, for a purpose which will soon be plain, a short extract from another of the chapters on Mountains in the fourth volume of *Modern Painters*. It is the closing passage of the chapter “On the Sculpture of Mountains.”²

¹ Yet, in another passage in *Modern Painters* (Vol. IV. Ch. XI., § 9) devoted to pines, Ruskin lays stress on their *immobility*: “all along its ridges stand the dark masses of innumerable pines . . . asserting themselves for ever as fixed shadows . . . fallen flakes and fragments of the night, stayed in their solemn squares in the midst of all the bendings of the orchard boughs.”

With particular reference to this passage Ruskin himself wrote: “Almost the only pleasure I have, myself, in re-reading my old books, is my sense of having at least done justice to the pine.”

² The last thirteen chapters of the fourth volume of *Modern Painters* are all on the subject of Mountains. The first four are named “Of the Materials of Mountains,” the next two “Of the Sculpture of Mountains,” the next five “Resulting Forms,” and then next and last come “The Mountain Gloom” and “The Mountain Glory.”

The rock stands forth in its white and rugged mystery, as if its peak had been born out of the blue sky. The strength that raised it, and the sea that wrought upon it, have passed away, and left no sign, and we have no words wherein to describe their departure, no thoughts to form about their action, than those of the perpetual and unsatisfied interrogation,—

“What ailed thee, O thou sea, that thou fleddest?
And ye mountains, that ye skipped like lambs?”

Miss Verrall's script of June 18, 1914—the first she wrote after Mrs. Willett's script of June 15, 1914—contained the following passage :

the Delectable Mountains—the mountains shall skip—the pine trees Ours is a great wild country—We have spoken before of the Flight of the Duchess. I do not think it has been clearly understood.

There can be no doubt as to what passage in R. Browning's *The Flight of the Duchess* is meant, for, other considerations apart, pines are only once mentioned in that poem.

“Ours is a great wild country :
If you climb to our castle's top,
I don't see where your eye can stop ;
For when you've passed the cornfield country,
Where vineyards leave off, flocks are packed,
And sheep-range leads to cattle-tract,
And cattle-tract to open-chase,
And open-chase to the very base
Of the mountain, where, at a funeral pace,
Round about, solemn and slow,
One by one, row after row,
Up and up the pine-trees go,
So, like black priests up, and so
Down to the other side again
To another greater, wilder country . . .”

Browning, like Ruskin, sees trees as men walking, but, unlike Ruskin, specifies the trees.

Now can anyone—even Dr. Maxwell—suppose that a literary parallel so exact and felicitous, and yet so far from commonplace, occurs *by chance* in scripts produced by independent writers within an interval of only three days?

Preceding the quotation from *The Flight of the Duchess* in Miss Verrall's script is "The mountains shall skip." Though personally I have little doubt that these words reflect the quotation from the 114th *Psalms* with which Ruskin ends his chapter "On the Sculpture of Mountains," I will not lay much stress on this subsidiary coincidence, for fear lest I quench some tiny spark of faith that the central coincidence may kindle in Dr. Maxwell's breast. But I do claim two things for this combination in Miss Verrall's script of "the mountains shall skip" with the quotation from *The Flight of the Duchess*:

First, it links together mountains and pines, and so accentuates the coincidence with Mrs. Willett's connexion of pines with Ruskin's passage on mountain trees. Secondly, it makes the first of two examples in Miss Verrall's script of the attribution to inanimate things (*i.e.* mountains and pines) of locomotory powers (*i.e.* skipping and climbing); and so supplements the coincidence with the Ruskin passage referred to by Mrs. Willett, where exactly the same kind of metaphor is employed.

After quoting "Ours is a great wild country" Miss Verrall's script goes on to say: "We have spoken before of the Flight of the Duchess. I do not think it has been clearly understood."

These words probably refer in part to the following passage in Miss Verrall's script of Feb. 26, 1912:

The flight of the Duchess there is a quotation from it which I have given elsewhere.

The only quotation from *The Flight of the Duchess* besides "Ours is a great wild country" that has been traced in any of the scripts is one—quite unconnected, by the way, with pines or the "great, wild country"—in Mrs. King's script of November 25, 1913. Obviously

Miss Verrall's script of Feb. 26, 1912, is not referring to a script written 21 months later. To what then does it refer?

I suspect that a trace of the quotation from *The Flight of the Duchess* that "has been given elsewhere" and "not clearly understood" is to be found in Mrs. Holland's script of Oct. 13, 1909, which opens thus:

"The pines drawn up as if in battle array."

This is not a quotation from the poem, but it may have been suggested by an imperfect recollection of the lines:

"One by one, row after row,
Up and up the pine-trees go."

This script of Mrs. Holland's had not been seen by Miss Verrall, who gives the quotation about the pine-trees from the poem. It had been seen by Mrs. Willett, who, however, connects her reference to pine-trees not with *The Flight of the Duchess* but with Ruskin's *Modern Painters*. At the same time I think it probable that the peculiar military turn given by Mrs. Willett to her reminiscence of the passage in *Modern Painters* was due to her recollection of Mrs. Holland's "The pines drawn up as if in battle array." Thus, while Ruskin speaks of "companies" he does not speak, as does Mrs. Willett, of "gallant companies"; and though he speaks of the trees "climbing" and "gathering into companies," he does not make them "march," as does Mrs. Willett. But even if it be true that Mrs. Willett's script was influenced by Mrs. Holland's, this does not in the slightest degree help to explain the coincidences between Mrs. Willett's and Miss Verrall's scripts of June 15 and 18, 1914, respectively.

A critical reader may like to know how many references to pine-trees there are in the scripts, and of what character they are. Exclusive of the references already cited, pines are mentioned nine times in Miss Verrall's script between 1903 and 1914; eight times in Mrs. Verrall's script between 1901 and 1914;¹ twice in Mrs. Holland's

¹ This includes two mentions of "conifera arbos" which may, or may not, be a pine-tree.

script between 1903 and 1910; twice in Mrs. Willett's script, both times in June, 1910. Mae script contains no reference to pine-trees.

In most of these instances the reference is of a vague character: such as "the pines smell strong," or "Why does the hurricane rage in the pine trees?" There are three probable allusions in Mrs. Verrall's script, and one certain allusion in Miss Verrall's, to a pine tree in one of Turner's pictures; one allusion in Miss Verrall's script to the pines on Mount Ida loved by the Oenone of Tennyson's poem; one allusion in Miss Verrall's script to the last verse of Hood's "I remember, I remember" in this form: "fir branches fir—*pine* I remember I remember"; one problematical allusion in Mrs. Willett's script to some pine-groves mentioned in Ovid's *Fasti*, and one still more problematical allusion in the same automatist's script to the "pine tree of Makistos" in Browning's *La Saisiaz*. Mrs. Holland's first mention of a pine, "A screw pine stood like a sentinel," introduces a martial metaphor, as does "The pines drawn up as if in battle array" in her script of Oct. 13, 1909; but it should be noted that in each case Mrs. Holland's pines are stationary and do not march like Mrs. Willett's, or climb like Browning's pines and Ruskin's mountain trees.

There are besides a few references to Fir-trees in the scripts. These I have examined carefully with a view to estimating whether they could be supposed, had Miss Verrall or Mrs. Willett seen them, to have suggested to them the passages in *The Flight of the Duchess* and in *The Mountain Glory*. I have failed to find among them any which seem in the slightest degree likely to have prompted a recollection of either the Ruskin or the Browning passage.

CONCLUSION.

Here it will be safer for me to stop; for the last two cases have, perhaps, gone rather near the border-line that divides the simple from the complex—the light from the darkness; and, were I to continue, the old

Adam might, I fear, gain the upper hand and—against my newly-acquired better instincts—force me once again along the path that leads, indeed, through a Slough of Despond, but, alas! to no Wicket Gate. It is this apprehension, and not lack of material, that makes me bring this paper to an end. Were there anything to be gained by piling up the evidence, I could add to the list a good many more examples of cross-correspondences that conform more or less closely to the Gallic type.

At the same time, I do not wish to convey the impression that the reformation of our automatists is complete or likely to be permanent. Bad habits of long growth are not to be eradicated in a moment; and there are still to be found enshrined in their scripts coincidences of a very complex character.

Even with the cases dealt with in this paper I have more than once, as the reader may have observed, had to resort to a certain amount of manipulation in order to bring them within the desired category. Thus, I have split up into several tidy isolated units what might have been treated as one straggling complex of coincidences; or, to use a culinary metaphor, I have chopped neat—or comparatively neat—little cutlets off unshapely joints and, with the temerity of a heavy-handed English cook, tried to serve them *à la française*.

Yet, if I have simplified some of the cases in something the same way that history has been simplified in *Little Arthur's History of England*—a work, by the way, which I venture to recommend to M. Geley for its transparent lucidity and entire lack of subtlety—I hope I am not guilty of having given a wholly misleading impression of them.

Dec. 26, 1914.

II.

PRESIDENTIAL ADDRESS.

Delivered on July 9th, 1915.

BY PROFESSOR GILBERT MURRAY, LL.D., LITT.D.

WHEN I chose as the subject of this address "The Fringe of Consciousness," I had not read the discourse given to the Society two years ago by a President whom I feel myself particularly unworthy to follow. But I find now that M. Bergson has not only used almost the same language that I was proposing to use, but has, in the course of his far deeper and more philosophic paper, thrown out certain suggestions which lead almost directly to the line of inquiry which I wish to put before you. I will start by two quotations from M. Bergson's address :

"If telepathy is a real fact, it is very possible that it is operating at every moment and everywhere, but with too little intensity to be noticed, or else it is operating in the presence of obstacles which neutralize the effect at the same moment that it manifests itself. We produce electricity at every moment, the atmosphere is continually electrified, we move among magnetic currents ; yet millions of human beings lived for thousands of years without having suspected the existence of electricity. It may be the same with telepathy."

The second quotation comes after a discussion of the work performed by the brain in limiting and defining and, as M. Bergson puts it, "canalizing" the life of the mind by selecting for conscious remembrance certain

experiences and rejecting others. He proceeds to say the same of sense-perception, using, as he often does, the technical language of Aristotle :

“I think that we perceive virtually (*δυνάμει*) many more things than we perceive actually (*ἐργῶ*), and that here once more the part that our body plays is that of shutting out from the field of our consciousness all that is of no practical interest to us. . . . The sense organs, the sensory nerves, the cerebral centres, canalize the influences from without, and thus mark the various directions in which our own influence can be exercised. But in doing so they narrow the field of our vision of the present, just as the cerebral mechanisms of memory limit our vision of the past. Now, just as certain useless memories, or ‘dream’ memories, may slip into the field of consciousness, availing themselves of a moment of *inattention to life*, may there not be around our normal perception a *fringe of perceptions, most often unconscious but all ready to enter into consciousness*, and in fact entering in in certain exceptional cases or in certain predisposed subjects? If there are perceptions of this kind,” the philosopher proceeds to recommend to this society the study of them, and it is that particular study about which I ask permission to speak to you to-day.

And here let me explain the plot of my address and at the same time make some very necessary apologies.

When the Society did me the high honour of electing me to be its President, my first intention was to make a thorough study of the publications of the last few years and try to estimate the actual advance of knowledge which your patient and systematic researches have achieved. I have no doubt whatever that the advance is there; that some questions really have been answered, and that now, in 1915, we face a number of important psychological problems from a standpoint very different from that of 1895. But the War has upset everybody’s calculations; and I soon found that I should not have the time for any proper research into the literature of the subject, nor the leisure of mind to form a judgment on a number of difficult questions which were bound

to present themselves. Consequently I have fallen back on a subject which was ready in my mind. It is not an ambitious subject; yet, I regret to say, it is open to two quite particular objections. It is in the first place egotistic, and will land me in frequently talking about myself. Secondly, it is largely based on evidence of the most unimpressive kind—to wit, that of first hand experience without documents. I remember Sir F. Burnand observes in *Happy Thoughts* that if a man told you he had seen a ghost you very properly disbelieved him; but if he told you that he had a friend, a man of the highest character, who had under a seal of secrecy confided to him a document in which he described how he had seen a ghost, you could not help being impressed. Now I have never seen a ghost, nor could I earn even the meagrest and most precarious livelihood as a medium; but I have long been interested in the sort of phenomena that we generally class under the head of telepathy, and have had a good deal of success now and then in small telepathic experiments. And I feel that if I could refer to my experiences as “the Case of Mr. X . . . (a gentleman personally known to me), printed in volume 140 of the Proceedings” of this or some other Society, they would be far more impressive than if I merely tell you what happened.

However that may be, the line of argument which I wish to lay before you, and which is based on a fair amount of thought and attention throughout a number of years, will be one that is familiar to most of you: that, as M. Bergson suggests, the action of what we call telepathy is habitual in ordinary human intercourse. And secondly, that in essence it consists in nothing more mysterious than the action on the mind of sense-impressions which are too faint to establish themselves, as sense-impressions, above the threshold of consciousness. The action or the knowledge of the good telepathic “medium” is in fact simply based on that “fringe of perceptions, most often unconscious but ready to enter into consciousness” of which M. Bergson speaks. I may however wish to extend that fringe rather widely.

Now I suppose it is beyond dispute that, at any moment, the conscious experience of any person, the "stream of consciousness," as William James calls it, has a vivid centre and dim edges, gradually passing into the imperceptible. If you cut a section across the stream of consciousness that is what you would find: a focus of attention, vivid and strong, and shading gradually away from it a rather wide field of experience, conscious, sub-conscious and eventually not conscious at all. This is seen at its simplest if we take one sense at a time. Medical men may judge of a patient's health, for instance, by the range of his field of vision. The patient looks at a focus straight in front, but has some dim vision of objects held about 80 degrees to either side. The size of the field is said to vary according to the patient's mental vigour; it seems also to vary inversely with the intensity of one's attention. At least, I should say that, when not particularly interested in anything, I am often conscious of things outside the rims of my spectacles; but if interested in the object I am looking at, I am not conscious of anything outside the direct line of vision. The case is even clearer with the sense of hearing. If you stand still in Trafalgar Square at mid-day and try to count all the continuous sounds which are impinging on your ear, drowning one another and slipping in between one another, and diverting your attention now this way and now that, you cannot but realize the extraordinarily wide field from which you are at any moment selecting the sound which you mean to attend to. For of course it need not be the loudest. An abnormal crash will no doubt always attract attention; but normally, if amid all the whistling of trains and roar of traffic somebody speaks to you by name, you will probably attend at once to the slighter sound and become barely conscious of the noises. In normal healthy life the sound which you attend to will be chosen, as M. Bergson says, for its significance, its practical relation to life. A Red Indian surrounded by the noises of a camp full of horses and the roar of a waterfall would, so the stories used to tell us, start to attention instantly at the cracking

of a twig which might betoken the approach of an enemy. A nurse in a sick room will sleep peacefully through any amount of ordinary noise, but will wake if the patient moves. This is a power, a definite increase of mental capacity, made by the process of selection or "canalization." But if the mental life is a little out of gear or disjointed, you will find people attending to the wrong things. I have heard of a lady who, while receiving a proposal of marriage, could not hear her suitor's words because his watch ticked so loud that she could attend to nothing else. This is akin to what M. Bergson calls "inattention to life." The process of selection has gone wrong.

It may seem odd that the sense-impression to which one attends should be not the strongest but merely what one calls "the most significant." But of course the whole problem of attention is a difficult one; and I think it quite likely that if you take into account not the isolated sense-stimulus but the whole psychic disturbance, the result will come out that one does attend to the sight, or sound, or whatever it is, that causes the most psychic disturbance. That is, the significant sound does not produce more auditory disturbance than other sounds, yet it does produce greater psychic disturbance on the whole. The nurse who hears the patient move, the Indian who hears the twig snap, is really receiving an extremely exciting sense-impression, as a whole, though only hearing a slight sound. One could easily extend these examples to the other senses, touch and taste and very decidedly smell. One is always receiving a vast number of sense-impressions and selecting a very few of them to attend to.

Hitherto we have only considered impressions which, whether attended to or not, were at least of the normal strength necessary for reaching the human consciousness. Now let us extend our range a little. People with special sensitiveness or in special conditions of attention can become conscious of impressions well below the strength that is normally necessary. We can find simple cases of hyperaesthesia, especially in the sense of sound.

I knew a lady who, during an illness, could hear the doctor's carriage pass along a certain road at a distance which made ordinary hearing impossible. Another who could often tell by the smell of a ribbon whether it had ever been worn and which of several people had worn it. In such cases, we observe that the sense is abnormally acute, and therefore the extremely faint sense-impression is, as far as we can judge, consciously received as a sense-impression, a sound or a smell. Now let us go a little further still towards the outer fringe. There are cases where a sense-impression or a memory of some experience is too faint to come up into consciousness itself, but yet able to produce the same, or practically the same, result which it would have produced if fully received into consciousness. The point is important and a little difficult. In a previous case we noticed that, amid a great confusion of sounds, a particular significant sound, though comparatively low, was able to seize the attention. But the sound we thought of was definitely audible, though faint. Similarly, in a case of hyperaesthesia the sound, though fainter still, is yet audible to that particularly sensitive person. But now I am supposing a sound—or any sense-impression—which is too faint to be consciously perceived at all, yet the infinitesimal disturbance which it makes sets going some other disturbance which may be quite large and important.

I omit mere cases of reflex action, where, for example, you draw your foot back from the fire because it is too hot, without noticing either that it was hot or that you have moved it. I will consider only voluntary actions. But we can take a gradation of cases. First, incidents of ordinary life, so common and unimportant as to be generally neglected. Next, instances where the sense, or the general mental responsiveness, of the agent has been specially sharpened by professional training or practice or need; and lastly, cases which most people would be inclined to regard as abnormal.

In ordinary life an incident like this is quite common. In a concourse of people, while you are talking, somebody in another part of the room calls you or mentions

your name. You do not consciously hear the name but you turn and give attention. I have several times noticed a variant of this—You suddenly find yourself listening to the conversation of a particular group and then discover that they are speaking of something that specially interests you. This almost certainly means that you sub-consciously overheard some fragments of the conversation, and, without the words heard ever fully getting into your consciousness, acted upon the stimulus which they applied.

Examples of professional hyperaesthesia, or at least of specially acute responsiveness, are as common as blackberries. Fishermen, hunters, scientific investigators are all apt to display it, as well as trained nurses. The only question is whether it works in cases where the sense-impression is not consciously received at all. I have no good instance to give; but I have frequently heard both from nurses and doctors that a good nurse will often act on a sense-stimulus which she has not consciously perceived. If asleep she will wake, if in another part of the ward she will come, to find that the sound of the patient's breathing has changed, or that he has moved into an unsuitable position or the like. The account she will give of it may be simply: "I thought I had better have a look at you," or "I just wondered if you were comfortable." But the probability is that her trained ear was attending all the time to a sharply selected complex of sounds, all of them significant. Then a changed sound occurred which *qua* sensible sound was not strong enough to force its way into consciousness, but *qua* significant information, if I may so speak, was enough to wake her and make her move.

Let us now turn to cases which would generally be classed as abnormal and attributed to clairvoyance or second-sight. And first we will take the simple class of case in which the percipient acts without any hallucinations or fictitious machinery.

I met recently a Scotch lady engaged in some responsible work which necessitates her taking stock every

week or fortnight and making sure that of a huge number of small objects and papers none have been lost. She says that she can generally tell, when some object is missed, whether it is really lost or is going to turn up, and her companions seem to recognize the power. This, I should think, was a case of unconscious observation and memory. Her memory of what has happened to paper 5009 is too weak to enable her to say where it is, but strong enough to make her feel a sort of assurance about it. If she were a less sensible woman a Voice from Heaven would confirm that assurance. I will venture to add here an experience of my own which is possibly of the same character. In a house where we once lived there was a high hall and a lamp suspended by a long chain from the ceiling. One day I came in, not in any way thinking of the lamp, walked past the lamp and was going upstairs, when it suddenly struck me that the chain was going to break and the lamp to fall. The feeling was strong enough to make me go downstairs and reach up to feel the lamp. I lifted it slightly in my hand and let it down again, and as I did so the chain broke and the lamp came into my hand. It seems probable that I had sub-consciously observed something about the chain—I do not in the least know what—which led me to conclude that it was likely to break. The original stimulus was not strong enough to get into full consciousness, but the deduction drawn from it, being rather alarming, was. I had about the same time a very similar experience about a swing. I suddenly began to think it was going to break, and it did.

Now, in making these confessions or boasts—and I am intending to make some more presently—I am filled with a natural sense of shame. That I admit. Yet my shame is mingled with some lurking spirit of defiance. It is very easy to condemn me, when I have been found out; but I do not believe that other people are really quite so innocent as they pretend. I suspect that most sensible persons, when they have experiences like this, promptly forget them. Their well-formed brain performs its duty and effectively walls off the recollection of such

undesirable incidents. And then they give themselves airs and despise the supposed delusions of their more candid neighbours!

At the same time I would like to plead in mitigation of any sentence you may be passing on me, that, whatever small acts of petty clairvoyance may be laid to my charge, I have never condescended to a hallucination. I have never heard Voices or seen Visions. Now here is a case which shows what I might have done and did not. It is given by Mr. Archer in his paper in *McClure's Magazine* of January, 1915, "Can We Foretell the Future?"

"A steam yacht was lying moored by two ropes to a wharf in the Norfolk Broads. One of the two friends who had chartered her had a very detailed and vivid dream of two aerial figures burning away the mooring ropes, so that the steamer drifted and was lost on the river bar. The dreamer was incapable of moving for some time, but at last dashed out of his berth, smashed open the bolted cabin door, and was just in time to save the vessel, both ropes having actually parted."

We may assume, in all probability, that he had some unconsious sense-impression—he heard the ropes creak or felt them give—which indicated the danger; and his subconsciousness, not knowing how it had got its information, dreamed a sort of mythological groundwork for it. Such a proceeding is very common in dreams. For my own part I would never have condescended to it. If I had been that man I should have woken up, have felt a suspicion that the ropes were parting, and then lain quietly in my bed until I was drowned and proved right.

The more showy and intemperate method pursued by this unnamed gentleman has of course attracted a great deal of attention and even exercised some influence on public history.

The subject, having made a discovery or reached a conclusion by means of some unconsious mental process—whether sense-perception or memory or something far more complex—instead of leaving well alone invents some fictitious machinery to fortify the belief or emotion at

which he has now arrived. The internal process, whatever it may have been, is projected into a mythological shape. The form of the projection is, of course, determined by the habits of thought to which the subject is accustomed. Ancient armies in certain crises of emotion, when they reached a sudden feeling of confidence which they could not explain, generally saw the brethren Castor and Pollux championing them; modern armies see Angels or a Cross in the sky or the green standard of Mohammed. I see that the man who tried this week to assassinate Mr. J. P. Morgan states that he heard a voice from heaven bidding him do so. And I remember as a child conceiving an unfavourable—and, I am sure, most unjust—opinion of St. James the Less because a certain murderer in Australia firmly maintained that his crime had been recommended to him by that saint in person. I fear that I may be differing from the judgment of your last year's President when I express the opinion that, though the murderer's belief was a matter of some importance, and nerved him to a difficult action, it was nevertheless quite untrue, and would have remained equally untrue if it had involved ten thousand murders, or caused, or prevented, a European war. But Dr. Schiller uses the word "truth" in his own pragmatic way, and it is quite likely that I have misunderstood him. I do not want to quarrel with him so much as I do with a quite different class of writers, who positively believe in the truth of these visions, and use the word truth in its ordinary sense. Some of our troops in the retreat from Mons are said to have seen angels in the sky; and they deserved to do so if ever troops did. But it does sadden and disappoint me to find an educated clergyman actually maintaining that the angels were there—angels with long feathery wings, as in Christmas cards—and basing arguments upon the supposed fact. There have been plenty of people who have had visions of Apollo and Anubis and the divers gods of the cannibal islands. There have been people who have had visions of Demogorgon, though Demogorgon is not a person at all but only a slip of the pen—the word *demiurgum*

being mixed by a scribe's mistake with the word *gorgona* in a known passage of *Lactantius Placidus*. In last year's *Proceedings* we can read how Mr. Grünbaum had a vision of the spirit Bien-Boa, whom he had read about; and the original Bien-Boa has been shown by Miss Verrall not to have been a spirit at all but a mere fraudulent hoax.

The best illustration of the process by which these hallucinations arise is to be found, as I suggested above, in the myth-making faculty of common dreams. There is a well-known case, printed in an old number of the *Proceedings* of this Society, of a girl who was asleep and was roused by her sister, who caught her by the sleeve and said "Boo." In the moment before she woke she had a long dream. A huge dog was pursuing her, with barks and growls. She held a door against it, but it broke through; then another door and another door; at last she was holding the last door of the house, the brute was too strong for her; it burst through and, uttering a roar, seized her sleeve with its teeth. You will observe that the sequence of time is rather curious. The sense-perception which caused the dream occurs in the dream not at the beginning but at the end. The rest of the dream consists in what we may call a hurried improvisation of imaginary incidents to lead up to the sense-impression which started it. It is as though the sleeper's subconsciousness said: "A cry of Boo and a pull at my sleeve! How the dickens can I account for this?" It is just the same in a more elaborate case given in vol. xii. of the *Proceedings* by a distinguished American Assyriologist. He had been working late at the arrangement of an Assyrian collection in the University of Pennsylvania. In the course of the night, his brain still working in its sleep, it struck him that two pieces of cut jade which had been classified as having nothing to do with each other were cut out of the same piece, and that piece an inscribed cylinder. The shock of discovery took shape in a dream, after which he got up and verified the suggestion, and it proved true. But the way in which his dream presented it was this. He found himself standing, if I remember rightly, in an

ancient Assyrian temple, when there came to him a long-robed high priest, whose dress he noted carefully and compared with his expectations. The priest beckoned him to come to the treasure-chamber on the south-east side of the building, and there told him a story; how the King, Sargon, had sent a message to the priests who were in this room, bidding them send him a pair of jade ear-rings, and, having no other jade handy, they had cut an inscribed cylinder in two and made ear-rings of it. "Which two ear-rings," the priest concluded, "are now Nos. (say) 932 and 128 in your collection at Pennsylvania."

What seems to occur in a dream of this sort, or in an ordinary hallucination, is that the mind reaches some conclusion or some passionately held belief by a process of which it is not properly conscious. It desires some support for its present state; it insists on having it; it projects its own desire for support into the form of an external assurance.

Now, so far I have been speaking, for simplicity's sake, as if the only means by which we can receive communications from the external world were the orthodox five senses. This view probably needs correction. The five senses are, as M. Bergson says, the canals into which our consciousness of the external world is specially directed. It is thus made clear, definite, limited. But there seem to be other forms of sense-perception which cannot exactly be referred to the special organs of sense. There is the sense of internal strain, for example; and perhaps the curious sense of propinquity—as, for instance, when in the dark you feel that you are coming close to a wall. I am here quite out of my depth, but I rather suspect that we must also allow for some direct passage of vibrations from one human body to another, or of currents between two minds. I do not wish to be dogmatic here. The cases in which a man seems to receive information direct from another mind, and not by any definite channel of sense, will seldom bear close examination. For example, one can feel, as we say, "instinctively," that some one in the room is cross or hostile,

but it would be very rash to conclude, in such a case, that there had been no sense-perception of the unconscious kind. What makes me incline to a belief in the transmission of thoughts or impressions by some method different from our normal five senses is chiefly my own experience in telepathy. When I am getting at the thing which I wish to discover the only effort I make is a sort of effort of attention of a quite general kind. The thing may come through practically any sense-channel, or it may discover a road of its own, a chain of reasoning or of association, which, as far as I remember, never coincides with any similar chain in the mind of anyone present, but is invented, much as a hallucination is invented, for the purpose of the moment. I will illustrate this by a few instances.

The method followed is this: I go out of the room and of course out of earshot. Someone in the room, generally my eldest daughter, thinks of a scene or an incident or anything she likes, and says it aloud. It is written down, and I am called. I come in, usually take my daughter's hand, and then, if I have luck, describe in detail what she has thought of. The least disturbance of our customary method, change of time or place, presence of strangers, controversy, and especially noise, is apt to make things go wrong. I become myself somewhat over-sensitive and irritable, though not, I believe, to a noticeable degree. You will understand that I am not attempting to prove the validity of these experiments, much less alleging that I have any stronger powers of telepathy than my neighbours. I am merely using certain incidents in my own experience for what they are worth—and they may be worth very little—as illustrations of the theory I have been putting forward about the fringe of consciousness.

Let me first take a perfectly simple and uninteresting instance, not an experiment at all but an accident. A few days ago a lady whom I know slightly came and told me a longish story affecting a matter of business. In it there occurred a person whose name she would not mention, but whom she called "Mr. X." As soon

as she said "Mr. X." I knew who the man was, though I had never heard him called out of his name before, and did not know that he knew this lady. This knowledge seemed to come immediately. But I should not like to be sure that it did. It may have been rapid unconscious reasoning.

Now for some experiments, where the subconscious impression chose some sense-channel by which to reach me. First, the sense of smell. My daughter thought of Savonarola at Florence and the people burning their clothes and pictures and valuables in the square.—I first felt "This is Italy," then "This is not modern"; and then hesitated, when accidentally a small tarry bit of coal tumbled out of the fire. I smelt oil or paint burning and so got the whole scene. It seems as though here some subconscious impression, struggling up towards consciousness, caught hold of the burning coal as a means of getting through. (I am sorry to use metaphorical language, but exact language would be both difficult and cumbrous.) In this case, then, the information came through the channel of the sense of smell.

Often it comes through sight. For example: Subject set: "Mr. B. . . . in the quad at New College with a big dog jumping up on him."—My guess: "Mr. B. . . . in the courtyard of a hotel with a dancing bear." This erroneous guess was evidently a misinterpreted picture. There are many cases of correct pictures. *E.g.* Subject set: "I think of grandfather at the Harrow and Winchester cricket match, dropping hot cigar-ash on Miss Thompson's parasol."—*My guess* (verbatim): "Why, this is grandfather. He's at a cricket match—why it's absurd: he seems to be dropping ashes on a lady's parasol."

Sometimes the impression comes through hearing. Once I had to guess something about a man called David; I got the action right, but thought the man was Davies. This case is not quite as conclusive as it looks, since it so happened that the two men, David and Davies, had in some ways just the same geographical atmosphere about them. This incident set us all on the look-out for evidence

of auditory hyperaesthesia; but the clue was not particularly successful, though once or twice I have described the scene or incident in almost exactly the same words, or in phrases of the same rhythm, in which they were described by the person setting the problem.

Sometimes I get at the result by a fictitious association of ideas. A good case is the following. Subject set: Mr. Z . . . galloping along a beach in Greece.—When I came in my eyes caught a book by Mr. Z . . . on my bookshelves, and presently I heard a horse in the road outside. I then said: "This is a mere guess, because I hear a horse galloping and I happen to have seen Z . . .'s book; but I think of Z . . . galloping on a horse." Question: Where? "Oh, I suppose in Greece." (His book was about Greece.)

Much more often, however, the information comes not through any particular sense but through what I may call a sort of indeterminate sense of quality or atmosphere. For instance, I almost always, if I am going right, get first a feeling of the country in which the scene or incident is set. I say, "This is Russian," "This is Italian," "This seems tropical," or the like. Also I am apt to know whether a thing comes from a book or from real life, and the taste of the book is apt to be very strong. One could never confuse Thackeray and Tolstoy, for instance. A rather instructive case, and one in which I do think I was rather clever, referred to a scene in a book which I had not read. I give it more at length.

Subject set: A scene in a story by Strindberg. A man and woman in a lighthouse, the man lying fallen on the floor, and the woman bending over him, looking at him and hoping that he is dead.

My guess: "A horrid atmosphere, full of hatred and discomfort. A book, not real life. A book I have not read. Not Russian, not Italian, but foreign. I cannot get it. . . . There is a round tower, a man and woman in a round tower; but it is not Maeterlinck. Not like him. I should guess it was Strindberg. The woman is bending over the man and hating him, hoping he is dead."

Another Strindberg scene, also from a book I had not read, raises a rather interesting point. The subject set was an old cross, poor, disappointed schoolmaster eating crabs for lunch at a restaurant, and insisting on having female crabs. I got the atmosphere, the man, the lunch in the restaurant on crabs, and thought I had finished. when my daughter said, "What kind of crabs?" I felt rather impatient and said: "Oh, Lord, I don't know: Female crabs." That is, the response to the question came automatically, with no preparation, while I thought I could not give it. I may add that I had never before heard of there being any inequality between the sexes among crabs, regarded as food.

Before sitting down let me recapitulate the kind of conclusion to which I think these results possibly point. I will take them under two heads.

In the first place, my whole experience leads me to believe strongly in the truth of M. Bergson's suggestion that telepathy is as a matter of fact operating at every moment and everywhere. I greatly doubt whether it does not lie at the root of language. It is hard to see how language can originally have grown, or how an infant can learn it, or how we can ever, by means of language, understand a new idea, without telepathy. Of course there is a considerable difference in degree between that ordinary everyday amount of telepathy and the somewhat disgraceful stage of proficiency attained by your temporary President. And you will suspect me of trying to shelter myself by blackening the characters of my neighbours when I express the opinion that probably most people could attain the same results if they practised for a good time and did not get excited or flurried. It is however quite possible that, if my results are above the average, it may be that I have accidentally hit on some good method—though I have no idea what it is. It does not seem to me likely that the fact of my not eating meat or the like has anything whatever to do with it. Nor do I suppose that there is any importance in the fact that I find the whole business rather unpleasant: it does not make me ill or exhaust

me in any noticeable way, but I rather dislike it and would sooner do something else. I think this probably means that I get into a state of slight hyperaesthesia and am particularly sensitive to every kind of impression. Noises, for instance, become intolerable. In any case, I have, in this matter, thrown myself on your mercy. And if you feel disposed to think harshly of these proceedings in a respectable bourgeois paterfamilias of sober habits, I would venture to warn you to look inside and make very sure of yourselves before you condemn others.

The second conclusion to which I incline is this. The basis of this so-called telepathy is unconscious sense-perception, the sensory disturbance itself being too slight for consciousness, but the state of mind resulting from it being fully perceptible. (As, *e.g.* an imperceptible touch may make a man unconsciously put his hand towards his waistcoat pocket without knowing why he does so, and may at the same time excite him violently with the thought that his pocket has been picked.) The basis is unconscious sense-perception; but we must be prepared for the possibility that this sense-perception is not confined to the canonical five channels of Sight, Sound, Smell, Taste, Touch. At least, in my own experience, when the information professes to come through one of the regular senses, the profession has generally the air of being false. I mean, I seize on the smell of the burning coal in the Savonarola subject, or on the sound of the horse galloping on the road in the Mr. Z . . . subject, where a less well-regulated mind would at once have a direct hallucinatory communication from St. James the Less. And again, some of the information which seems to come most clearly and rapidly, as when I feel a certain emotional atmosphere, or the country to which an incident belongs, or the fact that it is in a book and not in real life, does not seem to be the sort that could well be conveyed by mere sense-impressions of the canonical sort. Thus I should be inclined provisionally to admit the likelihood that we may become directly sensitive to another person's state of mind; though I realise that it is hard here to say exactly what one means. We spoke above of

a familiar experience. For example : that if one person in a small party is angry, others will often feel it without any tangible source of information. It feels like a direct sensitiveness of mind to mind. Yet it seems likely enough that one is really getting the information from extremely slight subconscious sense-impressions ; that the angry person, if put under a psychic microscope, would be seen to be kicking, pouting, snorting, and making unmistakable grimaces, and that it is one's unconscious perception of these that causes the so-called telepathy. But I do not feel able to rule out the possibility of a much wider and more direct impression, not conveyed through any of the specialized channels. I leave the question to biologists.

[*Note.* Some of the cases quoted here are given from memory. The contemporary written record will be found in Mrs. Verrall's paper or in the Appendix. The contemporary record, it should be mentioned, being hurriedly scribbled in long hand and uncorrected, is apt to be not quite complete. G. M.]

III.

REPORT ON A SERIES OF EXPERIMENTS IN
“GUESSING.”

BY MRS. A. W. VERRALL.

*Read at a General Meeting of the Society on February 23,
1916.*

MY object in this paper is to give a detailed account of the experiments to which Professor Murray alluded, and some of which he described, in his Presidential Address to our Society¹ delivered in July, 1915, and so to enable the reader to form his own conclusions as to their results. The experiments have extended over a period of some six years, from the spring of 1910 to the end of 1915, and a complete and careful record has been kept. The total number of experiments recorded is 505: a number, it seems to me—especially in view of the complex nature of the subjects selected for transmission—sufficient to call for thorough examination and analysis, although perhaps insufficient to establish beyond doubt their *vera causa*.

Professor Murray has briefly described the method observed: A small group of people assemble in one room, and in the absence of the percipient, a scene or incident is selected for transmission, briefly described by the person selecting it, and noted in writing by one of the company, usually not the selecting agent. Professor Murray, on being called into the room, takes the hand of the agent and

¹ See above, pp. 46-63.

proceeds to describe his impressions. The company in general remains silent, but a few questions may be asked by the agent; and these, as well as the percipient's remarks, are recorded by the note-taker. I have spoken of the "agent," but that is perhaps to beg the question, for when there are four or five persons present, all of whom know the subject selected, it is possible that the "agency" is distributed among them and not confined to the person whom Professor Murray specifically addresses.

Some variations have been made in the procedure; contact has occasionally been omitted, and written substituted for spoken description of the incident selected. More frequently the subject has been chosen by a member of the company who does not act as the ostensible agent. Mr. Murray has pointed out that the least disturbance of the customary method is apt to make things go wrong, and this is an experience familiar to all who have any acquaintance with experiments on such lines as these, or indeed with any supernormal phenomena. Too much reliance must not, therefore, be placed on the effects which seem to follow these variations, but the effects are worth noting and may be suggestive.

Contact does not appear to be necessary to the success of the experiments, though it probably serves the purpose of fixing the attention of agent and percipient, and in some cases may afford to the latter indications as to the general success or failure of the impression described. But the complexity of the selected incidents makes it difficult to suppose that much help could be derived from a positive or negative indication unconsciously given by contact, and herein the case differs markedly from "muscle-reading performances," which are so arranged by the "thought-reader" as to present a series of alternatives to which the response must be "Right" or "Wrong." Professor Murray's successive approaches, when he is not at once successful, introduce two or three elements, of which one may be right and others wrong, or *vice versa*. Take, for instance, an experiment at which I was present (February 17, 1914). The subject, a purely fantastic one,

selected by Professor Murray's elder daughter, Mrs. Arnold Toynbee, was as follows :

“Celia Newbolt¹ under a gourd tree at Smyrna.”

Professor Murray's successive statements were as follows :

- (a) Modern Greek of some kind.
- (b) Sort of Asia Minor place.
- (c) A tree and women sitting under it.
- (d) A particular tree.
- (e) A girl sitting under it.
- (f) She does not belong to the place.
- (g) She is English.
- (h) Something to do with a poet.
- (i) Can't be Mrs. Kipling.
- (k) No, it's a girl.
- (l) Rather like one of the O——s.
- (m) Don't think I can get her.

It is difficult to imagine what kind of indication from contact could lead from step to step in the above series ; how, for instance, after (c) had been said, could contact indicate that not “women” but “a girl” was thought of as sitting under the tree, and how can contact unconsciously, or for that matter consciously, indicate that the girl in question has “something to do with a poet” ?

Moreover, that contact is not indispensable to the success of the experiments is shown by an examination of the eleven recorded cases where there was either no contact at all or contact only half-way through the experiment. In two of these cases there was failure, but in the other nine there was at least partial, and in some of them striking success. Thus on August 11, 1913, the subject chosen by Mrs. Toynbee was as follows :

“The scene in [Tolstoi's]² *Resurrection* where the girl [Maslova] goes to the station to see Nekludov, but instead of the real girl I'll think of Christina [Roberts]—she goes to the station, but he won't [stop].”

¹ “Celia Newbolt” is the daughter of Sir Henry Newbolt, the poet, author of *Admirals All*, etc., etc. See Appendix, p. 107.

² The words in brackets are my explanatory additions in the contemporary record.

Professor Murray, without contact, said :

"It's a faked thing. You say it's a Tolstoi, in *Resurrection*, but it's really Christina Roberts," then after taking hands, he added :

"I can only get her at Waterloo going to Braekland [near Hindhead, the house of her parents]. I know it's not right, but it's something to do with a station. I can't get it."

Here the "faking" and the combination of *Resurrection* and Christina Roberts were described before contact, after which was added the idea of a station, but the exact incident was not divined.

On a date not named, in 1914, three successive experiments without contact were made, with excellent results. I quote one of these :

MRS ARNOLD TOYNBEE: "Mrs. C—— hitting the Purser¹ with a skipping rope."

PROFESSOR MURRAY, without contact: "I think it's Mother hitting the Purser with a skipping rope—No, it's your woman the overdressed woman—Mrs. C——."

On the other hand, on ten occasions when writing was substituted for speaking, during Professor Murray's absence, there was no success, and this fact of course suggests that the success in other cases may be due to hearing, that is, not to telepathy in which the senses are excluded, but to hyperaesthesia. The conditions are clearly such as to exclude any chance of Professor Murray's overhearing what is said in the room after his departure, if one is to reckon with ordinary sense-impressions. The door of the room is shut, Professor Murray waits either in the hall at some distance from the closed door, or in another room beyond the hall, with the door shut, the party inside the room are also at some little distance from the door, and the speaker describes the selected incident in a low voice. But we know so little about the conditions of hyperaesthesia that it must not be ruled out as a possible explanation, and no doubt the complete failure in these ten cases when the subject was not audibly expressed suggests that audition

¹ This incident actually occurred, but was not known to Professor Murray.

plays a part in the result.¹ But it should be noted that six of them are parts of unsuccessful series of experiments. Thus on June 10, 1910, out of the whole number of experiments, thirteen (four written), there was only one success and three partial successes: a proportion far below the average.² On December 15, 1910, when two further attempts were made without speaking, there had been distinct success in the first three cases (spoken), but after the failure in the fourth case (written) there was little further success on that day. Another of the failures was the last in a series of ten, and the agent was a stranger making his first trial, so that failure is not surprising. Still, when all allowance is made for disturbance of normal conditions, and discouragement arising from previous failure, the want of success when writing is substituted for speaking undoubtedly makes it necessary to watch carefully for other indications suggestive of auditory hyperaesthesia.

Before considering this question further, some general account must be given of the experiments, and of the proportion of successes, partial successes and failures. It is not possible to classify complex incidents of this kind as "Right" or "Wrong"; many cases are on the border-line and might be classified differently by different people. About failures there is little or no doubt, and where there is any doubt, I have counted the experiments, for statistical purposes, as failures. The non-failures I

¹ On one of these occasions, however, although Mr. Murray was not successful in describing the subject selected, he seems to have become aware of the action of one of the company. A subject was chosen by his brother, Mr. Aubrey Murray, who handed a written note of it to the agent, Mrs. Toynbee, pointing vigorously to it to draw her attention to this new suggestion that writing should be substituted for speaking. Professor Murray received the impression that the subject was "something you can point out here," and on being told that was not so, he added, making a vigorous gesture, like that of his brother: "It's very odd, I get an impression that you pointed at something." No hyperaesthesia can account for this. The contemporary record, though it makes clear the "vigorous pointing" does not state that the subject was written and not spoken. My information on this point comes from the witnesses themselves, but I have not included the case in the main report, owing to the want of clearness in the contemporary record.

² For statistics, see below, p. 70.

have placed in two classes, which I have called Successes and Partial Successes. I have counted as Successes not only all cases where the complete incident is described, but also cases where what may be called the essential elements are given by the percipient, but, of course, opinions will differ as to what is essential. That difficulty can only be met by my giving in detail one or two instances, which I have classified, for statistical purposes, as Successes (S) and Partial Successes (P), so that the reader may form his own impression as to my judgement in this matter.

Of the seven cases described by Professor Murray,¹ six come under the head of Successes in my classification, although in one case (May 8, 1910), that of B— in the front quad at New College with a dancing bear, the animal thought of was in fact a dog.² The seventh case I have counted as P and not S, because whereas the subject was: "Mr. Z. riding *on the sea-shore* on a horse," the description gave no definite locality.³ My method of distinguishing P from S is further indicated in the three following cases, which I count as P. The first two were on the same day:

*June,*⁴ 1910.

Subject. "Miss Barbara Tchaikovsky visiting a political prisoner in the Peter and Paul [prison]."

PROFESSOR MURRAY. "Tchaikovsky, but I can't see what he's doing.—No, I've got it blurred. I've got it mixed up with Miss Tchaikovsky. I've got her knocking at a front door."

As the idea of prison, prisoner, is absent in the description, I have not counted this as a complete success.

¹ See above p. 59 ff.

² The record here shows that though the locality was incorrectly guessed at first, it was subsequently correctly given. (See Appendix, p. 90).

³ For further comment on this case, see below, p. 85 and Appendix, p. 92.

⁴ The date is not noted, but was between June 10 and June 18. (See Appendix, p. 94.)

June, 1910.

Subject. "Paul Sabatier walking with an alpenstoek along a winding road in Savoy."

PROFESSOR MURRAY. "A man like Mr. Irving going up a mountain—it isn't Mr. Irving—it's a clergyman with an alpenstoek—I should say it was a foreign clergyman."¹

Here, again, since the name "Paul Sabatier" and the locality "Savoy" were not given, the success is counted only as Partial, though I think it will be admitted that the greater part of the desired impression was successfully transmitted, and, incidentally, the failure to mention the distinctive names is against the theory of auditory hyperaesthesia.

September 14, 1913.

Subject. "Alister and [Malcolm] MacDonald running along the platform at Liverpool Street, and trying to catch the train just going out."

PROFESSOR MURRAY. "Something to do with a railway station. I should say it was rather a erowd at a big railway station, and two little boys running along in the crowd. I should guess Basil."²

Here, again, though the picture of two little boys running in a railway station is correctly described, the name of the station is not given, and the boys are not identified. This therefore appears as P, and not S.

Having, as I hope, enabled the reader to attach a meaning to the symbols P and S, I proceed to a statistical examination of the experiments.

The total number of recorded experiments is 505. On six occasions where the subject is noted there is no entry of a description, and these I count as Failures. So also I do ten cases where only the word "Failure" is noted. In sixty-eight cases no impression was obtained, and for statistical purposes these are, of course, also Failures, though there is a great distinction, as regards our estimate

¹ See Appendix, p. 94.

² For further comment, see below, p. 74

of the phenomena, between a wrong guess and a failure to have any impression. These may be called Negative, and the others Positive Failures. The whole number of Failures of every kind is 197, sixty-eight of these being due to absence of any impression.¹ The number of Partial Successes is 141, and of Complete Successes 167.

Thus, in the whole 505 experiments, we have the following percentage :

Success	-	-	-	-	33.1
Partial Success	-	-	-	-	27.9
Failure	-	-	-	-	39.0

or, excluding the sixty-eight cases in which no impression was received, in the resulting 437 experiments we have :

Success	-	-	-	-	38.2
Partial Success	-	-	-	-	32.3
Failure	-	-	-	-	29.5

so that where some sort of impression was obtained, the cases in which there was complete failure amounted to less than a third of the whole.

These figures clearly establish the fact, already sufficiently shown in the cases quoted above, that some information is transmitted to the percipient, and it becomes therefore of great interest to determine if possible whether the ordinary senses, if we *allow for special sensitiveness*, are the agency for the transmission. The conditions of the experiment show clearly that the only sense we need consider is that of hearing, and, as I have said, our attention is specially directed to that by the failure of the few cases where the selected subject was not described in spoken words.

Another feature of these records also disposes one to look for a solution in the direction of auditory perception. In several instances, about forty, the subject was selected by one member of the company and described to another person who was to act as agent, that is, who was to be in

¹I have counted the "Failures," so noted, and the blank entries as Positive Failures, though I suspect that in most if not all these cases no impression was obtained. [Note by Professor Murray. "Yes, that is so."]

contact with Professor Murray, and to whom he addressed himself when describing his impression. Now, in the majority of these cases, Professor Murray begins by saying to the agent: "This is not yours; this seems to be So-and-So's." Of course, his impression may be telepathically derived, but we cannot exclude the possibility, granting auditory hyperaesthesia, that the percipient subconsciously hears a voice which he recognises as not that of the ostensible agent, and, in fact, on more than one occasion Professor Murray has announced on entering that he "heard So-and-So's voice,"¹ and the experiment was usually stopped. Less delicate sense of hearing would be needed to recognise a voice than to catch actual words, so that if audition plays any part in the phenomena, we should expect it to enter into the recognition that the subject has been selected by some one other than the ostensible agent. If this were so, if, that is, the guess were thus helped by ordinary sense-perception, it would be reasonable to look for at least as high a ratio of success in these forty instances as in the general totals. But that is not the case. The failures are relatively more numerous, amounting to twenty out of forty, that is, to 50 per cent. instead of 29 per cent. This fact, so far as it goes, points against audition, and in favour of telepathy from the agent. For it may, I think, be assumed that the agent realises less vividly a subject dictated by another than one deliberately chosen by herself, and that in consequence the telepathic transmission is less clear. I make this suggestion with diffidence, as I am aware that the number of these cases, forty, is not large enough to warrant a conclusion. But I note it because the more I consider these records, the more plain it becomes that vivid realisation on the part of the agent, and a real as distinct from a momentary and *ad hoc* interest in the subject, is conducive to success—a fact which, if true, would seem to point to telepathy rather than to hyperaesthesia as a *vera causa*.

On the whole, however, the recognition that the subject

¹For the evidential value of the percipient's own impressions, see below, p. 85.

has been chosen by some one not the ostensible agent is at least suggestive of auditory perception; and so perhaps is the fact that noise, during the percipient's absence from the room, is recognised as a very potent cause of failure to obtain any impression at all. In many of these cases Mr. Murray, on returning to the room, says: "Too much noise; no impression," or "I was disturbed by the servants," or "by the dogs." But to this I do not attach much value, as all who have taken part in experiments of this kind, under conditions excluding sense-perception, know how important concentration and freedom from disturbance is to the percipient, and how "sensitive" most successful percipients are to noise or other irregular interruptions.

The question of hyperaesthesia *versus* telepathy can, it seems to me, be best answered by a detailed examination of the records, and especially of the partially successful cases and the failures, with a view to seeing whether (a) the errors are likely to be produced by mishearing, and (b) whether any elements are observable which cannot be accounted for by hearing. I have examined the records carefully with this object in view, and I propose to place before the reader such evidence as I have been able to obtain.

(a) *Evidence suggestive of auditory hyperaesthesia.*

The chief source of this evidence must be sought among errors, though, of course, it is possible that when a description reproduces faithfully the words used by the selecting agent, the success is due to overhearing. But it may equally well be due to a vivid telepathic impression, and therefore does not help to determine the question under consideration.

A careful examination of errors gives seventeen cases, besides the one described by Professor Murray,¹ where mishearing might conceivably account for the mistake. Thus we find the following substitutions:

<i>J. A. Smith</i>	for <i>Jane Eyre</i>
<i>Masefield</i>	for <i>Mansfield</i>

¹ David—Davies. See above, p. 59.

<i>Synge and Arran</i>	for	<i>a Scene with Anne Boleyn</i>
<i>Margoliouth</i>	for	<i>Margie</i> , subsequently corrected
<i>hall</i>	for	<i>horse</i>
<i>Cannan</i>	for	<i>Cameron</i>
<i>Harcourt</i>	for	<i>Cartagena</i>
<i>Mrs. Carr</i>	for	<i>Mrs. Carlyle</i>
<i>Bellot</i>	for	<i>Bell</i>
perhaps <i>Basil</i>	for	<i>Alister</i> ¹
and <i>Miss N. reading</i>	for	<i>Miss N. with a reading lamp.</i>

This last perhaps suggests that the word rather than the picture was transferred. Sometimes a word is unmistakably recognised. Thus, on February 4, 1911, the subject being "The merchant picking red roses in *Beauty and the Beast*," Professor Murray says: "I seem to get the one word 'Merchant.'" On other occasions a word is recognised but misinterpreted, as when "Poll" is substituted, though afterwards corrected, for "Pole," "Ball" is taken to be a name instead of a dance, and "Karen," an acquaintance of the experimenters, is described in the place of Karen, a character in a book. The two remaining cases of possible audition are as follows:

November 13, 1910.²

Subject. "Out of *L'Espion*; Evsei finding a fly in his ink."

PROFESSOR MURRAY. "This is a book too, a Russian book. It's *L'Espion*. It's a scene I don't remember at all. I get [the] impression of the boy squashing a fly, but I can't remember it at all. I confuse it with Joseph Vance."

The name of the boy Evsei is not given by Professor Murray, but I think that it is responsible for the confusion with *Joseph Vance*.³ In this case, however, as Professor Murray had read *L'Espion*, it is quite as likely that a half-recalled normal memory of his reading suggested the similar sound, as that he had subconsciously heard his daughter give the name.

¹ See above, p. 70.

² See Appendix, p. 97.

³ A correspondent suggests that the confusion may be due to the "croaking" of the "hinseck" in the bur, described at the beginning of de Morgan's book.

September 7, 1913.

Subject. "Lewis Carroll drawing pictures of black cats in the parapet room at Naworth."

[To this is appended a note saying that the agent, Mrs. A. Toynbee, "at one moment thought of Christ Church," the Oxford College of which "Lewis Carroll" was a member.]

PROFESSOR MURRAY. "It's Naworth, and it's somebody drawing in the parapet room. It's somebody who doesn't belong there. He's drawing the picture of the cat in *Alice in Wonderland* with a grin. Can't get him a bit. He makes the same sort of impression as Verrall, but he isn't Verrall. I think it is not a real cat. I think it is *Alice in Wonderland*. At one time I got a feeling of Christ Church."

I have quoted this case at length at this point because without the context it might be thought that the introduction of the name Verrall was due to a mishearing of Carroll. But under the circumstances, seeing that the cat in *Alice in Wonderland* had already been mentioned, it is, I think, pretty certain that it is some other reason and not similarity of sound which is responsible for the introduction of "Verrall."¹

This is the complete list which careful scrutiny has furnished of errors suggestive of mishearing, and it will be admitted that the number is not large nor the evidence striking. It remains to examine the other class of cases, those, namely, suggesting that the impression of the subject is such as it is unlikely or impossible should be derived from auditory hyperaesthesia.

(b) *Evidence suggestive of telepathy.*

Against the seventeen cases just described must be set forty-five instances where the whole arrangement, if I may use that word, of his impression by Mr. Murray suggests that he has in some way caught a picture of the subject chosen, or perceived its general characteristics, and is not influenced by the words used by the agent. It is exceed-

¹ *Note by Professor Murray.* "I think it was the feeling of wit." Cf. the feeling of connexion with a poet in the Celia Newbolt case, p. 66.

ingly difficult to represent to the reader how strongly I have been led by a study of these records, and even more by witnessing the phenomena, to the conclusion that, as Mr. Murray has said, "the percipient often seems to receive information which comes direct from another mind and not by any definite channel of sense." But, perhaps, a summary of certain types, and a detailed account, with comments, of some others, will enable the reader to realise, if not to share, the writer's feeling that the main, perhaps the sole, explanation of the phenomena is to be found in telepathy.

In thirteen of the forty-five cases mentioned above, the scene is described but no names are given, although the names were mentioned by the agent. The three following are types of this sort :

March 15, 1913.

Subject. "Tagore singing his own hymn and preaching."

Mrs. A. Toynbee was the agent, but the subject was chosen by Lady Mary Murray.

PROFESSOR MURRAY (to Mrs. A. T.). "I don't think this is yours.—I don't think I am going to get it."

PROFESSOR MURRAY (to Lady Mary Murray). "Do you remember a story of your father's about a German describing a picture : 'Paulus in the middle *predikant*.' No, I don't think I am going to get it."

Here, although the main subject is not caught, and no single one of the words is reproduced, the idea of preaching is conveyed by an allusion to a story familiar to Mr. Murray and to Lady Mary Murray, in which the German word for "a preacher" occurs.

March 15, 1914.

Subject. MRS. ARNOLD TOYNBEE (agent) : "I think of a scene in a silly play that [Norah Shrewsbury]¹ did. I think of it on the morning of the election when the man comes in, and he's very sorry he got in."

PROFESSOR MURRAY. "Something to do with an election, and he's returning thanks, and he's sorry he got in. [Is it] somebody I ought to know? No, I don't know him—

¹ Pseudonym.

Ought I to know who it is?—Oh, it's in a play, or a book, a play. The only play I've seen with that is a Barrie play, but I do not think it's that. I get an impression of its being feeble, feeble, or silly, or something, but I can't get anything more. No. I feel as though it were something amateurish,—written by a nobleman who wanted to write plays,—or something like that."

Here the two main ideas, the annoyance of the successful candidate and the source from a "silly play," are both reproduced, but the lady's name though mentioned by the agent is not given; the "nobleman," however, probably represents the surname, that of a well-known peerage.

June 19, 1915.

Subject. MRS. ARNOLD TOYNBEE (agent): "Miss Negroponti [a Greek lady] looking at tulips at Kew."

PROFESSOR MURRAY. "[I] don't feel at all sure about this. Is it Jamaica, or the West Indies? I get an impression of a girl looking at flowers, in a garden. Its funny, I thought she was an Italian, but she is not Italian; she seems like a black. I thought she was looking at tulips."

(At this point the company began to laugh and make fun.)
"Not one of Mrs. W.'s black Belgians?"

A contemporary note here adds that Mrs. A. Toynbee first thought of tulips, then thought of a very dark person looking at them, a negroid person, before fixing on Miss Negroponti.

This case is interesting. The introduction of "Jamaica, West Indies, like a black" is clearly not fortuitous. It may be derived from Mrs. Toynbee's rejected impression of a "negroid person,"¹ or it may be due to a vague apprehension of the name Negroponti, in which case hyperaesthesia is not excluded. I have quoted the incident as interesting in itself, and as affording the weakest evidence against hyperaesthesia among these thirteen cases.

¹For other instances where rejected impressions are caught by the percipient, see below, pp. 79 and 90.

In another group of cases, eleven in all, though the whole impression is not correct, what may be called "the atmosphere" has been perceived. Twice, for instance, on November 13, 1910, and September 7, 1913, when the subject selected was a specified literary person engaged in writing, the general situation was apprehended, though in both cases the actual writer was incorrectly guessed, in one case "May Sinclair" being substituted for "Forster," in the other "a literary man in India or somewhere" for "Mary Wilkins in America."¹ On June 1, 1912, a scene, described in Tchekov's play *The Cherry Orchard*, was said by Professor Murray to be "Russian, it's in a book, it's a play, it's a very inconsequent play, Tchekov, one of the two Tchekov plays, I should say *The Cherry Orchard*, but that's just guessing," and he failed to get the exact scene. Again on December 12, 1915, a scene from Conrad's *Under Western Eyes*, a story of Russian anarchists in Switzerland, appears as "it's a book, it's about Russia, I do not think it's a real Russian book . . . guessing, I should say it was Conrad. It's English and it's about Russia." Here, also, the exact situation is not described, though the percipient, quite correctly, notes that there is "someone in a great state of terror or anxiety coming downstairs." Once, on June 19, 1915, the selected subject being an extravagant dream, Professor Murray, though failing to perceive all details, remarks that it is "something invented. It's not a story, not a book; I should think it was a dream. There is some queer element of unreality about."

But suggestive as the above-quoted cases are that Professor Murray's impressions are not derived from auditory hyperaesthesia, they are not conclusive against such an explanation, for experience has shown that impressions subconsciously obtained through one sense may take a form, as they come into the percipient's consciousness, appropriate to quite another derivation. In my own case, for instance, in the course of some experiences in guessing the values of cards felt, with closed eyes, by my finger tips, the

¹ See Appendix, p. 103.

impressions derived soon began to appear to me as visual images, probably because to a good visualiser, as I am, most mental impressions take that form.¹ It is, therefore, possible that information subconsciously heard by Professor Murray rises into his consciousness as a perceived scene or a general impression, so that his feeling that a girl in Jamaica "something like a black" is looking at tulips is due to his having in fact heard subconsciously the name Negroponti.

For conclusive evidence that telepathy is at work in these experiments, we must look for indications in the percipient's descriptions that thoughts, as distinct from spoken words, have been transferred from the agent or agents. Some evidence for this there is, and I give it in detail here; if telepathy can be established in these cases, the presumption is very strong that it is also acting in other cases, where otherwise we are bound to strain the evidence for hyperaesthesia as the *vera causa*.²

Twice (June 7, 1910, May 18, 1913) when the agent rejected her first selection in favour of a second, the first, and not the second, was apprehended by Professor Murray; but the cases are not perfectly clear for both selections were described in words, and might therefore have been heard. One of these presents several points of interest, and is therefore quoted here:

*June 7, 1910.*³

1st Subject, suggested to the agent, Mrs. A. Toynbee, by Lady Mary Murray. "A picture [in another room] by Grandfather [Lord Carlisle] of the Villa Glori [where the Cairoli brothers were killed in 1867]."

¹ See *Proc., S.P.R.*, Vol. XI., p. 182 ff.

² Here, however, I should like to enter a *Caveat*. Personally, I believe that auditory hyperaesthesia, under the conditions observed in these experiments, is quite as "abnormal" as telepathy would be, and requires for its establishment much more corroborative evidence than I have been able to find. In fact, the records of the S.P.R. seem to me to show that telepathy is at least as common as hyperaesthesia.

³ See Appendix, p. 92.

To this Mrs. Toynbee objected that it would be very difficult, as she had not the picture in her mind.

2nd Subject also suggested by Lady Mary Murray. "Garibaldi with the people in their red shirts in the streets of Palermo."

PROFESSOR MURRAY. "It's an Italian picture. I've got a blurred picture—like a picture in Trevelyan's book of the Cairoli brothers. I've got only this, but I know it doesn't exist."

The "picture in Trevelyan's book" is no doubt that of the three Cairoli brothers with their mother (see Mr. G. M. Trevelyan's *Garibaldi and the Making of Italy*, p. 37, where the death of two of the brothers at the Villa Glori is recorded). It must be admitted that Professor Murray's subconscious self, whether deriving its information from hyperaesthesia or otherwise, at least masquerades here as "telepathetic." Omitting all names mentioned in both selections, and avoiding all direct allusion to either subject, he presents us with an unmistakeable indirect allusion to the rejected subject: the picture is "blurred" (it is not in Mrs. Toynbee's mind); it is "like a picture . . . of the Cairoli brothers" (killed at Villa Glori); it "does not exist" (the subject having been rejected). But believers in the ingenuity of the "subliminal," and its desire to claim supernormal powers, will no doubt suppose that the "telepathic game" was deliberately played, though the information was derived from auditory hyperaesthesia.

But such an explanation cannot be given where one of the percipient's statements corresponds with an involuntary and unmentioned thought of the principal agent, or of some other member of the company. Thus, on September 25, 1910, the subject, that of a lady brushing her hair in a place named, being correctly given, Professor Murray, before naming the lady, mentioned the name of another lady entirely unconnected with the subject, but whose photograph¹ was in the mind of the agent. And, again, what explanation can be given, other than telepathy, where the percipient adds to his description of the selected subject

¹ See Appendix, p. 97. The photograph was not in the room.

details not known to him but correct, though not named by the agent? Thus:

*May 18, 1913.*¹

Subject. MRS. TOYNBEE (agent): "Belgian Baron getting out of train at Savanarilla with us, and walking across the sandy track, and seeing the new train come in."

PROFESSOR MURRAY. "Man getting out of a train and looking for something. I don't know if he's looking for another train to come. I think it is a sort of dry hot sort of place. I get him with a faint impression of waxed moustache—a sort of foreign person—but I can't get more."

The "Belgian Baron," never seen by Mr. Murray, had a waxed moustache, "not mentioned" by Mrs. Toynbee, as is noted in the contemporary record.

*August 24, 1913.*²

Subject. MRS. TOYNBEE (agent): "I think of Mrs. F. sitting on the deck, and Grandfather opening the door for her."

PROFESSOR MURRAY. "This is Grandfather. I think it is on a ship, and I think he is bowing and smiling to somebody—opening the door."

MRS. T. "Can't you get the person?"

PROFESSOR MURRAY. "I first thought of the Captain, and afterwards a lady. I get a feeling of a pink head dress."

MRS. T. "Yes, that is right."

*January 13, 1914.*³

Subject. MRS. TOYNBEE (agent): "I think of that funny old Irishman called Dr. Hunt in the hotel at Jamaica. I'll think of the race where they wouldn't let him ride with his little gray mare."

PROFESSOR MURRAY. "Tropics. It's—It must [have] something to do with Jamaica. I can't get it a bit clear.

I feel as if it were a drunken Irish doctor talking with a brogue. I can't get it clear."

To this the contemporary note says that Mrs. Toynbee "did not mention he got drunk, but he did."⁴

¹ See Appendix, p. 100. ² See Appendix, p. 101. ³ See Appendix, p. 105.

⁴ I omit one other case where Professor Murray got an impression not of the chosen subject, but of something of which Mrs. Toynbee was, in

Once, although the subject selected was an actual incident known to both agent and percipient, an incorrect impression of the agent's, subsequently rectified in her own mind, was reproduced by the percipient, no mention having been made of this impression. Thus :

August 11, 1912.

Subject. LADY MARY MURRAY (agent): "A Glasgow class-room, and the students presenting us with a wedding-present."

PROFESSOR MURRAY. "Oh, it's Glasgow. It's something going on in the Greek class-room—it's that man, I think [it] is G——, presenting us with the Waverley Novels [as in fact was the case]."

The record notes that the presentation was not in the Greek class-room, but that Lady Mary Murray first thought of it as taking place there, but then remembered that this was wrong. So that here the agent's first impression seems to have outweighed the actual knowledge of the percipient.

Once certainly, and perhaps twice, Mr. Murray caught the thought, not of the principal agent, but of some other member of the company. Thus, on December 15, 1910, he reported his impression as "Kangaroos," a subject entirely unconnected with that selected by Mrs. Toynbee, but one that had been in the mind of another of the party, who thereupon reported that she had been thinking that if she were to select she would choose something like a kangaroo, or a bear with a visiting-book, like a recent picture in *Punch*;¹ and on June 19, 1915, while giving an almost complete rendering of the scene chosen, Mr. Murray thought of the principal figure as a soldier, whereas Mrs. Toynbee, the agent, had thought of a woman, while the rest of the company thought of a man, having so interpreted her words "a friend of the R——s who was kicked by a horse and died." In this case, if hyperaesthesia is admitted, the percipient may have fact, thinking, because as the subject of her involuntary thoughts was of recent occurrence—a meeting of the evening before—it may have emerged independently from among Professor Murray's thoughts.

¹ See Appendix, p. 98.

misinterpreted the words also, but in the former case the kangaroo or bear had not been mentioned, so that over-hearing cannot account for its introduction.

Here I conclude my presentation to the reader of typical cases from among the very interesting records of these experiments. My own conclusion is that, after making all possible allowance for occasional assistance from unconscious overhearing by Mr. Murray of voices or actual words, the greater part of the remarkably successful "guessing" is to be ascribed to telepathy, to some process, that is to say, into which the normal senses do not enter. It is greatly to be hoped that our President will continue his experiments, and that gradually the conditions may be so modified as to exclude all possibility of auditory perception, conscious or unconscious, and of aid or even encouragement from contact with the principal agent. Already some progress has been made in varying the conditions without thereby introducing a disturbing element; for instance, at first, Mr. Murray was rarely successful with a new agent, but in the later experiments he has not been "put off" in this way. Thus in the last two sets of experiments, December 5 and December 12, 1915, three times subjects were selected by "strangers," *i.e.* by persons never before taking part in these trials, and in each case there was success, complete or nearly complete.

In the earlier series, the success was greatest when Mrs. A. Toynbee was acting as ostensible agent, the percentage of complete success when this was the case being 35·7 and of failure (including lack of impression) being 38, as against 33·1 and 39 respectively in the general totals; and in the successes and partial successes otherwise obtained the agent was usually Lady Mary Murray or Miss Agnes Murray, thus showing that, for whatever reason, familiarity between agent and percipient was a favourable element. Various explanations may be offered for this fact, and among them must certainly be reckoned the mental attitude of the agent. The topics chosen by these members of his family have a vividness and actuality,

a picturesqueness, a detail and often an element of the fantastic which is lacking in the more sober selections made by visitors, less acquainted perhaps with the conditions of previous success. For there is no doubt that the fantastic and the unusual specially lends itself to the successful guessing of Professor Murray, so that future experimenters should think of schoolmasters eating female crabs,¹ of actual persons replacing fictitious characters, and perhaps especially of Russian novels rather than of actual incidents, "*choses vues*," or personal experiences, if they are to have their impressions divined by this percipient. This experience is entirely consistent with observations in other telepathic experiments; the great difficulty is always to keep alive the interest of the percipient, and prevent the deadly boredom which comes from thinking of cards, or numbers, or diagrams, even in the case of persons whose scientific curiosity induces them to multiply experiments capable of "statistical" estimate as to success or failure. Such estimates are not to be undervalued, but we must deal with the telepathic faculty as we find it, and where the subjects selected for transmission are as varied, as complex and as distinctive, as they are in the series under consideration, there is little or no practical difficulty in estimating results, although they cannot be compared with what would be produced by chance as they can when selected numbers or playing cards are the chosen subjects and there is a calculable probability of success.

So far as these experiments go, they seem to show that the main factor of success, as between agent and percipient, is to be found in the faculty of the percipient. Several attempts were made by Mrs. Toynbee to transfer her impressions to various other would-be percipients, but these in all cases failed. Professor Murray, on the contrary, was successful with a considerable number of agents, though it should be remembered that, even when a stranger was acting as ostensible agent, Lady Mary Murray or one of Professor Murray's two daughters was present and acquainted with the selected subject. But the presence of no one of these three individuals was

¹ See above, p. 61, and Appendix, p. 109.

necessary to success, for success was achieved in the absence of each one of them.

Interesting suggestions have been made by Professor Murray as to the method by which the subconscious impression enters his consciousness; thus he has noted that it is sometimes by way of a sense-channel (smell, sight, hearing), sometimes by a specially invented chain of reasoning or association, more often through an undeterminate sense of quality. The subjective impressions of the percipient as to method are always valuable, and Professor Murray has given us concrete examples of each of the suggested processes. But a considerable familiarity with this type of phenomena, both as critic and as percipient, leads me to warn the reader that, though the subjective impression is no doubt accurately noted, we must not accept it unchallenged as an explanation of the process. In other words, while we may grant, for instance, that the smell of a tarry coal which fell from the fire was the means of translating a subconscious impression into a conscious thought of the burning of pictures,¹ it is not safe to infer that such an incident is a necessary part of the process. In the unusual condition induced by a deliberate desire to plunge below the threshold and bring back spoil from the depths, the mind grasps eagerly after something familiar, and—I speak at least of my own sensations—is relieved at seizing a solid fact, within normal experience, to which it may attach the half-apprehended object of its search. The percipient's mind being thus, so to say, on the lookout for such a link, fastens on the falling coal, but had the coal not fallen, it is capable of finding some other link, or even of forging one. Thus in one of his instances of a fictitious association of ideas, Professor Murray speaks of hearing a horse in the road outside: "I have a noise of hoofs. I expect it's the noise of hoofs in the street that makes me think of it." But in the contemporary record of the note-taker we read: "No noise of hoofs in the street."²

In twelve cases the record shows that Mr. Murray connected his impression with some external occurrence,

¹ See above, p. 59, and Appendix, p. 104.

² See above, p. 60, and Appendix, p. 92.

and in all these cases his impression was correct. Sometimes he attributes the emergence of a name to the fact that it had been mentioned in conversation shortly before the experiments were made. In one of the most striking cases, that of the dropping of cigar-ash upon a lady's umbrella,¹ he began by remarking that he thought of Dr. So-and-So, "whom I have been talking about," then passed to the person who dropped the ash, so to the scene described, and finally to the owner of the umbrella, who was the daughter of Dr. So-and-So. Sometimes he connects his impression with some act of his own: "my eyes fell on the dictionary"; and he proceeds, correctly, to describe the scene in *Vanity Fair* where Becky Sharp throws Miss Pinkerton's dictionary out of the window of the cab. On another occasion, the chosen subject being "Gorki working as a ship's boy on a Volga steamer," he says: "It seems Russian. It's some Russian writer. I should think it was Gorki," and notes: "I had a feeling of some one being dirty; I trod on a dirty sack outside."² Or, again (March 5, 1914), he begins: "Oh this is perfectly dreadful—I don't know if it's the cats (cats were, in fact, screeching outside the house), there's a sort of feeling of driving along through dead men and wounded men; it's the horses screaming—oh it's Lady De Lancey driving to her husband when he was wounded at Waterloo," which was, in fact, the subject chosen. Again, the subject being the appearance to Charles I. of the ghost of Strafford when John Inglesant was the page in waiting, Professor Murray approaches the matter by guessing that "it is a ghost," there being, he notes, a light through the window which suggested a ghost, and so proceeds to complete the picture: "I should say a sort of cavalier ghost appearing in the evening. I should think it is in a book. Charles I. appearing to anybody—ghost appearing to Charles I.—I guess Strafford."³

In the account which he gave of these experiments in his Presidential Address, Mr. Murray expressed the opinion⁴

¹ See above, p. 59.

² See Appendix, p. 104.

³ See Appendix, p. 94.

⁴ See above, p. 61.

that "probably most people could attain the same results if they practised for a good time and did not get excited or flurried." This assumption may be too liberal, but it is not at all improbable that the faculty—whatever it be—which Professor Murray displays, is possessed by many people who are not aware of possessing it. I hope, therefore, that others will be encouraged by the publication of these records to experiment on similar lines. As to the conditions under which such experiments should be conducted, it is not possible to lay down hard and fast rules. In a general way it may be said that the stricter the conditions can be made the better, but it is of no use to impose ideal conditions at the cost of totally inhibiting the desired phenomena. Every experimenter must discover for himself on what lines he can obtain the best results, remembering always that these results will have no scientific value unless some probable, if not certain, conclusion can be drawn from them. In the case of Professor Murray's experiments, I think, as I have tried in this report to show, that we have good evidence of some supernormal faculty, probably telepathic, and that the results obtained are therefore a valuable contribution to psychical research.

APPENDIX.

The original records of about a hundred experiments are printed here, so that readers may judge for themselves the kind of evidence upon which Mrs. Verrall based her conclusions in the foregoing paper. To some extent the selection was made at random, but it was influenced by these two considerations: (a) that it was desirable to print such cases as were most accurately recorded; and (b) that the selection should illustrate the various theories and suggestions put forward in Mrs. Verrall's report, which was based on a careful study of the whole record. Almost all the experiments to which reference is made either in Professor Murray's Presidential Address or in Mrs. Verrall's paper are included. The records have in every case been printed verbatim,

except that names have sometimes been omitted. Statements in round brackets form part of the original record; statements in square brackets are editorial additions. A few corrections and additions have also been made in footnotes.

The Appendix also includes the notes made by Mrs. Verrall of the experiments which she herself witnessed.

For the general conditions under which the experiments were conducted, see above, p. 64. Unless there is a statement to the contrary, the subject was described audibly by the agent (Professor Murray being out of the room), and there was contact between the agent and percipient during the experiment.—ED.

April 17, 1910.

1. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Dad's little German hair-dresser cutting Denis's hair."¹

PROFESSOR MURRAY: "A funny little man walking down a street knocking at doors—he looks foreign—he's just like my little German hairdresser."

2. *Subject.* MRS. ARNOLD TOYNBEE (agent): "At Amalfi, the Marchese recognising Grandfather [Lord Carlisle] in the summer-house on the terrace—us there."

PROFESSOR MURRAY: "It's you at Amalfi, I think in the dining-room, or it might be the terrace, and your Marchese is there."

April 31, 1910.

3. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. D—poking the fire, with the kettle boiling." (In lodgings at Aldeburgh.)

PROFESSOR MURRAY: "A red-hot poker, a man bending down poking the fire; he is smiling—with a beard—[correct] it's Mr. D—."

4. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Newbury in his Rembrandt hat at a country station."

PROFESSOR MURRAY: "The Newburys walking down the road at W—. Mr. Newbury in his big hat."

¹According to Professor Murray's recollection, the record of this experiment is incorrect. The agent was Mr. Denis Murray, and the statement of the subject should run thus: "Dad's little German hair-dresser going round canvassing."

5. *Subject.* MRS. ARNOLD TOYNBEE (agent). Professor Myers reading Tchckov in that arm-chair (study)—I think it's Professor Myers.

PROFESSOR MURRAY: "Russian—Rosalind [Mrs. Toynbee] reading *The Sea-gull* [by Tchckov] in an arm chair—no, it's a man—a man with a dark beard and a long face—I can't see exactly who it is." [Description correct.]

May 3, 1910.

6. *Subject.* MISS AGNES MURRAY (agent): "Us [Professor Murray, Lady Mary Murray and Miss Agnes Murray] going in the tram to visit Mr. T—f at Christchurch."

PROFESSOR MURRAY: "I get two separate things—one is the long bridge from Bournemouth to Christchurch, and the other is you, Mother [Lady M. Murray] and me walking with T—f, walking down the lane to the tram."

(Rosalind [Mrs. Arnold Toynbee] had in her mind the long bridge.)

7. *Subject.* MISS AGNES MURRAY (agent): "L— on his bicycle running into a motor."

PROFESSOR MURRAY: "Somebody on a bicycle (on a hill)—I think Cousin B—; then the bicycle smashed up."

May 6, 1910.

8. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Hammond type-writing."

PROFESSOR MURRAY: "Hammond in his room at the top of the *Daily News* office, sitting at his table writing."

9. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Brown and myself playing fives at Castle Howard."

PROFESSOR MURRAY: "You and Brown and me walking down the long passage at Castle Howard."

10. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Cecil W— and the N— children playing by the windmill at W—."

PROFESSOR MURRAY: (No impression).

11. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Dr. Bell getting into a dog-cart."

PROFESSOR MURRAY: "Robert Bell driving in Dr. L—'s gig on Hindhead."

12. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mrs. M— feeding swans in Worcester."

PROFESSOR MURRAY: "Somebody feeding swans on the pond, in the park at Glasgow—a woman with a brisk manner—I can't be sure who it is—perhaps Miss —."

May 8, 1910.

13. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. B— with a dog in the front Quad at New College."

PROFESSOR MURRAY: "B— showing P— some old building in Rome—no, it's not in Rome, he's in the front Quad at New College, with something like a dancing-bear."

14. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. M— signing cheques."

PROFESSOR MURRAY. (No impression.)

15. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mrs. A— watering flowers."

PROFESSOR MURRAY. (No impression.)

May —(?), 1910.

16. *Subject.* MISS F. M. (agent): "Mrs. H— brushing her hair."

PROFESSOR MURRAY: "Somebody brushing her hair."

May 13, 1910.

17. *Subject i.* (*Suggested by Lady Mary Murray.*) Mr. B— at his trial. (This was rejected as being too obvious.)

ii. MRS. ARNOLD TOYNBEE (agent): "Mr. B— skating."

PROFESSOR MURRAY: "This is something that nobody here has seen. It seems to be the little room under the law-courts, where B— waited after the trial—he is there with Mrs. B— and McC— and me."

18. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Miss Penrose in a library taking out a book."

PROFESSOR MURRAY: "Miss Penrose giving away prizes—standing—books."

19. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Grandmother and Aunt K— as girls sitting and sewing in the garden at A—."

PROFESSOR MURRAY: "Two people sitting in a garden and sewing—(looking up at a picture of Grandmother)—it

seems to have some connection with that picture—nobody definite—two mid-Victorian ladies." (Afterwards he said that he had had a distinct impression of Cousin B—— [Aunt K.'s son], but had rejected it.

20. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Grandfather Terence [Professor Murray's father] writing."

PROFESSOR MURRAY: "Somebody writing with a quill-pen at an old-fashioned desk—like that one in the cupboard." (The desk in the cupboard belonged to Grandfather Terence.)

(When asked who the person could be.) "I should say from the desk it is my father."

June 5, 1910.

21. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Lady in black with long black gloves, looking at a picture."

PROFESSOR MURRAY: "Somebody in long black robes—only their back."

22. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. O—— of K—— looking at brasses in the ante-chapel at Merton."

PROFESSOR MURRAY: "Get no definite person, but somebody getting squeezes of brasses in a church, perhaps Cumnor."

23. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Lake at Castle Howard with water-lilies—with reeds. Mrs. M—— in a boat."

PROFESSOR MURRAY: "Somebody in a boat on a lake, with a lot of ducks—lake at Castle Howard—a gentle sort of person—(guessing) Mrs. M——."

24. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Uncle G—— as a little boy looking at a canary in a cage."

PROFESSOR MURRAY: "Something about Cousin A——. Cousin A—— pushing a bicycle up a hill—an old one."

25. *Subject.* MRS. ARNOLD TOYNBEE (agent): "That Knight at Siena—a medieval horseman riding towards a castle—in a picture at Siena. I mean the person to be a real one."

PROFESSOR MURRAY: "Something Italian—something like an old Italian town."

26. *Subject (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "The woman in Boston Harbour who fell overboard. Mr. M——n and Mother [Lady Mary Murray] watching on their way to the 'Ivernia.'"

PROFESSOR MURRAY: "Something of Mother's [Lady Mary Murray]—the woman who tried to drown herself in Boston Harbour."

27. *Subject.* LADY MARY MURRAY (agent): "Class-room at Glasgow—Professor Murray lecturing and G—— R—— is there."

PROFESSOR MURRAY: "Rosalind [Mrs. Arnold Toynbee] in the dining-room."

(Mrs. Toynbee had said before: "Shall I go into the dining-room?")

June 7, 1910.

28. *Subject.* MRS. ARNOLD TOYNBEE (agent): "The *Bird Drove Chorus* in *Hippolytus*."

PROFESSOR MURRAY: "Something about Egypt or the Nile."

29. *Subject (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "Garibaldi with the people in their red shirts in the streets of Palermo."

(Lady Mary first suggested picture by Grandfather [Lord Carlisle] of Villa Glori; Rosalind [Mrs. A. Toynbee] said [it would be] very difficult, as she hadn't the picture in her mind.)

PROFESSOR MURRAY: "It's an Italian picture—I've got a blurred picture—like a picture in Trevelyan's book of the Cairoli brothers. I've got only this, but I know it doesn't exist."

30. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Bavarian peasants in a dancing-room drinking beer by a wooden table in a room full of smoke."

PROFESSOR MURRAY: "People dancing—in funny costume, I think—not court dress—rather ugly, rather lumpy peasant costume. I should only be romaneing if I went on, but I should say they had a lot of coins." (Quite correct.)

31. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Dr. S—— and Cousin B—— having tea in a restaurant."

PROFESSOR MURRAY: "No. A dim impression of Cousin B——."

32. *Subject (suggested by Mrs. Arnold Toynbee).* LADY MARY MURRAY (agent): "Mr. Z—— riding on the sea-shore on a horse."

PROFESSOR MURRAY: "Is this a thing of your own? Let me try it with Rosalind [Mrs. A. Toynbee]. Well, absurd, same impression from both. I have Z.'s manuscripts there—and I have a noise of hoofs. I expect it's the noise of hoofs in the street that makes me think of it."¹ (No noise of hoofs in the street.)

33. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Miss N—— in the garden at B——s with a guinea-pig."

PROFESSOR MURRAY: "It's the H——'s house at Churt (*i.e.* B——s)—it's somebody I don't know—it's U———it's somebody walking in the garden with Miss N——. Is she feeding goats?"

June, 10, 1910.

34. *Subject (written, not spoken).* MRS. ARNOLD TOYNBEE (agent): "Mrs. S—— C—— painting a picture."

PROFESSOR MURRAY: "H—— riding on an elephant."

35. *Subject (written, not spoken).* MRS. ARNOLD TOYNBEE (agent): "Miss H—— at Maskelyne & Devant's."

PROFESSOR MURRAY: "R—— B—— calling on J——."

36. *Subject (written, not spoken).* MRS. ARNOLD TOYNBEE (agent): "Mr. J—— gardening."

PROFESSOR MURRAY: "Mrs. C—— painting the Aeropolis."

37. *Subject (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "Little Mermaid in Andersen's Fairy-Tales at the bottom of the sea."

PROFESSOR MURRAY: "Poem or picture to do with the sea—it seems like a mermaid sitting on a rock."

38. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Margaret L—— bathing."

PROFESSOR MURRAY (without contact): "Nothing." (With contact): "Cousin B—— writing his book."

39. *Subject.* LADY MARY MURRAY (agent): "Jane Eyre finding the fire in Rochester's bedroom."

PROFESSOR MURRAY: "J. A. Smith moving resolution about 'Greats.'"

¹ *Note by Professor Murray.* The record here is not quite complete. It should end thus: "It is Z—— riding on a horse. ('Where?') I suppose in Greece."

40. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Aunt F—— and J—— B—— with a wheelbarrow in the kitchen-garden at Barford."

PROFESSOR MURRAY (without contact): "The kitchen-garden at Barford—people who don't belong there [correct]—Aunt H—— and some Cambridge young man." [Correct of J—— B——.]

June —(?), 1910.

41. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Miss Barbara Tchaikowsky visiting a political prisoner in the Peter and Paul [prison]."

PROFESSOR MURRAY: "Tchaikowsky, but I can't see what he's doing. No, I've got it blurred. I've got it mixed up with Miss Tchaikowsky. I've got her knocking at a front-door."

42. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Paul Sabatier walking with an alpenstock along a winding road in Savoy."

PROFESSOR MURRAY: "A man like Mr. Irving going up a mountain—it isn't Mr. Irving, it's a clergyman with an alpenstock—I should say it was a foreign clergyman."

43. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Ghost of Strafford coming in to see Charles I., when John Inglesant was page-in-waiting."

PROFESSOR MURRAY: "I think this is wrong. I'm going to guess it is a ghost. (A light through the window suggested a ghost.) I should say a sort of Cavalier ghost appearing in the evening. I should think it is in a book. Charles I. appearing to anybody—ghost appearing to Charles I.—(guessing) Strafford."

44. *Subject.* LADY MARY MURRAY (agent): "The first shot being fired in the American War of Independence at that little bridge at Concord."

PROFESSOR MURRAY: "I can't hear anything but noises."
(Great noises going on.)

45. *Subject.* LADY DOROTHY HENLEY (agent): "Mafeking night and the turmoil in London."

PROFESSOR MURRAY: "Nothing but Canadian troops."

46. *Subject.* MRS. ARNOLD TOYNBEE (agent): "G—— at a

show of the Zanzigs, at which they sat behind a screen with gold storks on it."

PROFESSOR MURRAY. Nothing.

47. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Tolstoi receiving friends on his eightieth birthday."

PROFESSOR MURRAY: "I had an impression of a road in New Guinea—like a water-course. Grandfather or Mr. Cornford."

48. *Subject.* LADY MARY MURRAY (agent): "Sitting on the steps of the Muscum at Sparta, waiting to see if we could find the Ephor."

PROFESSOR MURRAY: "This is something that happened when you and I were in Greece—when we toured in the Peloponnese. It's waiting for the Ephor when it was ploughing."

June 18, 1910.

49. *Subject (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "T— A— and Grandfather standing together side by side doing the picture of the Palatine in the dining-room now."

PROFESSOR MURRAY: "Is it your own thing? ("No.") Mother's? ("Yes.") Somebody painting a picture—either painting, or standing looking at a picture. I'm guessing—Costa—it's something Italian. I get muddled."

50. *Subject (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "Professor Murray taking a walk with Jowett, when an undergraduate, round by Mansfield, when the scaffolding was up."

PROFESSOR MURRAY: "No, I can't get anything. I get a faint impression of Masfield."

(With Lady Mary Murray as agent.) "No, I can't get anything."

51. *Subject (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "The death of Byron—railway station in North Italy—Trelawncy—the news being brought—Uncle G—is there."

PROFESSOR MURRAY: "That's Mother's. [Right.] She always does things in either Italy or Greece. I get a crowd of

people in consternation at some news or other. I've got the crowd quite clearly. It's a crowd at a railway station in France receiving the news of the death of Napoleon, but that's not right. I've got it quite clear. I get now the death of Byron."

52. *Subject i. (suggested by Lady Mary Murray).* MRS. ARNOLD TOYNBEE (agent): "Botha making his inaugural speech as Prime Minister. No. (*Mrs. Toynbee's own suggestion.*) Mr. M—h and a soldier dressed in red by the side of an ice-bound pond."

PROFESSOR MURRAY: "It's M—h giving an inaugural address."

53. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Miss L— dragging her little dog up the hill at Alassio in the heat."

PROFESSOR MURRAY: "I get the impression of people on the Riviera going up a hill. Is a dog in it? ("Yes.") Road towards the gap at Alassio."

August 7, 1910.

54. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Miss Neroutsos reading at Cambridge with a reading-lamp."

PROFESSOR MURRAY (coming into the room) [without contact]: "I believe this is Miss Neroutsos teaching you German here, reading aloud to you."

55. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Cornford as Comus in the theatre at Cambridge, when he first comes in."

PROFESSOR MURRAY (coming into the room) [without contact]: "I know this—Cornford doing Comus. I wondered at first if it was *Faustus*." (*Mrs. Toynbee confused it with Faustus.*)

August 9, 1910.

[Six failures and one partial success.]

August 20, 1910.

56. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. H— throwing stones into a pond on Hampstead Heath."

PROFESSOR MURRAY: "Not Denis and me throwing stones at a notice-board? Faint impression of throwing stones."

September 25, 1910.

57. *Subject.* MRS. ARNOLD TOYNBEE (agent): "F—— washing a blouse in a wash-hand basin."

PROFESSOR MURRAY: "This is F—— arranging flowers in a basin. ("Not quite right.") Then she's washing clothes."

58. *Subject.* MRS. ARNOLD TOYNBEE (agent): "G—— K—— drawing an anatomical diagram on a desk."

PROFESSOR MURRAY: "Not somebody drawing a map? Uncle A——? Somebody making a diagram—I can't get who."

59. *Subject.* MRS. ARNOLD TOYNBEE (agent): "J—— R—— in his castle in France with the C——s in the garden."

PROFESSOR MURRAY: "I get vague impressions of a French château and I should have thought the C——s. The C——s walking in a garden—he's the Frenchman who was at Bedales." (Right.)

60. *Subject.* MRS. ARNOLD TOYNBEE (agent): "K—— L—— brushing her hair in the Long Gallery and a looking-glass on the table."

PROFESSOR MURRAY: "The Long Gallery at Castle Howard. I can't get the person—it seems like somebody with a fiddle in a dressing-gown brushing her hair—Georgina the beautiful duchess, Miss J——, K—— L——." (Mrs. Toynbee was thinking of the photograph of Miss J——.)

November 13, 1910.

61. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Forster writing *Howard's End* in a particular room with a French window looking out on a lawn."

PROFESSOR MURRAY: "Someone I don't know. I get a room—rather pretty with lawn and garden in front—with a French window. I get a woman—May Sinclair."

62. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Out of *L'Espion*. Evsei finding a fly in his ink."

PROFESSOR MURRAY: "This is a book—a Russian book. It's *L'Espion*. It's a scene I don't remember at all. I get an impression of the boy squashing a fly, but I can't remember it at all. I confuse it with Joseph Vance."

63. *Subject.* MRS. ARNOLD TOYNBEE (agent): "God Save the King."

PROFESSOR MURRAY: "Noise outside."

December 15, 1910.

64. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Cousin B—— having his eyes examined by Mr. C——."

PROFESSOR MURRAY: "An oculist, C——, examining the eyes of B——." (Suggested by one of the company moving her spectacles.)

65. *Subject (written, not spoken).* MRS. ARNOLD TOYNBEE (agent): "Cousin A—— feeding cats."

PROFESSOR MURRAY: "I think you've been writing it. No, I can't do it."

[Three failures followed, the subject being spoken aloud in each case.]

66. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. L—— beating an egg at Siena."

PROFESSOR MURRAY: "Kangaroos."

(Miss H—— was thinking that if she were doing it she would give something like a kangaroo or a bear with a visiting-book like the picture in *Punch*. Professor Murray had sheep, bears, kangaroos in his mind.)

December 13, 1910.

67. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Sir Henry Lunn at the North Pole."

PROFESSOR MURRAY: "Is it anything to do with the poll at an election? A vague impression of a crowd waiting at the North Pole."

68. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Forster talking at the Friday Club."

PROFESSOR MURRAY: "Somebody reading a paper at an Essay Society—not in Oxford. A man that's not Masfield—he reminds me of him—it's Forster. A vague impression of Miss C—— and G——. I feel as if the subject were something to do with Woman's Suffrage."

(Miss C—— and G—— are members of the Friday Club.)

69. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Barrie

in our lodgings at Rottingdean playing draughts with Mrs. H——."

PROFESSOR MURRAY: "Lots of people in a sea-side lodging. It's Rottingdean when we were there with F—— D——. I get an impression of Barrie being there, but I don't think he ever was."

70. *Subject.* MR. GAYTER (agent): "Choir singing carols in New College Chapel next Sunday night."

PROFESSOR MURRAY: "It's something like the Waits—it's people singing in the street. I'm not sure that they are in the street. It's people singing Christmas things in the choir at New College Chapel."

February 4, 1911.

71. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Keir Hardie blacking boots."

PROFESSOR MURRAY: "Hunter's shoes. Labour Party with exceedingly bright boots."

72. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Y—— looking at Manet's picture of a barmaid at the Post-Impressionists."

PROFESSOR MURRAY: "Post-Impressionist picture I haven't seen—I can't get it exactly—an ugly sort of picture of a woman. A barmaid? ("That's not the whole thing.") Somebody looking at it? Perhaps G——."

73. *Subject.* MRS. ARNOLD TOYNBEE (agent): "The Merchant picking red roses in *Beauty and the Beast*."

PROFESSOR MURRAY: "I seem to get the one word *merchant*."

74. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. B—— pulling a tin bath at the top of a stair-case."

PROFESSOR MURRAY: "This is Harold B——. I thought he was looking in at a shop-window, but now I can only get tin pans."

March 12, 1913.

75. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Cameron the planter riding on his chestnut mare up to the bathing-shed, and I—— and D—— in their bathing-dresses."

PROFESSOR MURRAY: "No, I have not the faintest notion. I should think it was Canman of the Press."

May 18, 1913.

76. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I shall think of the 3rd S—— brother eating sponge-cake and talking to the other S——'s grey dog."

PROFESSOR MURRAY: "This smells to me like Birmingham. It's the S—— family—not Ernest. I rather think it's Hugh, but there are other S——s about, and Hugh's eating something—a sort of afternoon tea. It's not Hugh—it's another one I don't know. It's either Hugh or one I don't know."

77. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Mr. Sauter and Albert Rothenstein painting in a studio—painting a picture of a flower-girl with a red scarf."

PROFESSOR MURRAY (without contact): "It's people painting in a studio, and they're foreign. It's in England all right. (With contact) Oh—Mr. Sauter and somebody else—I can't get him."

78. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Belgian Baron getting out of the train at Savanilla with us and walking across the sandy track and seeing the new train come in."

PROFESSOR MURRAY: "Man getting out of a train and looking for something. I don't know if he is looking for another train to come. I think it is a dry hot sort of place. I get him with a faint impression of waxed moustache—a sort of foreign person—but I can't get more."

(He had a waxed moustache, but Mrs. Toynbee had not mentioned it.)

79. *Subject.* MISS AGNES MURRAY (agent): "I think of the man in *Under Western Eyes* coming out of the house when his ears were off¹ and getting under the tram-car. No. [*2nd Subject.*] Mr. D—— walking down High Street outside Barber's that night late and we thinking he was a wraith."

PROFESSOR MURRAY: "It's the last scene in *Under Western Eyes*—when the man goes out—out deaf—and getting under the tram-car."

¹ *Note by Professor Murray.* This is a slip on the part of the note-taker. The record should run: "When his ear-drums were broken."

August 14, 1913.

80. *Subject.* MISS AGNES MURRAY (agent): "Mr. Barker sitting outside a tent over a charcoal fire in the clearing of a forest."

PROFESSOR MURRAY: "I think this is an imaginary thing—not a real thing. I get an impression of somebody crouching over a fire. I get Barker dressed as an Arab."

81. *Subject.* LADY MARY MURRAY (agent): "I have the funeral of Herr Bebel and all the German Socialists going to his grave."

PROFESSOR MURRAY: "It isn't a Socialist procession or something like that?"

August 24, 1913.

82. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of a street in Jerusalem and Mrs. Barker with a Moorish woman walking along it."

PROFESSOR MURRAY: "This is not any of your usual countries—not Italian or Russian. It's Eastern—yes—a street in some sort of Oriental town—Jerusalem. I am now getting my own memories of Jerusalem instead. But I think it is a European lady shopping—Mrs. Barker."

83. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Mrs. F— sitting on the deck and Grandfather opening the door for her."

PROFESSOR MURRAY: "This is Grandfather. I think it is on a ship and I think he is bowing and smiling to somebody—opening the door. ("Can't you get the person?") I first thought of the Captain and afterwards a lady. I get a feeling of a pink head-dress." ("Yes, that is right.")

84. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Dr. M— in a white coat in his X-ray room examining a Russian with a red beard."

PROFESSOR MURRAY (entering the room) [without contact]: "I wonder if this is right, as I have got a vivid picture of someone with a cough being examined by a doctor, I think your doctor at Genoa or somewhere—in a white

coat, and the patient who is consulting him is rather like Tolstoi, but it isn't. Ought I to know the person? ("You don't know him, but what is he like?") He is a big Russian with a beard." [When Mrs. Toynbee first pictured the scene, she had Tolstoi in her mind.]

August 25, 1913.

85. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Mr. Gladstone making a speech and speaking to a drunk man who interrupted him."

PROFESSOR MURRAY: "Oh! (Long pause.) It's 'I will ask my friend, notwithstanding the difference of our opinions, to extend to me the same large measure of indulgence which were I in his position and he in mine I should undoubtedly extend to him'—I got the Gladstonian rhythm." [Right. It was an anecdote.]

86. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I'll try 'To be or not to be.'"

PROFESSOR MURRAY: "I don't think this is a scene at all—it's words. It's—oh! I think it's just Hamlet's soliloquy."

87. *Subject.* MRS. ARNOLD TOYNBEE (agent): "'The glories of our blood and state are shadows, not substantial things.'"

PROFESSOR MURRAY: "I think this also is not a scene, but a quotation. Is it a quotation I know, do you think? I don't feel that I know it. Has it got the words 'my little sister' in it?"

August 31, 1913.

88. *Subject.* MISS AGNES MURRAY (agent): "I think of Mr. Rochester driving round the corner on a white road in the rain and Jane Eyre waiting very anxious at the other end."

PROFESSOR MURRAY: "This is out of a book. I think it's *Villette* or *Jane Eyre*. I can't get the scene, although I have the impression of rain. I know it's a book."

89. *Subject.* MR. J. MURRAY (agent): "Bathing this morning and the tremendous swerve there was towards the groin."

PROFESSOR MURRAY: "I feel something like a stormy sea—sea whirling round a light-house."

90. *Subject.* MISS AGNES MURRAY (agent): "Anna Karenina

and her little black bag and a veil over her face, and throwing herself under the train at the station."

PROFESSOR MURRAY: "I am full of Miss L—— catching her train to-morrow morning. Oh! it's Tolstoi. It's Anna sitting in a train. She's coming from Moseow and she's sitting and opening a little black bag."

September 7, 1913.

91. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of Mary Wilkins writing her American stories in an American house with French windows."

PROFESSOR MURRAY: "I get a faint impression of a sort of literary man writing—I should have thought a man in India or somewhere."

92. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mrs. X driving in a taximeter towards Notre Dame and shouting to the cabman to stop and he's deaf and doesn't hear."

PROFESSOR MURRAY: "This is something French—Paris. I get an impression of Notre Dame and somebody driving towards it and the cab stopping or something—it's not clear, but I get Notre Dame. A rich stoutish elderly woman with rather a manner." [The description applies to Mrs. X.]

93. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Colonel Smyth and Mr. William Bell sitting in a coffee-house at Singapore, smoking, and ivy outside."

PROFESSOR MURRAY: "I think it is two people sitting over cigarettes and coffee—now there's a funny thing—I was going to say one was Belloc and then thought of him as Bellott, and one is a clergyman."

94. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of 'Hark, hark the lark at Heaven's gate sings.'"

PROFESSOR MURRAY: "Can't get anything at all. I tried for a scene and couldn't get it."

95. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mrs. Carlyle reading *Kubla Khan* aloud to John Stuart Mill."

PROFESSOR MURRAY: "It's a poem again. It's *Kubla Khan*. It's somebody reading it aloud. I suppose it's Coleridge—but it isn't. ("Who is it?") Not the Vicar's wife? (Her name is Mrs. Carr.)

September 9, 1913.

96. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Gorki working as a ship's boy on a Volga steamer."

PROFESSOR MURRAY: "It seems Russian. It's some Russian writer. I should say it was Gorki." (I had a feeling of someone being dirty. I trod on a dirty saek outside.)

97. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Castle at Nürnberg and Mr. Hammond seeing over it and seeing the Iron Maiden."

PROFESSOR MURRAY: "It's a jumbling—it's foreign. It's not Russian, and it's not Italian. It's some old German eastle—and somebody—it's Hammond—going over it. I don't think I know the eastle. Ought I to know where it is? ("Yes.") I should say Nürnberg."

December 8, 1913.

98. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Lord Jim being tried at Aden in Conrad's book. The scene in the Law Court."

PROFESSOR MURRAY: "No, not a glimmer."

99. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mr. Fisher and Mr. B—— drinking beer in a café in Berlin."

PROFESSOR MURRAY: "It's got something to do with a public-house—no, it's beer. It's Fisher and somebody else drinking beer—somebody who has nothing to do with Fisher. I can't be at all sure—I should think [it's] little B——."

100. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Savonarola having the pictures burnt in Florence and standing up and a crowd round."

PROFESSOR MURRAY: "It's Italian—I think it's something in a book. Well, this is the merest guess and may have something to do with the spark that came out of the fire—I get a smell of burning, the smell of a bonfire—I get Savonarola burning the pictures in Florence."

101. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of a scene in a Strindberg play—two people sitting in a round tower and the man has a fainting-fit and the wife hopes he is dead."

PROFESSOR MURRAY: "This is a book and a book I haven't read. No—not Russian—not Italian. It's somebody

lying in a faint. It's very horrible. I think somebody is fainting and his wife or some woman is hoping he is dead. It can't be Maeterlinck—I think I have read them all—oh! it's Strindberg. ("Can you get the place?") I thought of them in a great round tower. That was why I thought of Maeterlinck."

January 13, 1914.

102. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I think of that funny old Irishman called Dr. Hunt in the hotel at Jamaica. I'll think of the race where they wouldn't let him ride with his little grey mare."

PROFESSOR MURRAY: "Tropics. It must be something to do with Jamaica. I can't get it a bit clear. I feel as if it were a drunken Irish doctor talking with a brogue. I can't get it clear." (Mrs. Toynbee did not mention that he got drunk, but he did.)

— ?, 1914.

103. *Subject.* MRS. ARNOLD TOYNBEE (agent): "Mrs. C— hitting the Purser with a skipping rope."

PROFESSOR MURRAY (without contact): "I think it's Mother hitting the Purser with a skipping-rope—no, it's your woman, the over-dressed woman, Mrs. C—."

104. *Subject.* MRS. ARNOLD TOYNBEE (agent): "The little crocodile on the Captain's trunk and him showing it to Isabel and me."

PROFESSOR MURRAY (without contact): "Where's Denis's lizard gone?—because I thought it was Denis's lizard pursuing you and Isabel—the lizard on a bed in a cabin and you and Isabel looking at it."

105. *Subject.* MRS. ARNOLD TOYNBEE (agent): "I'll do D— S— in a dug-out canoe on the Serpentine."

PROFESSOR MURRAY (without contact): "Is it somebody walking in Kensington Gardens? D— S— walking in Kensington Gardens. No, I didn't see what else he was doing—perhaps he was in a boat."

December 16, 1915.

106. *Subject.* MISS AGNES MURRAY (agent): "Shelley when he's rescued from nearly being drowned in the Mediterranean."

He says: 'What a pity! I wanted to see what the next world was like.'"

PROFESSOR MURRAY: "This is Shelley—'In a little more I should have known the great secret.'"

January 2, 1916.

107. *Subject.* MRS. ARNOLD TOYNBEE (agent): "A little captive fox at Leith Hill on a chain."

PROFESSOR MURRAY: "It feels like cruelty to animals—is it? Little wild animals being eaten or something like that. I don't think I can get it."

January 12, 1916.

108. *Subject.* MISS AGNES MURRAY (agent): "I think of Byron and Leigh Hunt driving over an Italian mountain and little Italian beggar-boys begging of them."

PROFESSOR MURRAY: "Italian thing—old-fashioned—an Englishman driving in a cart and boys begging of him. Like a sort of Shelley—I should think it was somebody like that. ("Can't you get the people?") No, I can't get them clearly, but I should say Shelley or Byron or Trelawney or somebody like that."

109. *Subject.* MISS AGNES MURRAY (agent): "The two G——s sitting in a little dug-out decorated with Persian rugs and talking to a German officer they have just captured."

PROFESSOR MURRAY: "These are people killed in the war. I should think it was G—— and his brother. They are in a dug-out which is absurdly furnished like a boudoir and talking to a German officer they have just captured."

NOTES TAKEN BY MRS. VERRALL OF THE EXPERIMENTS
AT WHICH SHE WAS PRESENT.

February 18, 1914.

Yesterday, February 17, between tea and dinner, I was present at a series of experiments in thought-transference, in which Professor Murray acted as percipient and his daughter, Mrs. Toynbee, as agent. There were present, in the study, Lady Mary Murray, Miss Blomfield (who

took notes), Mr. Arnold Toynbee (who left after the first or second experiment), and myself, besides the two principals.

Professor Murray went out of the room, and the door was shut. Mrs. Toynbee then decided on a subject to transfer, and described it in a low voice; Miss Blomfield recorded it, and no other word was spoken. (Once Lady Mary Murray asked if the note was made.) Then Lady Mary Murray opened the door, in silence, and Professor Murray came in, held Mrs. Toynbee's hand, sometimes standing, sometimes sitting, and proceeded to describe his impressions.

Usually nothing was said till he had finished all that he had to say, but occasionally (as recorded in the notes) Mrs. Toynbee asked for a further detail.

In the first five experiments the subject was chosen by Mrs. Toynbee; in the sixth it was also so chosen, but after Professor Murray had suggested that I should choose it; in the seventh it was chosen by me, and Professor Murray held my hand.

So far as I observed, and I observed with care, Professor Murray never looked at Mrs. Toynbee after he had taken her hand, nor did she look at him. Any indications derived from contact must be confined to suggestions—of course unintentional—of encouragement or discouragement, and no mere encouragement could, as far as yesterday's experiments were concerned, account for the success. Professor Murray's descriptions were conveyed in a series of brief sentences, but these sentences were not confined to a single idea (to which assent or dissent might be given by an involuntary response on the part of the agent), nor did they proceed from general to particular, or, so far as I could analyse them, in any regular or calculable sequence.

The details are as follows:

I. *Subject.* MRS. TOYNBEE (agent): "Celia Newbolt under a gourd-tree at Smyrna."

PROFESSOR MURRAY: "Modern Greek of some kind—sort of Asia Minor place—a tree and women sitting under it—a particular tree—girl sitting under it—she does not

belong to the place—she is English—something to do with a poet—can't be Mrs. Kipling—no, it's a girl—rather like one of the Oliviers—(I) don't think I can get her."

In this case, the subject was imagined, not remembered.

II. *Subject.* MRS. TOYNBEE (agent): "Mr. S—— playing Badminton at the Badminton Club at Bogotá: Lord Murray watching, and ladies watching, one with a fan."

PROFESSOR MURRAY: "This is something to do with your voyage to Panama—it's South American—it's people in white playing a game—it's your villain S———he's playing a game—the word Bogotá is coming to my mind—I think it is at a games-club."

MRS. TOYNBEE: "What is the game?"

PROFESSOR MURRAY: "I think I am only guessing. I think the game is Badminton, and the Master of Elibank [Lord Murray] is there."

Here, too, the scene is purely imaginary. Who 'Mr. S——' is I do not know: Mrs. Toynbee has made a voyage to Panama; Lord Murray was, as of course we all knew, to speak yesterday in the House of Lords.

III. *Subject.* MRS. TOYNBEE (agent): "I think of a scene in *Youth*, when the ship was smouldering and Marlowe is tipping up the bench because there is an explosion of gas in the hold."

PROFESSOR MURRAY: "This is out of a book—it's Conrad, so I suppose it's the last Conrad I haven't read—it's a ship on fire—not exactly on fire but smouldering—a sort of stifling feeling, as if there was something underneath—it's all straining and the people don't know it—I have read it—I think it's an old Conrad—it's the story in *Youth* where they go on sailing with the ship that is burnt."

MRS. TOYNBEE: "Can you get the particular incident?"

PROFESSOR MURRAY: "I think it's somebody thinking somebody else is making a mistake, or doing something quite wrong—I think the man who tells the story is thinking something is being mismanaged."

MRS. TOYNBEE: "Yes."

I do not know the book in question: Marlowe is also the teller of the story in *Chance*, the last Conrad, which neither Professor Murray nor Mrs. Toynbee have read.

IV. *Subject.* MRS. TOYNBEE (agent): "This he hasn't read—a book (of) Strindberg, called *Marriage* about a horrid old schoolmaster, I think, who goes into a restaurant and asks for female crabs to eat."

PROFESSOR MURRAY: "This is a book—I haven't read it, and it's all nasty—it's a cross, tired sort of man—oh it must be Strindberg—a cross tired sort of man going into a restaurant—he seems to be eating crabs and tearing them up—I mean tearing them malignantly—I feel inclined to say that they are female crabs but—"

At this point we laughed at the hesitation which accompanied the final success with 'female' crabs. I have not read the book, but I understood from Mrs. Toynbee that no motive is assigned for the eating of female crabs, nor is the tearing 'malignant.'

V. *Subject.* MRS. TOYNBEE (agent): "Dostoievsky writing in a very bare room, I think in France, and hearing the bailiff people banging at the door, and pretending he is not in the house."

PROFESSOR MURRAY: "I think this is out of a book—it's Russian—it's a man inside a house—and the people beating and beating on the door outside—and he's keeping quite still so that they shan't know he is there—it's a big sort of bare room and he is a writer—seems a mad sort of person—(I) don't somehow feel as if I was going to get it—I think it is in France—but he must be Russian—I don't feel as if they were going to murder him at all—I should think it is a story of Dostoievsky that I can't get—I have a feeling that I can't be right—Are they bailiffs?"

Mrs. Toynbee said, when the experiment was over, that this was not anything in a book, but a made-up incident.

VI. Professor Murray then suggested that I should choose an incident and tell Mrs. Toynbee. But after he

had left the room, at an unspoken suggestion, by sign, of Lady Mary Murray's, we decided to pursue the usual plan.

Subject. MRS. TOYNBEE (agent): "I'll think (of the) Master of Trinity—[to me] your Master walking along the Backs and a gardener with a wheelbarrow sweeping up dead leaves and getting out of his way."

PROFESSOR MURRAY: "I don't think this is Mrs. Verrall's—it's the Master of Trinity walking in a garden—and a gardener sweeping leaves."

MRS. TOYNBEE: "Any special place?"

PROFESSOR MURRAY: "The Backs."

VII. It was arranged that I should think of the next subject, and act directly as agent.

Subject. MRS. VERRALL (agent): "Jean Valjean walking in the dark wood and taking the handle of the pail from the little child (Cosette)."

PROFESSOR MURRAY: "I had a faint impression of Silverlocks finding the bears' house in the wood."

Even in this comparative failure there are two points of contact—the wood and the girl-child. My subject was from Hugo's *Les Misérables*.

IV.

RECENT EVIDENCE ABOUT PREVISION AND
SURVIVAL.

BY SIR OLIVER LODGE.

Read at a Private Meeting of the Society on June 23, 1916.

I.

THE FAUNUS INCIDENT.

MY son, Raymond, joined the Army, September, 1914. He trained near Liverpool and Edinburgh with the South Lancashires, and in March, 1915, was sent to the trenches in Flanders. In the middle of July he had a few days' leave at home, and on the 20th returned to the Front.

The first intimation that I had that anything might be going wrong was a message from Myers_p through Mrs. Piper in America; communicated apparently by "Richard Hodgson" at a time when Miss Robbins was present, on August 8th, 1915, and sent me by Miss Alta Piper together with the original. A copy of this script was sent by me to my friend Mr. J. Arthur Hill in the ordinary course, and returned endorsed by him. Here follows the extract:

(Extract from Mrs. Piper's Script, August 8th, 1915.

Miss Robbins present.)

Notes by Miss Alta L. Piper.

[Miss Robbins now asked about a trip to California that she is contemplating taking soon, and when

they had finished advising her, Hodgson began abruptly, as follows : A. L. P.]

Now Lodge

while we are not here

[‘ while we are not here ’ repeated because not read.
A. L. P.]

as of old, i.e.

not

quite, we are here

enough to take
and give messages.

Myers says, you
take the part of

the poet,

and he will

act as

Faunus. FAUNUS.

[‘ Faunus ’ re-written in large letters though correctly
read at first. A. L. P.]

Yes [when we repeated the word ‘ Faunus.’ A. L. P.]

Myers.

Proteet.

he will U.D.

[Evidently referring to Lodge. A. L. P.]

What have you to say

Lodge. good work,
ask Verrall, she
will also U.D.

Arthur says so.

[“ Arthur ” clearly means to us, Arthur W. Verrall.
O. J. L.]

Miss R. Do you mean Arthur Tennyson ?

[Miss R. must have become confused with R. H.’s
previous reference to “ poet.” She was much amused
about this mistake later. A. L. P.]

No. Myers knows.

So does—

you got mixed [to Miss R. A. L. P.]

but Myers is

straight about
Poet and Faunus.

In order to interpret this message, I wrote to Mrs. Verrall as instructed, asking her: "Does *The Poet and Faunus* mean anything to you? Did one 'protect' the other?" She replied at once (September 8th, 1915) referring me to Horace, *Ode* II. xvii. 27-30, and saying:

The reference is to Horace's account of his narrow escape from death, from a falling tree, which he ascribes to the intervention of Faunus. Cf. Hor. *Odes* II. xiii; II. xvii. 27; III. iv. 27; III. viii. 8 for references to the subject. The allusion to Faunus is in *Ode* II. xvii. 27-30.

Me truncus illapsus cerebro
Sustulerat, nisi *Faunus* ictum
Dextra levasset, Mercurialium
Custos virorum.

'Faunus, the guardian of poets' ('poets' being the usual interpretation of 'Mercury's men').

The passage is a very well-known one to all readers of Horace, and is perhaps specially familiar from its containing, in the sentence quoted, an unusual grammatical construction. It is likely to occur in a detailed work on Latin Grammar.

The passage has no special associations for me other than as I have described, though it has some interest as forming part of a chronological sequence among the *Odes*, not generally admitted by commentators, but accepted by me.

The words quoted are, of course, strictly applicable to the Horatian passage, which they instantly recalled to me.

I perceived, therefore, from this manifestly correct interpretation of the "Myers" message to me, that the meaning was that some blow was going to fall, or was likely to fall, though I didn't know of what kind, and that Myers would intervene, apparently to protect me from it. So far as I can recollect my comparatively trivial thoughts on the subject, I believe that I had some vague idea that the catastrophe intended was perhaps of a financial rather than of a personal kind; though, as Mr. Piddington has now reminded me, a falling

or fallen tree is a recognised symbol of death—the symbolism being perhaps derived from a misunderstanding of *Ecccl.* xi. 3.

The above message reached me near the beginning of September, 1915, in Scotland. Raymond was killed near Ypres on the 14th September, 1915, and we got the news by telegram from the War Office on September 17th.

Subsequent Enquiries and Comments.

After the event had happened, I wrote round to several scholars, putting to them the same bare question as I had sent to Mrs. Verrall; my object in doing so being, not to obtain additional information, still less to check Mrs. Verrall's detection of the intended reference, of which I had no doubt whatever, but to ascertain how familiar the passage was; especially in view of her statement that it was "likely to occur in a detailed work on Latin Grammar."

The question I sent in the following form:

Does 'The Poet and Faunus' suggest any obvious reference to you? Did one 'protect' the other?

[*Kindly write answer on this page and return to O. J. L., Mariemont, Edgbaston. 21 Sept. 1915.*]

It may be worth recording that I addressed this question to: Mr. Piddington, Sir Alfred Dale, Professor Sonnenschein, Mr. George Brewerton, Mr. R. C. Gilson, Dr. G. H. Rendall, Professor H. A. Strong, C. S. Lodge, and the Rev. M. A. Bayfield, all of whom replied that the reference was fairly obvious, and quoted Horace, *Ode* II. 17.

I sent also to: Gilbert Murray, A. C. Bradley, and C. C. Cotterill, none of whom happened to think of the exact passage. Though Professor Murray says it is odd that he did not, as it was perfectly familiar to him, only he did not happen to get on the right road; while Professor Bradley's reply was that "There is a well-known Ode (III. xviii.) in which Horace addresses Faunus, but he is not asking for protection or (I should say) addressing the god as his protector." He goes on to

say: "As a matter of fact the name Faunus suggested to me first a passage in Tennyson's *Lucretius*¹ (part beginning 'But who was he,'); but no hint of protection here. I suppose the passage is suggested by something in Lucretius's poem, but I don't remember what."

Soon after this, I informed Mr. Bayfield fully of the facts, as an interesting S.P.R. incident, and he was good enough to send me a careful note in reply, concerning the grammatical peculiarities and exact significance of the passage:

1. *A Grammatical Explanation:*

Normal Latin requires two subjunctives in such a conditional sentence (*sustulisset*). There are a fair number of exceptions, however, in passages where we find the indicative (*sustulerat*) instead of the subjunctive. It is like *Numbers* xxii. 33, "Unless she had turned from me, surely now *I had slain thee.*" This exceptional use of the indicative is noted in all school grammars, and this passage of Horace—and one from Virgil's *Georgics*, II, 'et, si non alium late iactaret odorem, laurus erat' (not *esset*)—are the two stock examples most commonly given. Both are given in the only two school Latin Grammars that I have. But in these grammars the examples are not translated, and probably would not be in any grammar.

2. *A Detailed Interpretation:*

Horace does not, in any reference to his escape, say clearly whether the tree *struck* him, but I have always thought it did. He says Faunus *lightened* the blow; he does not say "turned it aside." As bearing on your terrible loss, the meaning seems to be that the blow would fall but would not crush; it would be "lightened" by the assurance, conveyed afresh to you by a special message from the still living Myers, that your boy still lives.

I shall be interested to know what you think of this interpretation. The "protect" I take to mean protect from being

¹[It is perhaps noteworthy that this Tennysonian poem contains the words "Look! What is it? There? yon arbutus totters," immediately after a mention of Faunus; but it does not seem to be an allusion to the Horatian episode. O. J. L.]

overwhelmed by the blow, from losing faith and hope, as we are all in danger of doing when smitten by some crushing personal calamity. Many a man when so smitten has, like Merlin, lain

“ as dead,

And lost to life and use and name and fame.”

That seems to me to give a sufficiently precise application to the word (on which Myers apparently insists) and to the whole reference to Horace.

In a postscript he adds the following :

In *Carm.* III. 8, Horace describes himself as *prope funeratus* [*arboris ictu*, ‘ well nigh killed by a blow from a tree.’ An artist in expression such as he was would not have mentioned any ‘ blow ’ if there had been none ; he would have said ‘ well nigh killed by a falling tree ’—or the like. It is to be noted that in both passages he uses the word *ictus*. And in II. 13. 11 (the whole ode is addressed to the tree), he says the man must have been a fellow steeped in every wickedness “ who planted thee, accursed lump of wood, a thing (meant) to fall (this is the delicate meaning of *caducum*—not merely ‘ falling ’) on thine undeserving master’s head.” Here again the language implies that he was struck, and struck on the head.

Indeed the escape must have been a narrow one, and it is to me impossible to believe that Horace would have been so deeply impressed by the accident if he had not actually been struck. He refers to it four times :

Carm. II. 13. (Ode addressed to the tree—40 lines long.)

II. 17. 27.

III. 4. 27. (Here he puts the risk he ran on a parallel with that of the rout at Philippi, from which he escaped.)

III. 8. 8.

I insist on all this as strengthening my interpretation, and also as strengthening the assignment of the script to Myers, who would of course be fully alive to all the points to be found in his reference to Faunus and Horace,—and, as I have no doubt, believed that Horace did not escape the actual blow, and that it was a severe one.

Since some of the translators, especially verse translators, of Horæe convey the idea of turning aside or warding off the blow, it may be well to emphasise the fact that most of the scholars consulted gave "lightened" or "weakened," as the translation. And Professor Strong says, "no doubt at all that 'levasset' means 'weakened' the blow; the bough fell and struck the poet, but lightly, through the action of Faunus. 'Levo' in this sense is quite common and classical."

Bryce's prose translation (Bohn) is quite clear: "a tree-stem falling on my head had surely been my death, had not good Faunus eased the blow". . . . And although Conington's translation has "cheek'd the blow in mid descent," he really means the same thing, because it is the slaying, not the wounding or striking of the Poet that is prevented:

"Me the curst trunk, that smote my skull
Had slain; but Faunus, strong to shield
The friends of Mercury (poets), cheek'd the blow
In mid descent."

Other pieces of Piper Script.

Mr. Bayfield also makes a friendly comment on another portion of Piper script which I had sent him—a part purporting to come from Madame Guyon. This comment is valuable, and I therefore quote it:

I do not understand the last paragraph in your letter, *re* the script beginning "Mme. G.", though I can see that it might be a general reference to the losses of those dear to us which the war causes, and *preparatory* to the subsequent message to yourself. I should rather say, meant to prepare you personally for some possible trouble. . . .

In the sentence, "for the moment, Lodge, have faith and wisdom [something verbally wrong here] in all that is highest and best. Have you all not been profoundly guided and cared for?" I find again a sort of attempt to prepare you for some personal trouble.

The portion of "Piper" script here referred to by

Mr. Bayfield, was a bit I had copied in my explanatory letter to him—a piece of script obtained in America three days earlier, viz. on August 5th, 1915; which reached me early in September, simultaneously with that fragment of the sitting on August 8th, 1915, which has been already quoted verbatim. This script of August 5th was automatic script, and is tidily written on full pages and on both sides of each page; whereas that of August 8th is trance script, untidy, and a few words on each page, in the usual old “Rector” manner. The portion extracted of August 5th is headed, “Mme. G,” meaning that Madame Guyon is the communicator, and she says:

Clouds arise where evil reigns. But for worldly gain and greed your world would not be now in such a state of chaos. Listen to this friends of earth, and try to profit by these terrible losses, look more to spiritual things, and peace will be your portion. Lodge, Myers has messages good and clear which are coming through. Through Willet the message came “This is such a big thing and is going to be: it is with difficulty we can act.”

A. L. P. This is the message that came through Willett? ¹

Yes. For the moment Lodge have faith and wisdom in all that is highest and best, have you all not been profoundly guided and cared for, can you answer No? It is by your faith that all is well and has been.

Then follows a bad drawing of the rosary symbolic of Madame Guyon, with her usual signature.

I remember being a little struck by the wording in the above script, urging me to admit that we all—presumably the family—had “been profoundly guided and cared for,” and “that all is well and has been”; because it seemed to indicate that something was not going to be quite so well. But it was too indefinite to lead me to make any careful record of it, or to send it as a prediction to anybody; and it would no doubt have evaporated from my mind except for the “Faunus” warning, given three days later though received at the

¹ No such message is known. O. J. L.

same time, which seemed to me clearly intended as a prediction, whether it happened to come off or not.

The two Piper communications, of which parts have now been quoted, reached me at Gullane, where my wife (M. F. A. L.) and I were staying for six weeks. I have not a record of the date when they arrived, but it must have been at the beginning of September, for I have the record of my letter of acknowledgment to Miss Alta Piper, which was written after I had had time to write to and receive a prompt answer, September 8th, from Mrs. Verrall. My letter to Alta Piper ran as follows :

The Linga Private Hotel,
Gullane, East Lothian,
12 *Sept.* 1915.

MY DEAR ALTA,

The reference to the Poet and Faunus in your mother's last script is quite intelligible, and a good classical allusion. You might tell the communicator some time if there is opportunity.

I feel sure that it must convey nothing to you and yours. That is quite as it should be, as you know, for evidential reasons.

This was written two days before Raymond's death, and five days before we heard of it.

It so happens that this letter was returned to me for some reason through the Dead Letter Office, reaching me on November 14th, 1915, and being then sent forward by me again.

I also wrote to Mrs. Piper to know if the message about Faunus and the Poet meant anything to her or her daughters, though I felt sure it didn't. She replies :

The message to which you refer is quite foreign to me. I have no recollection of ever having seen it or reading it in the *Proceedings*.

She admits, however, having read a good deal of the *Proceedings* of the S.P.R., but as far as I know and have been able to ascertain, no reference to this Ode, nor even to Faunus, has appeared in the *Proceedings*.

Hence it seems to me that on the evidential side the evidence is perfect.

A little later, September 22nd—before I or any member of the family had had any sitting or attempted communication, and before I knew anything of Myers's assistance or friendly activity, as described in the sequel—I wrote to Alta thus :

When you next have an opportunity, you might take this message from me to Myers : namely this—"that he did not turn aside the falling trunk with his right hand." You might further ask him whether he tried to do so, or whether he was making referenee to something still in the future.

This was intended to show "Myers" that the allusion had been understood, and at the same time to convey nothing whatever to the Piper family ; for I did not either explicitly or implicitly associate this sentence in any way with their "Faunus" message : and, even if I had, they would not have understood. I sent this before I had had Mr. Bayfield's more scholarly and detailed interpretation of the word "levasset," which signifies "lightened" rather than "warded off."

On February 11th, 1916, I noted that at that date I had had no reply from America to this message ; and that many letters had been sunk. But on May 10th, 1916, the following information concerning the reception in America of my reply to the Faunus message reached me from Miss Alta Piper :

*(Mrs. Piper's Script, 12th January, 1916. Received
by O. J. L. 10th May, 1916.)*

+ HAIL.

Reetor. I come to greet you friend of earth with peace and joy.

ALTA. Hail Reetor ! I am glad you have come ! I have a question to ask you for Sir Oliver.

Good.

ALTA. May I give it now ? Can you hear me distinetly ?

I U.D. absolutely friend.

(Here I read from Sir Oliver's letter, the passage referring to the turning aside of a fallen trunk. Doubtless Sir Oliver has a copy of that letter. A. L. P.)

["When you next have an opportunity, you might take this message from me to Myers: namely this— 'that he did not turn aside the falling trunk with his right hand.' You might further ask him whether he tried to do so, or whether he was making reference to something still in the future."]

(The following was then written.)

I cannot answer all today but will take influence away with me and return another day to reply.

Dear friend worry and fear not all is well and we are sincerely looking after your interests and those most vital to you on this side U.D. This may sound blind and incoherent but you will I am sure understand it all fully. Grannie sends love and says she is looking after and taking good care of the trunk,¹ U.D. I wish you could U.D. what Virus means also Helvetian

ALTA. You mean you wish Sir Oliver could U.D. ?

Yes. would get full meaning. This will be all this time more later.

Farewell,
Rector.

(Extract from Mrs. Piper's Script, 16th January, 1916, but not received by O. J. L. till 10th May, 1916.)

(Miss Robbins present, most of the messages to her.)

ALTA. Thank you for all you have said. Is there any other message from or to anyone I can take ?

Myers has some. That had reference to the future as much as to the past.

ALTA. Thank you. You want me to send that to Lodge ?

Yes because there are other trunks which might fall were they not stayed. Understand ?

¹[This word is either 'work' with the word 'good' above it (in the script) underlined, or it is the word 'trunk' with the crossing of the 't' gone astray, as it often does. It looks more like 'trunk' to O. J. L.]

ALTA. Yes, I understand. This is in reference to the message ?
Yes. Have you forgotten it ?

ALTA. No, I read it to you the other day and you were
unable at that moment to reply to it, and this is
the answer now ?

Yes——

ALTA. All right, thank you.

—— partly. There will be more later, but for the
moment take this.

ALTA. I understand. Now do you wish all this writing to
be sent to Sir Oliver this time ?

Why, yes.

ALTA. I just wanted to have it clearly understood.

You understand.

ALTA. All right, thank you.

And when you get ready please say I have a friend
here who wishes to speak to Lodge. One message
was ask L if he remembers about screen and if it
has any significance to him. L third. L third. I
used to throw pillows at him.

ALTA. All right.

Hodgson says so.

ALTA. Yes, you used to throw pillows at Sir Oliver ?

Some one is here who sends message——

ALTA. Yes, I understood that.

—— but no names come to me, but L onel L oni
(Miss Robbins says to Miss Piper in an undertone
“Lionel” ?)

(Miss Piper replies in undertone to the effect that she knew
name but did not wish it to be spoken. The communi-
cators paid no attention, as if they had not heard.)

L o n l Screen Never mind I do not care whether
names are correctly given here if they can only
be understood in the very least.

ALTA. Can't you try that once more ?

I will listen for it.

ALTA. That is better.

First letter sounds like L

ALTA. Yes, all right. Now what is the second letter ?

o n d e No L I cannot hear it distinctly.

- ALTA. All right.
 L o n e l L o n e No not quite Oh Li Lionel.
 (During writing of the last line there was great thumping of hand on pad and two pencils were broken before writing continued calmly.)
- ALTA. All right.
 Ask him about screen——
- ALTA. Yes, ask Lionel about screen.
 —— and if to him it signifies anything.
- ALTA. Yes, I will.
 I have given this message as correctly as it can at the moment be given.
 (Miss Piper left table a moment while last was being written, therefore Miss Robbins replies.)
- MISS R. Thank you. I think we have it all right.¹
 Then why don't you understand?
- ALTA. (Just returned). I understand that this message is to be sent across the water to Sir Oliver?
 Yes, and ask him for my sake to be calm, quiet and worry not. Hodgson, Myers. All is well. *A L L*
A L L.
- ALTA. Yes, all, all.

The next relevant bit came on 18th January, 1916, thus:

(*Mrs. Piper's Script, obtained on 18th January, 1916.*)

[The two pages previous to this one were taken up with advice for Mama. Rector seemed rather troubled about her health. A. L. P.]

that previous message (answer) was not complete this is why I make the request to hold message until I return to give it in full.

- ALTA. Do you mean the message given last Sabbath?
 Yes I mean message given when Miss Robbins was present as we could not speak out clearly neither

¹That my sons Lionel and Raymond used to throw sofa cushions at each other, and once certainly knocked a screen over behind which one of them had dodged, is well remembered; but the trivial incident can hardly be considered evidential, because the Pipers when on a visit to us may perhaps have seen some of this play going on. O. J. L.

were we prepared to give full and definite reply.
U.D.

ALTA. Yes.

I will return at some future date and complete message.

ALTA. You wish me to wait before sending that message to
Sir Oliver till you return again ?

Yes.

+Farewell,

Rector

Mme G.

But as nothing came, Alta sent it at last, and it reached me 10th May, 1916.

SEQUEL TO THE FAUNUS MESSAGE.

It now remains to indicate how far Myers carried out his implied promise, and what steps he took, or has been represented as having taken, to lighten the blow—which it is permissible to say was a terribly severe one.

For such evidence I must quote from the record of sittings held here in England with mediums previously unknown to me and my family, and by sitters who gave no sort of clue as to identity. I ought to explain here that the junior members of my family have not hitherto been interested in any kind of psychical subject, and had never either been to a medium or thought of going to one. Their attitude was in fact healthily sceptical; they never read *S.P.R. Proceedings*, and they for the most part probably ignored rather than criticised my work in that direction.

It may be objected that my own general appearance is known or might be guessed. But that does not apply to members of my family, who went quite anonymously to private sittings kindly arranged for in London either by Mr. J. Arthur Hill or by friends in London, Dr. and Mrs. Kennedy, whose own personal experience caused them to be sympathetic and helpful; and specially careful about evidence.

The very first sitting of this kind that was held after Raymond's death was held not explicitly for the purpose of getting into communication with him, still less with any remotest notion of finding out anything concerning Mr. Myers, but mainly because a French widow lady, who had been kind to our daughters during winters in Paris, was staying with my wife and was in terrible distress at the loss of both her beloved sons in the war, within a week of each other, so that she was left quite desolate. To comfort her my wife took her up to London to a sitting kindly arranged for September 24 by Mrs. Kennedy, who knew and recommended a certain medium, here called Mrs. A. Incidentally I may say that the two sons of Madame communicated on this and on another soon following occasion, though with difficulty; that one of them gave his name completely, the other approximately; and that the mother, who was new to the whole subject, was partially consoled. Raymond, however, was represented as coming with them and helping them, and as sending some messages on his own account; but I shall here quote only those messages which bear upon the subject of Myers or have any possible connexion with the Faunus message.

*Evidential Messages obtained in England, referring
to Raymond and Myers.*

As a kind of sequel to the 'Faunus' episode, it will be convenient now to quote early references to Myers which came through in sittings held soon after Raymond's death, so as to note whether there is any indication, obtained through entirely distinct channels, that Myers took an interest in him, and was doing anything to help him and me, as virtually promised in the 'Faunus' message sent to me through Mrs. Piper in America, on 8th August, and received early in September, 1915.

I shall only extract here the relevant portions, detached from the context: the complete record in each case is kept in its proper place in the series of sittings arranged according to date. Most of the first two records

consisted of messages to or for the French lady from her sons.¹

We heard first of Raymond's death on 17th September, 1915; and on the 25th September his mother (M. F. A. L.) who was having her second anonymous sitting for the French lady mentioned above, had the following spelt out by tilts of a table, as purporting to come from Raymond :

Tell father I have met some friends of his.

M. F. A. L. Can you give any name ?

Yes Myers.

That was all on that subject on that occasion.

On Monday, 27th September, 1915, I myself went to London and had my first sitting, between noon and one o'clock, with Mrs. A. I went to her house or flat alone, as a complete stranger for whom an appointment had been made through Mrs. Kennedy. Before we began, Mrs. A. informed me that her 'guide' or 'control' was a young girl. I had been told of this before, so I said that I had heard of this control.

In a short time, a youth was described in terms which distinctly suggested Raymond, and the control brought messages. I extract the following :

*(From First Sitting of O. J. L. with Mrs. A.
27th September, 1915.)*

He finds it difficult, he says, but he has got so many kind friends helping him. He didn't think when he waked up first that he was going to be happy, but now he is, and he says he is going to be happier. He knows that as soon as he is a little more ready, he has got a great deal of work to do. 'I almost wonder,' he says, 'shall I be fit and able to do it. They tell me I shall.'

¹As this French lady, hardly ever in England, was obviously a complete stranger, not only to the medium but to Mrs. Kennedy also, I now perceive that the messages to her had rather a special evidential significance, neutralising the forced and unnatural hypothesis of collusion.

O. J. L. Good!

'I have instructors and teachers with me.' Now he is trying to build up a letter of some one; M he shows me,

A short time later he said:

'People think I say I am happy in order to make them happier, but I don't.¹ I have met hundreds of friends. I don't know them all. I have met many who tell me that, a little later, they will explain why they are helping me. I feel I have got two Fathers now. I don't feel I have lost one and got another; I have got both. I have got my old one and another too—a pro tem father.' (Here the control ejaculated 'What's that? Is that right?' O. J. L., chuckling, replied 'Yes.')

There is a weight gone off his mind the last day or two; he feels brighter and lighter and happier altogether, the last few days. There was confusion at first. He could not get his bearings, didn't seem to know where he was. 'But I was not very long,' he says, 'and I think I was very fortunate; it was not very long before it was explained to me where I was.'

But the most remarkable indirect allusion, or apparent allusion, to the 'Faunus' message, came at the end of the sitting, after "Raymond" had gone, and just before Mrs. A. came out of trance:

He is gone, but [the control] sees something which is only symbolic; she sees a cross falling back on to you; very dark, falling on to you; dark and heavy looking; and as it falls it gets twisted round and the other side seems all light, and the light is shining all over you. It is a sort of pale blue, but it is white, and quite light when it touches you. Yes, that is what [the control] sees. The cross looked dark,

¹This is reminiscent of a sentence in one of his letters home from the Front: "As cheerful and well and happy as ever. Don't think I am having a rotten time—I am not." Date 11th May, 1915 (really 12th). O. J. L.

and then it suddenly twisted round and became a beautiful light. The cross is a means of shedding real light. It is going to help a great deal.

Did you know you had a coloured Guide? . . . He says your son is the cross of light; he is the cross of light, and he is going to be a light that will help you; he is going to help too to prove to the world the Truth. That is why they built up the dark cross that turned to bright. You know; but others, they do so want to know. [The control] is losing hold; goodbye.

*(From First Anonymous Sitting of M. F. A. L. with
Mr. Z. 27th September, 1915.)*

On the afternoon of the same day, 27th September, 1915, that I had this first sitting with Mrs. A., Lady Lodge had her first sitting as a complete stranger with Mr. Z., a professional medium, who had been invited for the purpose—without any name being given—to Mrs. Kennedy's house at 3.30 p.m.

Here again Raymond was described with considerable accuracy fairly early in the sitting, and several identifying messages were given. Presently Z.'s chief control asked, "Was he not associated with Chemistry?" On which I may remark that my laboratory has been devoted to chemical things of late; though probably Z would hardly discriminate between Chemistry and Physics. And the record continues, copied with annotations as it stands:

Was he not associated with chemistry? If not, some one associated with him was, because I see all the things in a chemical laboratory.

That chemistry thing takes me away from him to a man in the flesh [O. J. L. presumably] and connected with him a man, a writer of poetry, on our side, closely connected with spiritualism. He was very clever—he too passed away out of England. [This is clearly meant for Myers.]

He has communicated several times. This gentleman who wrote poetry—I see the letter M—he is helping your son to communicate.

[Myers's presence and help were also independently and almost simultaneously mentioned by Mrs. A. to me, as reported above. O. J. L.]

He is built up in the chemical conditions.

If your son didn't know this man, he knew of him. [Yes, he was only 12 when Myers died. O. J. L.]

At the back of the gentleman beginning with M and who wrote poetry is a whole group of people. [The S.P.R. Group doubtless.] They are very interested. And don't be surprised if you get messages from them, even if you don't know them.

(Then [the control] stopped, and said):

This is so important that is going to be said now, that I want to go slowly, for you to write clearly every word (dictating carefully):

"Not only is the partition so thin that you can hear the operators on the other side, but a big hole has been made."¹

This message is for the gentleman with the chemical laboratory.

[The control] continued:

The boy—I call them all boys because I was over a hundred when I lived here and they are all boys to me—he says, he is here, but he says,—

"Hitherto it has been a thing of the head, now I am come over it is a thing of the heart."

"What is more (here the medium jumped up in his chair vigorously, snapped his fingers excitedly, and spoke loudly),—

"Good God, how Father will be able to speak out; much firmer than he has ever done, because it will touch our hearts."

(Here ends extract from Mr. Z. Sitting of 27th September, 1915.)

No further reference to Myers seems to have come until a table sitting with Mrs. A. on the 12th October, 1915, at which O. J. L. and M. F. A. L. were both present as well as Mrs. Kennedy; when "Raymond" was

¹[Considering that my wife was quite unknown to the medium, this is a remarkably evidential and identifying message. Cf. passage in my book *Survival of Man* containing this Tunnel-boring metaphor: page 337 of large edition, page 234 of shilling edition. O. J. L.]

spelling words through the table, and I suggested his taking a message to Myers. My message to Myers was to the effect that I understood about Faunus and the Poet, and that Myers might say something more about it; and the only point of interest about the reply or comment is that the two following sentences were spelled out, as purporting to come either indirectly or directly from 'Myers,'—

(1) "He says it meant your sons tr(ansition)."

(2) "Your son shall be mine."

The next "Myers" reference seems to be on the 29th October, 1915, when I (O. J. L.) had a sitting unexpectedly and unknown to my family with Mr. Z., a sitting arranged for me by Mr. J. Arthur Hill as for an anonymous friend.

Mr. Z.'s chief control appeared, and after some communications, gave messages from a youth who was identified as my son, some of which ran as follows:

(*Z. Sitting of O. J. L. on 29th October, 1915.*)

Your commonsense method of approaching the subject in the family, has been the means of helping him to come back as he has been able to do; and had he not known what you had told him, then it would have been far more difficult for him to come back. He is very deliberate in what he says. He is a young man that knows what he is saying. Do you know F W M?

O. J. L. Yes, I do.

Because I see those three letters.

Now, after them, do you know S T, yes I get S T, then a dot, and then P? These are shown me; I see them in light; your boy shows these things to me.

O. J. L. Yes, I understand. (Meaning that I recognised the allusion to F. W. H. Myers's poem *St. Paul*. O. J. L.)

Well he says to me: "He has helped me so much, more than you think. That is F W M."

O. J. L. Bless him !

“No,” your boy laughs, “he has got an ulterior motive for it ; don’t think it was only for charity’s sake, he has got an ulterior motive, and thinks that you will be able by the strength of your personality to do what you want to do now, to ride over the quibbles of the fools, and to make the Society, *the* Society, he says, of some use to the world ; more than letting a lot of old cats come together and cackle. Can you understand ? ”

O. J. L. Yes. (Meaning that I supposed it represented a mood in which he thought poorly of its meetings. But how much of all this represents a latent opinion of the medium, need not be discussed).

Now the boy says, “he helped me because, with me through you, he can break away the dam that people have set up. Later on, you are going to speak to them. It is already on the programme, and you will break down the opposition because of me.” Then he says, “For God’s sake, Father, do it. Because if you only knew, and could only see what I see ; hundreds of men and women heart-broken. And if you could only see the boys on our side shut out, you would throw the whole strength of yourself into this work. But you can do it.” He is very earnest. Oh, and he wants— No, I must stop him, I must prevent him, I don’t want him to control the medium.—Don’t think me unkind, but I must protect my medium, he would not be able to do the work he has to do ; the medium would be ill from it, I must protect him, the emotion would be too great, too great for both of you, so I must prevent him from controlling. He understands, but he wants me to tell you this : The feeling on going over was one of intense disappointment, he had no idea of death. The second too was grief. (Pause.)

This is a time when men and women have had the crust broken off them;—a crust of convention, of—of indifference has been smashed, and everybody thinks, though some selfishly.

Now, returning to him, how patient he is! He was not always so patient. After the grief, there was a glimmering of hope, because he realised that he could get back to you; and because his Grandmother came to him. Then his brother was introduced to him. Then, he says, other people. My-erse, 'Myerse,' it sounds like—do you know what he means?—came to him, and then he knew he could get back. He knew. [? 'he,' but my note has 'we.' O. J. L.]

Now he wants me to tell you this: That from his death, which is only one of thousands, that the work which he (I have to translate his ideas into words, I don't get them verbatim [*sic*]) the work which he volunteered to be able to succeed in. No, that's not it. The work which he enlisted for, that is what he says, only he was only a unit and seemingly lost,—yet the very fact of his death will be the means of pushing it on. Now I have got it. By his passing away, many hundreds will be benefitted.

II.

THE GROUP PHOTOGRAPH INCIDENT.

It will be understood, I hope, that the above extracts from sittings have been reproduced here in order to show that, if we take the incidents at their face value, Myers had redeemed his Faunus promise and had lightened the blow by looking after and helping my son on 'the other side.' I now propose to make some further extracts—of a more evidential character—tending to establish the survival of my son's own personality and memory. There have been several of these evidential episodes,

making strongly in this direction; but I select, for description here, one relating to a certain group photograph which we were told of through two mediums, but of which we normally knew nothing till afterwards.

Raymond was killed on the 14th of September, 1915.

The first reference to a photograph taken of him with other men was made by Mr. Z. at M. F. A. L.'s first sitting with Z. in Mrs. Kennedy's house, on 27th September, 1915, thus :

*(Extract from M. F. A. L.'s Anonymous Sitting with
Mr. Z. on September 27th, 1915.)*

You have several portraits of this boy. Before he went away you had got a good portrait of him—two—no, three. Two where he is alone and one where he is in a group of other men. He is particular that I should tell you of this. In one you see his walking-stick— (The control here put an imaginary stick under his arm.)

We had single photographs of him of course, and in uniform, but we did not know of the existence of a photograph in which he was one of a group, and M. F. A. L. was sceptical about it, thinking that it might well be only a shot or guess on the part of the medium at something probable. But Mrs. Kennedy (as Note-taker) had written down most of what was said, and this record was kept, copied, and sent to Mr. Hill in the ordinary course at the time. M. F. A. L. describes herself as feeling somewhat 'ashamed' of what seemed palpably a mere guess.

I was myself, however, rather impressed with the emphasis laid on it—"he is particular that I should tell you of this"—and accordingly made a half-hearted enquiry or two; but nothing more was heard on the subject for two months. On Monday, November 29th, however, a letter came from Mrs. Cheves, a stranger to us, mother of Captain Cheves of the R.A.M.C., who had known Raymond and had reported to us concerning the nature of his wound, and who, I hope, is still continuing good

work at the Front. Mrs. Cheves' welcome letter, dated November 28th, 1915, ran as follows :

My son, who is M.O. to the 2nd South Lancs. has sent us a group of officers taken in August, and I wondered whether you knew of this photo and had had a copy. If not may I send you one, as we have half a dozen and also a key? I hope you will forgive my writing to ask this, but I have often thought of you and felt so much for you in your great sorrow.

M. F. A. L. at once wrote, enthusiastically thanking her, and asking for it; but fortunately it was not sent then.

Before it came I (O. J. L.) was having a sitting with Mrs. A. alone at her house on December 3rd, and on this occasion, among other questions, I asked carefully concerning the photograph, wishing to get more detailed information about it before it was seen. And the answers were thus reported and recorded at the time—the typing out of the sitting being all done before the photograph arrived. By this time my identity was well known to Mrs. A.

(Extract from the Record of O. J. L.'s Sitting with Mrs. A., December 3rd, 1915.)

[THE CONTROL.] Now ask him some more.

O. J. L. Well, he said something about having a photograph taken with some other men. We haven't seen that photograph yet. Does he want to say anything more about it? He spoke about a photograph.

Yes, but he thinks it wasn't here. He looks at [the control], and he says, it wasn't to you.

O. J. L. No, he's quite right. It wasn't. Can he say where he spoke of it?

He says it wasn't through the table.

O. J. L. No, it wasn't.

It wasn't here at all. He didn't know the person that he said it through. The con-

ditions were strange there—a strange house. [Quite true, it was said through Mr. Z, in Mrs. Kennedy's house.]

- O. J. L. Do you recollect the photograph at all?
He thinks there were several others taken with him, not one or two, but several.
- O. J. L. Were they friends of yours?
Some of them, he says. He didn't know them all, not very well. But he knew some; he heard of some; they were not all friends.
- O. J. L. Does he remember how he looked in the photograph?
No, he doesn't remember how he looked.
- O. J. L. No, no, I mean was he standing up?
No, he doesn't seem to think so. Some were raised up round, he was sitting down, and some were raised up at the back of him. Some were standing, and some were sitting, he thinks.
- O. J. L. Were they soldiers?
He says yes—a mixed lot. Somebody called C was on it with him; and somebody called R,—not his own name, but another R. K, K, K,—he says something about K. He also mentions a man beginning with B—(indistinct muttering something like Berry, Burney—then clearly) but put down B.
- O. J. L. I am asking about the photograph because we haven't seen it yet. Somebody is going to send it to us. We have heard that it exists, and that's all.
[While this is being written out, the above remains true. The photograph has not yet come.]
He has the impression of about a dozen on it. A dozen, he says, if not more. [The control] thinks it must be a big photograph.
No, he doesn't think so, he says they were grouped close together.
- O. J. L. Did he have a stick?

He doesn't remember that. He remembers that somebody wanted to lean on him, but he is not sure if he was taken with some one leaning on him. But somebody wanted to lean on him he remembers. The last what he gave you, what were a B, will be rather prominent in that photograph. It wasn't taken in a photographer's place.

O. J. L. Was it out of doors ?

Yes, practically.

(The control *sotto voce*): What you mean, 'yes practically'; must have been out of doors or not out of doors. You mean 'yes,' don't you? [The control] thinks he means 'yes,' because he says 'practically.'

O. J. L. It may have been a shelter.

It might have been. Try to show [the control].

At the back he shows me lines going down.

It looks like a black back-ground, with lines at the back of them. (The control here kept drawing vertical lines in the air.)

There was, for some reason, considerable delay in the arrival of the photograph; it did not arrive till the afternoon of December 7th. Meanwhile, on December 6th, Lady Lodge had been looking up Raymond's Diary, which had been returned from the Front with his kit, and found an entry on August 24th, "Photo taken." (A statement will follow to this effect.)

Now Raymond had only had one "leave" home since going to the Front, and this leave was from July 16th to the 20th; hence the photograph had not been taken then, and so he could not have told us anything about it, nor did he make any mention of it in letters. The exposure was only made 21 days before his death, and some days may have elapsed before he saw a print, if he ever saw one. He certainly never mentioned it in his letters. We were therefore in complete ignorance concerning it; and only recently had we normally become aware of its existence.

On the morning of December 7th, another note came from Mrs. Cheves, in answer to a question about the delay; and this letter said that the photograph was being sent off. Accordingly O. J. L., thinking that the photograph might be coming at once, dictated a letter to Mr. Hill, recording roughly his impression of what the photograph would be like, on the strength of the communication received by him through Mrs. A.; and this was posted by A. E. Briscoe about lunch-time on the same day. (See statement by Mr. Briscoe at the end.) The statement by O. J. L. to Mr. Hill ran thus:

Concerning that photograph which Raymond mentioned through Z. [saying this: "One where he is in a group of other men. He is particular that I should tell you of this. In one you see his walking stiek."¹], he has said some more about it through Mrs. A. But he is doubtful about the stick. What he says is that there is a considerable number of men in the photograph; that the front row is sitting, and that there is a baek row, or some of the people grouped and set up at the back; also that there are a dozen or more people in the photograph, and that some of them he hardly knew; that a B is prominent in the photograph, and that there is also a C; that he himself is sitting down, and that there are people behind him, one of whom either leant on his shoulder, or tried to.

The photograph has not come yet, but it may come any day now; so I send this off before I get it.

The actual record of what was said in the sitting is being typed, but the above represents my impression of it.

The photograph was delivered at Mariemont between 3 and 4 p.m. on the afternoon of December 7th. It was a wet afternoon, and the package was received by my daughter Rosalynde, who took the wet wrapper off it. Her mother, to whom it was addressed, was resting, and did not see it till after tea, after Mrs. Isaac Thompson had arrived on a visit. About 7 o'clock, M. F. A. L. brought it into the study to show me, together with

¹ This bit not written to J. A. H., but is copied from Z.'s sitting for convenience.

the "key" which Mrs. Cheves had sent showing who the different people were. I deferred its examination till later in the evening, after I had done my letters.

Considered as a photograph of Raymond it is bad, but considered from the point of view of evidence it is good. For on examining the photograph, we found that every peculiarity mentioned by Raymond, unaided by the medium, was strikingly correct. The walking-stick is there, but Z. had put a stick under his arm (which is not correct), and in connection with the back-ground Mrs. A.'s control had, by gesture, emphasised vertical lines. There are six prominent nearly vertical lines on the roof of the shed, but the horizontal lines in the back-ground generally are equally conspicuous.

By "a mixed lot," we understood members of different Companies—not all belonging to Raymond's Company, but a collection from several. This must be correct, as they are too numerous for one Company. It is probable that they all belong to one Regiment, except perhaps one, whose cap seems to have a thistle badge instead of three feathers.

As to "prominence," I have asked several people which member of the group seemed to them the most prominent, and except as regards central position, a well-lighted standing figure on the right has usually been pointed to as most prominent. This one is a "B" as stated.

Some of the officers must have been barely known to Raymond, while some were his friends. Officers whose names begin with B, with C, and with R, were among them; there was not any name beginning with K, but there is a name beginning with a hard C.

Some of the group are sitting while others are standing behind. Raymond is one of the sitting, and his walking-stick or regulation cane is lying across his feet.

The back-ground is dark, and is conspicuously lined.

It is out of doors, close in front of a shed or military hut, pretty much as suggested to me by the statements made in the Mrs. A. Sitting—what I called a "shelter."

But by far the most striking piece of evidence, is the fact that some one sitting behind Raymond is leaning or resting a hand on his shoulder. The photograph

fortunately shows the actual occurrence, and almost indicates that Raymond was rather annoyed with it; for his face is a little screwed up, and his head has been slightly bent to one side out of the way of the man's arm. It is the only case in the photograph where one man is leaning or resting his hand on the shoulder of another, and I judge that it is a thing not unlikely to be remembered by the one to whom it occurred.

[Added later]: In answer to an enquiry, Mrs. Cheves wrote to us on December 10th saying that she was unable to tell us anything about that photograph, that her son had ordered them to be sent to her just as they were, and that she did not have it enlarged; also that she would write and ask him to tell us all he knew about it. I wrote at the same time to Gale & Polden, of Aldershot, the photographers whose name is printed at the foot of the photograph, asking them to send me further particulars, and, if possible, extra copies.

I thus obtained prints of all the accessible photographs which had been taken at the same time. The size of these prints was 5 by 7.

I found that the group had been repeated, with slight variations, three times—the officers all in the same relative positions but not in identically the same attitudes. One of them is the same as the one we had seen, with Captain S.'s hand resting on Raymond's shoulder, and Raymond's head leaning a little on one side, as if rather annoyed.

In another the hand had been removed, being supported by Captain S.'s stick; and in that one Raymond's head is upright. This corresponds to his uncertainty as to whether he was actually taken with the man leaning on him or not.

In a third variation, however, Captain S.'s leg rests on or touches Raymond's shoulder, and the slant of the head and slight look of annoyance have returned.

As to the evidential value of the whole communication, it will be observed that there is something of the nature

of cross-correspondence, of a simple kind, in the fact that a reference to the photograph was made by one medium, and details given by another in answer to a question which I asked about it: the communicator showing that he was aware that the previous reference had been made through another channel. (See report above, page 134.)

And the elimination of ordinary telepathy from the living, except under the far-fetched hypothesis of the unconseious influence of complete strangers, was exceptionally complete; inasmuch as the whole of the information was recorded before any of us had seen the photograph.

Chronological Summary.

<i>July 20th, 1915.</i>	Raymond's last visit home.
<i>August 24th, 1915.</i>	Photograph taken at the Front (as shown by Raymond's private diary) but not mentioned by him.
<i>September 14th, 1915.</i>	Raymond's death.
<i>September 27th, 1915.</i>	Mr. Z.'s control's mention of the photograph.
<i>October 15th, 1915.</i>	Negatives sent from France to Gale & Polden for reproduction.
<i>November 29th, 1915.</i>	Mrs. Cheves wrote spontaneously, saying that she had a group-photograph of some 2nd South Lancashire Officers, which she could send if desired.
<i>December 3rd, 1915.</i>	Mrs. A.'s control's further description of a photograph which had been mentioned through another medium.
<i>December 6th, 1915.</i>	M. F. A. L. found an entry in Raymond's Diary showing that a photograph had been taken on August 24th.

The following photographs were taken at the front on August 24, 1915.

(Raymond Lodge is the second from the right in the front row.)



IN THIS PHOTOGRAPH THE OFFICER SITTING BEHIND RAYMOND HAS HIS HAND ON HIS SHOULDER.



HERE THE SAME OFFICER HAS HIS LEG OVER RAYMOND'S SHOULDER.



HERE THE OFFICER'S ARM AND LEG HAVE BEEN REMOVED.

Morning of Dec. 7th, 1915. To make sure, O. J. L. wrote to J. A. H. his impression of the photograph before it came.

Afternoon of Dec. 7th, 1915. Arrival of the photograph.

Evenings of Dec. 7 and 8, 1915. The photograph was shown to the home members of the family.

APPENDIX TO THE GROUP PHOTOGRAPH INCIDENT.

Statement by Raymond's mother (M. F. A. L.)

Four days ago (December 6th), I was looking through my son Raymond's Diary which had been returned with his kit from the Front. (The edges are soaked, and some of the leaves stuek together, with his blood.) I was struek by finding an entry "Photo taken" under the date August 24th, and I entered the faet in my own Diary at oone, thus: *December 6th.* "Read Raymond's Diary for first time, saw record of photo taken August 24th."

(Signed) MARY F. A. LODGE.

10th December, 1915.

Statement by A. E. Briscoe.

The letter dietated to Mr. Hill, recording roughly Sir Oliver's impression of what the photograph would be like, was written out by me on the morning of Tuesday, December 7th, at Mariemont; it was signed by Sir Oliver at about noon, and shortly afterwards I started for the University, taking that and other letters with me for posting in town. I went straight to the University, and at luncn-time (about 1.30) posted the paecket to Mr. Hill at the General Post Office.

(In the paecket, I remember, there was also a letter on another subject, and a printed document from Mr. Gow, the Editor of "Light.")

(Signed) A. E. BRISCOE.

8th December, 1915.

Statement by Rosalynde Lodge.

I was sitting in the library at Mariemont about 3.45 on Tuesday afternoon the 7th December, 1915, when Harrison came in with a flat cardboard parcel addressed to Mother. Mother was resting; and as the paper, wrapping up what I took to be the photograph, was wet from the rain, I undid it and left the photograph in tissue paper on a table, having just glanced at it to see if it was the one we'd been waiting for.

No one saw it or was shown it till after tea when I showed it to Mother. That would be about 6.0. Mrs. Thompson, Lorna, and Barbara, now also saw it. Honor was not at home and did not see it till later.

(Signed) R. V. LODGE.

8th December, 1915.

Mr. Alfred Cresswell, of the Edgbaston Meteorological Observatory, has now kindly supplied me with the record of his automatic rain gauge for the day on which the photograph arrived—Tuesday, 7th December, 1915.

The curve shows that at 1.30 p.m. rainfall began, that by 2 p.m., three-hundredths of an inch had fallen, and that rain continued without ceasing till 9 p.m.; by which time four-tenths of an inch had fallen.

So it was clearly a wet afternoon, in accordance with the above testimony on pages 137 and 142.

Remarks on the Photographs by J. A. H.

Thank you very much for sight of the 3 photographs. The vertical lines at the back struck me at once, and, remembering that one man was said to be "prominent," but with no recollection further, I looked for the man who seemed most so, and at once fixed on the man standing up on the extreme right, probably because of the strong light on his shoulder. Then re-reading the account I find that this is Capt. Boast, fitting in with the prominent man whose name begins with B. The whole case is excellent.

NORMAL INFORMATION ABOUT THE PHOTOGRAPH.

Extract from a letter by Captain Sydney T. Boast from the Trenches, dated 7 May, 1916, to Mrs. Case, and lent me to see.

Some months ago (last summer) the Officers of our Battalion had their photo taken. . . . You see the photographer who took us was a man who had been shelled out of house and home, and as he had no means of doing the photos for us, we bought the negatives, and sent them along to be finished in England.

Letter to O. J. L. from the Photographers to whom the Negatives had been sent by Captain Boast.

ALDERSHOT, 1 July, 1916.

“With further reference to your letter, we have looked into this matter and we find that we received the negatives from Captain Boast on the 15th October, 1915. We did not send any set of prints out to the Front to Captain Boast, although we had a great many orders sent in to us by the various Officers for copies to be sent to addresses in England. We think, however, that they must have seen prints of these before the negatives were sent to us.”

(Signed) GALE & POLDEN.

Letter from Captain Boast to O. J. L.

In answer to a special enquiry addressed to Captain Boast at the Front, he has been good enough to favour me with the following letter:

10 July, 1916.

DEAR SIR,

Your letter of the 4th July has just reached me. The proofs of the photographs referred to were received by me from the photographer at Reninghelst, two or three days after being taken. To the best of my belief your son saw the proofs, but I cannot now say positively. I obtained particulars of requirements from the officers forming the

group, but the photographer then found he was unable to obtain paper for printing. I therefore bought the negatives and sent them home to Gale and Polden. In view of the fact that your son did not go back to the trenches till 12 Sept. 1915, it is highly probable that he saw the proofs, but he certainly did not see the negatives.

Yours faithfully,

(Signed) SYDNEY T. BOAST.

We thus learn :

(a) That the photographs were developed in France and a proof shown to some officers ; though whether Raymond was one who saw the proofs is uncertain. Captain Boast thinks that he probably saw a proof, but could not possibly have had a print to send home.

(b) That the date on which the negatives were bought and sent home for reproduction was such that they did not reach the firm in England till October 15th, which was long after the date (September 27th) when a group photograph was mentioned to me through the medium Mr. Z.

The photographs are only shown here because of their evidential interest. Considered as likenesses of Raymond, they are exceptionally bad ; he appears shrunk into an uncomfortable position.

Concluding Note.

Note that the establishment of a date in August for the taking of the photograph, as mentioned first in Mrs. Cheves' letter and now confirmed, is important, because the last time we ever saw Raymond was in July.

To my mind the whole incident is rather exceptionally good as a piece of evidence ; and that "Raymond" expected it to be good evidence, is plain from Z.'s control's statement, at that first reference to a photograph on 27th September, viz. "He is particular that I should tell you of this." This sentence it probably was which made me look out for such a photograph, and take pains to get records soundly made beforehand.

In most evidence there is some flaw. There may be one in this, but I have not yet discovered it. Our complete ignorance, even of the existence of the photograph, in the first place, and secondly the gradual manner in which the details normally came to our knowledge, so that we were able to make provision for getting the supernormally acquired details definitely noted beforehand, seem to me to make it a first class case. While as to the amount of coincidence between the description and the actual photograph, that surely is quite beyond chance or guess-work. For not only are many things right, but practically nothing is wrong.

ADDITIONAL NOTE ABOUT THE PHOTOGRAPHS.

The admittedly unlikely suggestion has been made that one or other of the mediums may possibly have seen these photographs before anything was said about them to us. In the case of Mr. Z. the information given definitely negatives this suggestion; for the negatives did not arrive in this country till October 15th, while Z.'s first mention of such a photograph was on September 27th.

In the case of Mrs. A. I have seen her and catechised both her and her control. The answers, very honestly given, are as follows:

- First from Mrs. A. in ordinary state and quite normal.
- Second from Mrs. A.'s control, *i.e.* from Mrs. A. in the entranced condition, when the control appears to have knowledge and memory separate from her own.

Catechising of Mrs. A. by O. J. L. 17th July, 1916.

QUESTION. Do you remember in any of your sittings having seen photographs of Officers?

ANSWER. Yes, a lady called W—— brought a photograph of her husband,—I think it was a head and shoulders. She comes from Birmingham. Quite a young lady.

QUESTION. Did anyone bring a group photograph ?

ANSWER. No, I don't think they have. No, I don't remember anyone bringing a group photograph. No, I can't recollect having seen one at all.

QUESTION. I don't mean from Birmingham ?

ANSWER. No, I don't remember anybody bringing a group. Sometimes people bring little parcels, and keep them on their knee, but they don't often show them to me.

QUESTION. Have you seen a group of officers at all ?

ANSWER. No, I don't think so—I don't remember any group. As a rule, people don't show me their photographs, they have one wrapped up sometimes, but they very seldom show them to me.

QUESTION. Do you ever hear of Papers read at meetings of the S.P.R. ?

ANSWER. Oh, you mean the Psychical Society ? Yes, a Mrs. [B.] told me that she had just come from one where you mentioned me and [my control]. She only told me the fact, and not any particulars—she knew I should be pleased.

Catechising of Mrs. A.'s Control by O. J. L.

19th July, 1916.

O. J. L. [Speaking to the control] When people sit with you, do they ever bring photographs to show you ?

Yes, they do, sometimes. But [I] can't see them. [I] don't want them to bring them, it doesn't help a bit. It's foolish to bring them, not many people do.

O. J. L. Do they ever bring a photograph of a group of people ?

No, they bring photograph of one person, the one they want to talk to. Sometimes it's a big one of the people they want to get at. But [I] can't see it, and it doesn't help.

O. J. L. But do they ever bring a group photograph, and ask you to pick the one out ?

No, [I] can't remember that they have ever done that.

No, [I've] never seen a photograph of a lot of people. It's just one they bring, and it's silly to bring them, 'cos [I] can't see them.

O. J. L. Very well, Raymond will understand why I ask this. Yes, he says he understands perfectly.

O. J. L. Ask him did he ever see a print of the photograph? He says he didn't. He can't remember that he did.

O. J. L. Were they developed out there?

No, he doesn't even think they were developed. He doesn't remember.

O. J. L. But if he never saw the prints, how did he know what they looked like?

He says, only because he knew how they was taken.

O. J. L. Yes, but he said something about a dark background with lines?

Yes, he means he knew exactly what it would look like, because he see'd it himself.

O. J. L. And then he said that one would come out prominent. ([The control, *sotto voce*]: it wasn't you.)

No, he says, it wasn't him. No, he says, he didn't see it. He can't remember seeing any print at all.

O. J. L. Well, Raymond, the photographer seems to have been shelled out of house and home, perhaps that's why he couldn't do them.

Oh, he didn't know that till after.

He knows it's all very important, because it does away with telepathy. But he can't remember seeing even a proof.

O. J. L. Was it a captain that had the photographs taken?

Yes, he says. Somebody else was keener than he was, but he had the most say about it. [Meaning the captain.]

O. J. L. Was he the prominent man?

Yes.

O. J. L. Did he arrange things, and then go and stick himself there?

He's not sure. He says, I don't want to spoil a good thing by trying to remember something when I'm hazy about it.

I have no reason to suppose that Mrs. A. in her normal consciousness knows anything about the photograph. I have not told her of it, nor have I shown it her. Nor have I mentioned the matter any further to her control. When this is published, if she ever reads the *Proceedings S.P.R.*, it will be the first time that she becomes aware of the incident, unless some member or associate of the S.P.R. tells her about it.

III.

THE 'HORACE AND O. L.' EPISODE.

(A side issue of evidential interest.)

Mr. J. Arthur Hill, of Thornton, near Bradford, on the 3rd of March, 1916, was having a sitting with the medium, Mr. Z., in his house at Thornton (only his sister, Miss Hill (M. H.), being present to take notes), and had handed to the medium a scrap of my writing from which everything identifying had been cut off. The medium didn't look at it, but crushed the paper in his hand. But it seemed to put him into touch with me, and with Myers. I judge this because "Human Personality" was mentioned; the "tunnel" simile was mentioned; many of the S.P.R. Group were referred to like a kind of composite portrait, without any attempt at separation or individual identification. And presently the medium said, slowly and emphatically:

"Tell Hill, tell Hill—that's you—I want this transcribed and sent to O. L., because it is for him more than for Hill."

Then a special message came through for me—a general message of stimulus and encouragement. Note that this was the first mention of O. L.

Communications about the S.P.R. Group continued, and presently Mr. Hill, still feeling the influence of "Myers" present, and thinking that he might get a cross-correspondence about the 'Faunus' message which had come

last year to me through Mrs. Piper—as reported above—said in a definite manner :

“Does Horace remind you of anything in connexion with O. L. ?”

The answer of the medium is recorded as follows :

MEDIUM. (After pause.) Can't get his answer.

(Pause.)

Very curious. I see verses. Too indefinite. Verses in English language. ‘Oh had I a little farm!’

What's this mean? I get a picture of two mice.

M. H. Two what?

J. A. H. Mice.

MEDIUM. One mouse is very smooth and nice: hair brushed prettily; fat. The other is rough and not so pretty. A little laugh. Somebody is laughing. I am in contact with some one who hasn't forgotten how to laugh.

What has that to do with a book? A little book, covered with leather. Curious title page, much worn. Dear to you through age. It is held up to me. That's all.

Mr. Hill adds a note as follows :

March 7, 1916.

The sentence about the farm recalls nothing to me. Nor did the “mice” at the time. Since, I have remembered that there is some fable about a town mouse and a country mouse, but I remember no more about it, and I do not know whether it is in Horace or not. I have read or skipped Horace in translations, but remember practically nothing. I have purposely not yet looked it up. J. A. H.

Later, after the medium had gone, Mr. Hill wrote to him and asked if he knew where ‘The Town and Country Mouse’ occurred in literature. He replied—to the best of his belief, in Prior. Mr. Hill also asked him whether he had ever read Horace. He replied—hardly at all. He had read translations of Virgil and Homer, but had found the translations of Horace too bad to be readable. [See Appendix for his full statement on the subject.]

Mr. Hill soon found out that the "Town and Country Mouse" fable occurred in one of Horace's Satires, though of course it is quoted or transcribed in many places in literature. And when I read the above sitting to the family, I read them also a translation of Horace's *Satire* II. 6, about his home life and his little farm, and his preference for country to town, where there were too many interruptions and distractions. They were struck—as I had not been—by a close resemblance between the description of Horace's farm and a more prosaic description which had been given in a letter by my eldest son, Oliver W. F. Lodge, of his very recently acquired little farm; and this letter of Oliver's was hunted up. It is a letter to his mother, dated 6th January, 1916, and part of it is here quoted:

The farm is glorious, and we have a little wood, and springs. The house is not very big, but it will be good when I have got the new drains in. (Signed) OLIVER.

He had only just gone out from a town (Cardiff) to live in the country; having effected the move and entered the farm at Christmas.

And the following is Dr. Hamilton Bryce's translation of the beginning of the 6th Satire, Book II., of Horace—the one which ends with the fable of the Town and Country Mouse:

This was a wish of mine;—a piece of land not very large in which there was a garden, and near the house a spring of never-failing water, and, over and above, a little wood. The gods have dealt by me more liberally, and better than I hoped. I am content.

It would be quite characteristic of Myers's intelligence and vein of humour, if he had by any means been informed of Oliver's unexpected and rather surprising farm enterprise, to bethink him of the Horace passage; and subsequently, when suddenly asked a question connecting Horace with O. L., that he should switch from the O. L. intended, and give an answer appropriate to O. L. Junior. Thinking that thereby he could give

something which would ultimately be understood, and which, when understood, would prove more evidential—more completely eliminating telepathy for instance. For telepathy would not have been eliminated by a communication about Faunus, since Mr. Hill had been privately told of that incident. But nothing about Oliver's farm could possibly be in his knowledge, nor in that of the medium; nor did it happen that there was any conscious knowledge of this particular portion of Horace. The only normal explanation seems to be, coincidence. And the question how far coincidence can be considered sufficient to cover details of agreement in this case, is a matter of judgment.

Added June 27th, 1916.

[When I read this paper at the meeting of the S.P.R., Mr. Piddington urged that the reference to Horace's farm was really, after all, another allusion to Faunus and the tree trunk, because the accident had happened in the wood on Horace's Sabine Farm. I admit the fact, though I had not recognised it before,¹ but I think the reference is too far-fetched and indistinct to be considered a 'Faunus' allusion; and for my own part I adhere to the other O. L. explanation, though I admit that the switch from one O. L. to another is curious, for in the earlier part of Z.'s utterance I was certainly the O. L. intended.

I pay great deference to Mr. Piddington's opinion in such matters, and it will be instructive to a reader to have the matter argued before him. In favour of Mr. Piddington's interpretation is the fact that the question referred to me, and that the questioner expected a Faunus-tree-trunk answer. Against that interpretation I call attention to the medium's mention of "verses in the English language," and to the migration from Town to Country represented by the fable of the two mice. These are very appropriate to my son, O. L. Junior, who has published a volume of poetry, and quite inappropriate to

¹ Since the episode I have read Sir Archibald Geikie's article in the *Quarterly* for April, 1916, called "Horace and his Sabine Farm."

myself: though it is true that they were not definitely applied to either of us by the utterance of the Z control.

Adhering for the present to my own view, I argue in its favour thus: Mr. Myers knew my son Oliver as a boy, and was kindly interested in his literary ability and early poetic faculty. On hearing that he had just gone to live in the country on a little farm, he would be not unlikely to think of Horace. If so, it is quite in accordance with his methods that he should give the reference by an allusion to two mice; for he would know that thus, before long, it would be identified. If this is the true interpretation, it is a case where ordinary telepathy is excluded to the uttermost. Mr. Piddington's interpretation, however, is of even greater interest, and he has expressed his views in a careful Note (see below, p. 160).

APPENDIX.

Enquiries concerning Normal Knowledge.

To ascertain how far it was familiar to a literary scholar not specially classical that the "Town and Country Mouse" fable occurred in Horace (I seemed to have an indistinct recollection of having heard the fact long ago but had quite forgotten it—I thought it was probably in Aesop), I wrote, without giving any reason, to my son Oliver, asking him if, without looking up, he would tell me where the fable occurred in literature. He replies this morning (16th March):

Before looking up I thought the fable of the *Town and Country Mice* had been told by the following:

Aesop (?).

Phaedrus (?).

Henryson. *The Burger Mouse and the Upland Mouse.*

La Fontaine. *Le Rat Civile et le Rat de Campagne.*

Gay (?).

If you want the order in which the names came to me, it was: La Fontaine, Henryson, Aesop, Phaedrus, Gay.

On looking up I find that Horace is the chief Latin source.

I have not an Aesop, Phaedrus, or Gay handy, and these I am doubtful of.

La Fontaine, who otherwise followed Horace, called them rats. Henryson's is the most interesting version I know of in English, and I should say that Horace is the *locus classicus*. If this is not what you want I am delighted to send more.

(Note by J. A. H., March 9th, 1916.)

I have found the "two mice," I think. It is in the fable of the City Mouse and the Country Mouse, and the Horatian account is in Book II. of the *Satires*: No. 6. And the sentence "O had I a little farm!" well expresses the idea of this Satire, and indeed what I now remember to have been Horace's often repeated preference for country life.

All this, however, is common knowledge, or at least cannot safely be assumed to be unknown to a reader like Z.; though, as said in the comments, it was not known to me supra-liminally. I have almost certainly read that Satire, years ago, but had evidently almost forgotten its contents. If anyone had asked me, unexpectedly,—as I practically asked the control—to produce a Horatian reference, I could have produced nothing but the Faunus incident, which I had read up recently in *Odes*, Book 2, Nos. 13 and 17. Further, in my question I did not indicate that it was the poet Horace I was meaning; so far as anything I said was concerned, it might have been a reference to some deceased (or living) relative or friend of "O. L." named Horace. If I were asked at a time when classical matters were not in my mind, what "Horace" reminded me of, I should probably say "Horace Duckett, the old International Rugby football player"—for I knew him well, his parents and himself happening to live in a house belonging to me.

For the sake of interest, and not because it is evidence, I will try to get Z.'s statement of what he knows about Horace. I will take a copy of anything I may write to him about it

(Letter from J. A. H. to Mr. Z.)

March 9, 1916

I want to ask you, in consequence of some things which came through in the trance, one or two questions. I shall be extremely obliged to you if you will be so kind as to answer them, briefly but as comprehensively as you have time for. I will write them at the head of accompanying sheets, and then you can write answers underneath and can send me the sheets back—with this letter also, unless you wish to keep it—just as you like.

(Signed) J. ARTHUR HILL.

(Questions of J. A. H. Answers of Mr. Z.)

Q. Are you acquainted with the works of the Roman poet Horace? If I said, "What do you remember in, or of, Horace, what would you say?," [Don't look anything up before answering!]

ANSWER. Alas I know very little of Horace as I cannot read Latin and he is not well translated. He is not one of my pet books I know only a scrap about him being the son of a free man and that he wrote odes to Augustus and one of his patrons was a man whose name commenced with M——. I cannot remember any thing particular to quoth as I never remember quotations.

Q. Do you know the fable of the Town Mouse and the City Mouse, or have you any recollection of it, or of where it occurs in literature?

ANSWER. Yes certainly it is one of those fables that is universal I believe it is in Prior the English poet of the time of Queen Ann and as I have not Prior at hand cannot verify the fact.

(Letter from Mr. Z to J. A. H.)

[Received March 11, 1916. J. A. H.]

[This letter is quoted to show that Mr. Z. is not an unread man. Long residence abroad may partly account for spelling peculiarities.]

Dear Mr. Hill am returning the sheets as you desire I hope I have answered rightly I tried to read Horace years

ago but some how or the other failed, as he has suffered from translators more than any of the classic poets. Homer had Pope Virgil had Dryden but Horace had Frances & it is vile stuff. I have recently in fact while in Scotland bought a copy of Chapmans Homer which I am reading for the 1st time for when I read Homer I was 17 & that in Bones translation Drydens Virgil followed and I have not re-read them since I tried Frances Horace but alas—even I could not stick it. I give you the details of course I see scraps of him quothed everywhere but to know him as I know Browning Shakespere & Rosseti no I do not. How cold it is here in London to day Thurs it is bitterly cold the wind cuts you like a knife & one longs for the sunshine I feel very depressed here the psychical condition of London is awful every one is jumpy & depressed I went to a Theatre on Monday & was sorry I went nothing but women & old men I just hate the war conditions but I suppose I must wait for its my Karma all kind regards from [Z.].

SUMMARY BY O. J. L.

Concerning the evidential value of this little bye-episode, I will add some comments.

Whatever Z. knew or did not know of Horace, there was nothing in Mr. Hill's question to signify necessarily the classical poet. Nor was there anything to bring me into the business normally; because the mention of O. L. had been made by Z. himself, when switched clairvoyantly on to me and Myers by having a bit of paper in my writing—which, however, was unknown to Z. as I had never written to him—put into his hand. This bit of paper was not even looked at, but it would have showed no connexion with me even if it had been read, for it related only to the meaning of a few Greek words on which Mr. Hill had asked my opinion. However, Z., by its aid, got on to O. L. somehow, and on to Mr. Myers.

But when Mr. Hill asked the question about Horace and O. L., no further reference to me was made by the communicator—at least on my interpretation of the episode; but instead of that he showed intimate knowledge by switching ingeniously on to my eldest son, who had never been thought of in connexion with the subject, who had never been near Z., had probably never heard

of him,—who is not known personally to Mr. Hill, and who for some time was not understood by any one to be the O. L. intended, until later when I read the supernormally indicated Horace Satire to the family. A letter of my son Oliver's was then hunted up, and found to correspond.

It was just like Myers to manage this, when a question about Horace and O. L. was sprung upon him, but I do not know any one else who would have the requisite knowledge and quickness. The communicator through Z. had to know about Oliver's farm, and about his recent transition to the country; "Myers" could presumably know this through Raymond. He would also know the initials O. L.—which are not the whole of my son's initials indeed, but the only ones likely to be remembered or even known by Mr. Myers. He had a mind steeped in classical lore, so that directly a question was asked about Horace and O. L., a little farm episode in relation to both might jump to utterance; the passage being identified for us sufficiently by the easily found quotation about Town and Country Mice. As to the O. L., Mr. Hill, of course, thought it meant me, for he knew next to nothing about any other O. L.

IV.

SOME RECENT PIPER SCRIPT FORMING A CONCEALED SEQUEL TO THE 'FAUNUS' MESSAGE.

LONG after the 'Horace O. L.' episode, but before I read about it to the S.P.R., I received from America, on the 7th June, 1916, two short pieces of Piper script, which, as possibly throwing some light upon the question whether or not the 'Horace O. L.' message was in any way connected with the 'Faunus' message, are reproduced here. They were sent with the following accompanying note:

Letter from Alta Piper to O. J. L.

20th May, 1916.

The enclosed script was written spontaneously on the 17th and 18th of this month. Mama was alone at the time of

writing. She made no comments before, during, or after the writing, but allowed it to proceed as it would. The message is wholly unintelligible to us, but I hope it will prove to have some meaning for you.

(*Piper Script of 17th May, 1916.*)

+ HAIL

I am Rector

Mme G returns with me and F. W. H. M.

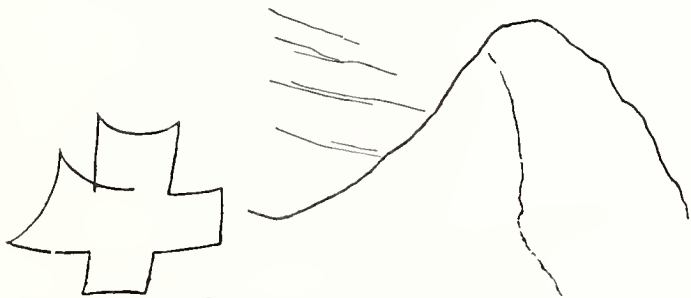
To greet friend Lodge You shall bear these hardships with such resolve as befitteth stalwart men X you shall not altogether die but a mighty part of ~~me~~ you will escape the death goddess Gladly will I take the gifs of the present and abandon[?] other things. Had I the power of Bacchus I would preserve a home in the island of the blessed for the [*sic*] for the [*sic*] oh friend of other days I do not wander oer the earth an unlaid Ghost but on the wing or fleet of foot I wander to find an earthly friend to whom I can give cheer & try truth [? "by" instead of "& try"].

Farewell it will be mentioned elsewhere wait for this

F. W. H. M.

+ + Farewell R

Mme G



[The sketch looks as if it might be a mountain, possibly associated with the F. W. H. M. signature. The rosary-cross on its left is the characteristic symbol of Mme G.

Mr. J. Arthur Hill suggests that Æacus may be meant above instead of Bacchus, and it certainly seems to make more obvious sense, but in the original script the writing

is certainly Bacchus, whatever was intended by the communicator.¹

Mr. Piddington, by scrutiny of the original, has detected that the word "you" which occurs twice was originally written "I" and "me" respectively, and then written over and converted into "you." This will be perceived, on consideration, to be really an excellent point. (See a footnote to Mr. Piddington's Note below.) O. J. L.]

(Supplementary Piper Script of May 18th, 1916.)

HAIL.

Friend of earth I greet you Rector

Tell Mrs Verrall I have answered her question of long ago,

Myers.

+R——

To these scripts I have been favoured with a Note by Mr. Bayfield, here reproduced :

Note by Rev. M. A. Bayfield.

THE RECTORY, HERTINGFORDBURY,
HERTFORD, 6 July, 1916.

Piper Script of May 17, 1916.

"Gladly will I take the gifts of the present" is a clear reference to Horace, *Carm.* m. 8. 27, of some words of which it is in fact a translation. The passage is,

Dona praesentis cape lactus horae et
Linque severa,

'Take gladly the gifts of the present hour, and lay cares of state aside.'

The poem is addressed to Horace's patron Maecenas, who on the day on which it is ostensibly composed, the 1st of March, is apparently dining with him at his Sabine villa. It may be summarised as follows: You wonder to find me, a bachelor,

¹ See below, moreover, near the end of Mr. Piddington's important Note; where it is made quite clear that Bacchus (Liber) was intended.

making preparations for sacrifice on the day of the Matronalia [a festival for married women]. It is in fulfilment of a vow I made to keep holy every year the day on which I narrowly escaped death from the blow I received from the falling tree. I swore I would make an annual sacrifice to Bacchus on this day. Forget public affairs for a while, Maecenas; join in my thanksgiving, and drink my health as often as you will before the night is over. Take gladly the gifts of the present hour, and banish all cares of state.

In *Carm.* II. 17. 27, Horace attributes his escape to the lightening of the blow by Faunus, but there need be no inconsistency in his making his yearly thanksgiving to Bacchus, who, as one of the gods of poetry, might be assumed to have been the prime mover in the matter, possibly employing Faunus as his agent.

It is impossible not to connect these words of the script with the Faunus message; and the manner of it seems to me to give it extraordinary value, to make it indeed one of our best.

For firstly, it is most improbable that Mrs. Piper should be capable, consciously or subliminally, of making a quotation from Horace at all; secondly, it is difficult to suppose that any living person communicated it to her telepathically; and thirdly, the connexion of the words with the Faunus message could hardly have been more effectively concealed without becoming irrecoverable. As I read the script, Horace's words *dona praesentis cape laetus horae* happened to flash across my mind, but they might well not have done so; for the line is in no way striking, since it merely expresses a commonplace of the poet's philosophy which he frequently repeats in varying language. When I had recalled the line it took me some time to discover in what ode it occurred, and so little did I dream it had anything to do with the falling tree, that the fact came as a pleasant surprise.

The sentence in the script, "wander o'er the earth an unlaïd ghost," suggests poetry, and we must try to track it down if it is a quotation.

M. A. B.

NOTE ON THE ALLUSION TO HORACE, *Sat.* II. 6,
IN MR. Z.'S SITTING WITH MR. J. ARTHUR
HILL.

BY J. G. PIDDINGTON.

ON August 8, 1915, there came a message from Myers_p to Sir Oliver Lodge about "Faunus and the Poet." This message reached Sir Oliver a day or two before September 8, 1915.

On October 12, 1915, Sir Oliver sent the following message to "Myers" through Mrs. A. :

Tell him I understand about 'Faunus and the Poet' . . . he may like to say something. . . . Of course he may, if he chooses, say something more through Mrs. Piper.

On Jan. 12, 1916, the following conversation between Miss Alta Piper and Rector took place :

ALTA. Hail Rector! I am glad you have come! I have a question to ask you for Sir Oliver.

Good.

ALTA. May I give it now? Can you hear me distinctly?

I U.D. absolutely friend.

(Here I read from Sir Oliver's letter, the passage referring to the turning aside of a fallen trunk. Doubtless Sir Oliver has a copy of that letter. A. L. P.)

["When you next have an opportunity, you might take this message from me to Myers: namely this— 'that he did not turn aside the falling trunk with his right hand.' You might further ask him whether he tried to do so, or whether he was making reference to something still in the future."]

(The following was then written.)

I cannot answer all today but will take influence away with me and return another day to reply.

On Jan. 16, 1916, the following occurred during Mrs. Piper's automatic writing :

ALTA. Is there any other message from or to anyone I can take ?

Myers has some. That had reference to the future as much as to the past.

ALTA. Thank you. You want me to send that to Lodge ?
Yes because there are other trunks which might fall were they not stayed. . . . There will be more later, but for the moment take this.

On March 3, 1916, Mr. J. Arthur Hill had a sitting with a medium, Mr. Z., in the course of which he put this question to Mr. Z.'s control :

Does Horace remind you of anything in connexion with O. L. ?

The answer received was :

Very curious. I see verses. Too indefinite. Verses in English language. 'Oh had I a little farm!' What's this mean? I get a picture of two mice. One mouse is very smooth and nice: hair brushed prettily; fat. The other is rough and not so pretty.

On May 17, 1916, Mrs. Piper wrote the following script :

+HAIL

I am Rector

M^{me} G[uyon] returns with me and F. W. H. M.

To greet friend Lodge You shall bear these hardships with such resolve as befitteth stalwart men you¹ shall not altogether die but a mighty part of you² will escape the death goddess Gladly will I take the gif[t]s of the present and (undeciphered word)³ other things. Had I the power of Bacchus I would preserve a home in the island [sic] of the blessed for the [sic] for the [sic]

¹ "I" was first written, and then was turned into "you."

² "Me" was first written, and then "you" was written over it.

³ I am almost certain that the undeciphered word is "abandon," written "aandon," the "b" being afterwards inserted.

oh friend of other days. I do not wander oer the earth
an unlaidd Ghost but on the wing or fleet of foot I wander
to find an earthly friend to whom I can give cheer by¹
truth.

Farewell it will be mentioned elsewhere wait for this

F. W. H. M.

Farewell R

M^{me} G

(For drawings accompanying the signatures see p. 157
above.)

On May 18, 1916, Mrs. Piper wrote the following script:

HAIL.

Friend of earth I greet you Rector

Tell M^{rs} Verrall I have answered her question of long
ago,

Myers.

+R—

With Sir Oliver's interpretation of the "Faunus and the Poet" message in Mrs. Piper's script of August 8, 1915, I entirely agree. Where I disagree with him is over his interpretation of Mr. Z.'s answer, given on March 3, 1916, to Mr. Hill's question: "Does Horace remind you of anything in connexion with O. L.?" We both agree, and, I think, every one will agree, that Mr. Z.'s answer refers to Horace's little farm and to the fable of the Town and Country Mouse, as described and told in *Hor. Sat.* II. 6. But here we part company. Sir Oliver considers that the point of this literary reference is to show supernormally acquired knowledge of the fact that his eldest son, Mr. O. W. F. Lodge, had recently moved from a town and gone to live at a little farm, which he had described in a letter to his mother in terms recalling Horace's description of his little farm. I consider that Mr. Z.'s reference to *Hor. Sat.* II. 6 is a continuation of the previous reference through Mrs. Piper to *Hor. C.* II. 17 ("Faunus and the Poet").

¹ Originally deciphered as "& try"; but I think the true reading is "by," what was taken to be an ampersand and a cross to a *t* being merely scrawls.

What the connexion between Hor. *Sat.* II. 6 and Hor. *C.* II. 17 is I will show later.

Meanwhile, I had first better deal with the only reason (except, of course, the admitted coincidence between the farm of Hor. *Sat.* II. 6 and Mr. Oliver W. Lodge's farm) which Sir Oliver gives for referring Mr. Z.'s answer to his son Oliver. He maintains that "I see verses . . . Verses in English language" is a way of alluding to the fact that his son has written and published poems. In my view "I see verses . . . Verses in English language" is simply and solely the medium's description of how the ideas which he is attempting to convey are reaching him.¹ The phenomena of Mrs. Piper and of Mrs. Thompson—to name only two automatists—exhibit instances in profusion of the same sort of process. So common, indeed, are they, that anyone who wishes to verify my statement will have to read but few records of Mrs. Piper's or Mrs. Thompson's sittings before coming across plenty.

It is, of course, a disadvantage that in Mr. Z.'s case no series of detailed records of his trance-utterances has been published—if, indeed, one exists. One cannot, therefore, determine with certainty whether it is likely that Mr. Z. would see, and would describe seeing, a picture of English verses just before he was going to utter the words "Oh had I a little farm!"² But even in the very exiguous records of Mr. Z.'s trance-phenomena accessible to me, I find a passage that supports my contention to some extent. It is in Mr. Z.'s sitting of Oct. 29, 1915 (p. 130):

Do you know F W M?

O. J. L. Yes, I do.

Because I see those three letters.

Now, after them, do you know S. T., yes I get

¹ I am disposed to agree. O. J. L.

² I understand "Oh had I a little farm!" to be one of the "Verses in English language" seen by Mr. Z., and to be a paraphrase in English verse of the opening lines of Hor. *Sat.* II. 6:

"Hoc erat in votis: modus agri non ita magnus," etc.

There are, of course, several versions in English poetry of this Satire; the best known being, perhaps, that begun by Swift and finished by Pope.

S T, then a dot, and then P? These are shown;
I see them in light; your boy shows these things
to me.¹

Moreover, when Mr. Z.'s control wants to refer to a writer of poetry, he seems to have no difficulty in doing so quite straightforwardly. See Mr. Z.'s sitting of September 27, 1915: "a man, a writer of poetry. . . . This gentleman who wrote poetry. . . . the gentleman beginning with M and who wrote poetry" (p. 128).

I will now give my own interpretation of Mr. Z.'s answer to Mr. Hill's question.

Mr. Hill, knowing of the Piper "Faunus and the Poet" message, and with that in his mind, asked Mr. Z.'s control: "Does Horace remind you of anything in connexion with O. L.?" In reply, allusion was made, as Sir Oliver Lodge agrees, to the little farm and to the Fable of the Two Mice of Hor. *Sat.* II. 6. In this Satire, Horace contrasts the happiness of his placid life at his country home with the vexations of his town life at Rome. He enlarges at considerable length (ll. 29-58) on the *désagrémens* that beset him at Rome in consequence of his intimacy with Maecenas; and describes how he is pestered by people who either beg him to use his influence with the great man for their benefit, or who, feeling sure that so close a friend of Maecenas' must be "in the know," plague him with such questions as "Is there any news about the Dacians?" The result, says Horace, is that when he's in town he is longing to be back again in the country in the company of his neighbours, with whom he can discuss, not silly topics of the town, but such questions as whether it is wealth or virtue that makes a man happy; and listen to his friend Cervius telling one of his old-wives' tales, like the one about the Town-mouse and the Country-mouse.

But why, it may be asked, does a reference to this Satire furnish an appropriate answer to Mr. Hill's question?

¹ Cf. "Now he is trying to build up a letter of some one; M. he shows me"; and "That is why they built up the dark cross" in Mrs. A.'s sitting of September 27, 1915 (p. 126).

The reason is that the tree that nearly killed Horæe stood in the little country place, Horæe's Sabine Farm, which figures so largely in *Sat.* II. 6.

This interpretation seems to me to be very strongly confirmed by Mrs. Piper's script of May 17, 1916.¹ The script opens by exhorting Sir Oliver to "bear these hardships with such resolve as befitteth stalwart men"; and by "these hardships" it is hardly open to doubt that his son's death is meant.

Next it refers to Hor. *C.* III. 30, 6-7 :

"Non omnis moriar, multaque pars mei
Vitabit Libitinam,"

which means

"I shall not all die, and a great part of me will
escape Libitina (goddess of funerals)." ²

Then follows the cardinal allusion :

"Gladly will I take the gifts of the present."

This is a rendering, with a change of tense and person, of Hor. *C.* III. 8. 27 :

"Dona præsentis eape laetus horæ,"

which means

"Take gladly the gifts of the present hour."

If the reading "abandon" is right, then "and abandon other things" represents the words "et Linque severa" ("and abandon serious things"), which immediately follow "laetus horæ."

¹This interpretation first struck me when Sir Oliver Lodge was reading his paper at a Private Meeting of the Society; and was suggested solely by Mr. Z.'s trance-utterances. I had at the time seen Mrs. Piper's script of May 17, 1916, but I had not read it carefully, and I had not recognised the allusion in it to one of the Odes in which Horace speaks of his narrow escape from being killed by the tree.

²As the "I" turned into "you," and the "me" written over "you," show, the intelligence responsible for the script knew the quotation in its original form, and deliberately substituted the second person for the first in order to make it apply to Sir Oliver Lodge.

The whole Ode is so essential to my ease that I must give the English of the greater part of it. It is addressed to Mæcenas, and Horace is the speaker throughout.

You wonder what I, a bachelor, am doing on the Kalends of March [the day of the Matronalia, a festival celebrated by married women], what mean the flowers, and the box full of incense, and the charcoal placed upon the living turf, you that are learned in the literature of either tongue [*i.e.* Mæcenas].

I had vowed to Liber a pleasant feast and a white he-goat, when almost done to death by the blow of the falling tree. This day of festival, as the year comes round, shall remove the pitch-bound cork from a wine-jar which was trained to drink the smoke in Tullus' consulate.

Take, Mæcenas, a hundred cups in honour of your friend's deliverance, and prolong till break of day the wakeful lamps; let all clamour and passion be far away.

Dismiss your politic cares for the City's weal; the host of Dacian Cotiso has fallen; the Mede . . . is distracted by a woeful warfare; our ancient enemy of the Spanish coast, the Cantabrian, is our slave . . .; now the Scythians . . . are resolving to withdraw from the plains.

Carelessly, as a man not in place, refrain from guarding overmuch that the people in no way suffer; *snatch joyfully the gifts of the present hour*, and abandon serious thoughts (*et Linque severa*).

(Lonsdale and Lee's Translation.)

As Mr. Bayfield—to whom I owe the identification of "Gladly will I take the gifts of the present"—observes, the whole Ode turns on the tree accident. And, moreover, it presents analogies to *Sat.* II. 6 so marked and obvious that it is not necessary to mention them in detail, except, perhaps, the "Numquid de Dacis audisti?" of the Satire and the "Oceidit Daci Cotisonis agmen" of the Ode.

Further points in connexion with Mrs. Piper's scripts of May 17 and 18, 1916, are these. "I do not wander o'er the earth an unlaidd Ghost" may be an allusion to

the lines in the 'Archytas' Ode (Hor. *C.* I. 28. 23-25), where the spirit of a shipwrecked man appeals to a passing sailor to scatter a particle of sand upon his unburied bones and head.¹ If this is so, it will serve to explain the reference in the script of May 18, 1916, to Mrs. Verrall's "question of long ago." Mrs. Verrall put two questions to Myers_P: and one of the two was about an Ode of Horace, viz. the 'Archytas' Ode. In view of the fact that the script of May 17, 1916, contains two certain allusions to Horace's Odes, and a possible allusion also to the 'Archytas' Ode, it seems reasonable to take Mrs. Verrall's "question of long ago" to mean her question about the 'Archytas' Ode. But why this reference to the "question of long ago"? I suggest that it was the best approach that Myers_P could make towards saying something of this kind: "Long ago Mrs. Verrall put me a question about an Ode of Horace, and this question I answered partly through Mrs. Piper and partly in Mrs. Verrall's own script. Quite recently another question about Horace has been put by Mr. Hill; and I have answered it partly through Mr. Z. and partly through Mrs. Piper."

I think there may have been more than one reason for introducing the allusion to Hor. *C.* III. 30. 7: "You shall not altogether die but a mighty part of you will escape the death goddess." It gives, in the first place, a reason why the hardship of a son's death should be borne with courage; in the second place, by pointing unmistakably to Horace, it gives a hint of the source of "Gladly will I take the gifts of the present," which, but for the hint, might have escaped detection; and in the third place it may serve as a link with *Sat.* II. 6.

Libitina ("the death goddess") is mentioned thrice only in Horace: in *C.* III. 30. 7 (the passage referred to in Mrs. Piper's script), in *Ep.* II. 1. 49 (a passage dealing with the immortality of poets, and so analogous to *C.* III. 30, where Horace speaks of his own immortality

¹ Unless this duty to the dead were performed, the ghost would wander about unhappily and find no rest.

as a poet), and in Hor. *Sat.* II. 6. 19, where Horace says that when he has retired to his farm in the hills, he is safe from the evil effects of the leaden sirocco and of the unhealthy autumn that enriches Libitina.

Moreover, it will be noticed that on each occasion it is a question of *poets* escaping Libitina, and, on two out of the three occasions, of *Horace* escaping her. Now in Mrs. Piper's script of August 8, 1915, Myers_P had said: "Now Lodge . . . you take the part of the poet," *i.e.* of Horace; and I suspect that that is why when on May 17, 1916, Lodge is assured that a "mighty part of him will escape the death goddess," the assurance is given in the words in which Horace proclaims how he will balk Libitina of her prey.

The sentence beginning "Had I the power of Bacchus" contains, I suggest, an allusion to Hor. *C.* IV. 8. 34:

"Liber vota bonos ducit ad exitus."

The context is as follows:

"What would the son of Mars and Ilia be, if jealous silence suppressed the deserts of Romulus? Aeacus, rescued from the Stygian waves, the genius and goodwill and tongue of mighty poets commit enshrined to the Isles of Wealth [*divitibus insulis, i.e. the Islands of the Blessed*]. 'Tis the Muse who forbids to die the man that is worthy of renown; 'tis the Muse that blesses him with a place in heaven. Thus the vigorous Hercules is a guest at the coveted banquets of Jove. The sons of Tyndarus [*i.e. Castor and Pollux*] . . . rescue from the depth of the waters the shattered ships; *Liber*, with fresh vine-leaves decked, *to happy issues brings the vows of Men.*" (Lonsdale and Lee's Translation.)

If the allusion is to this passage, then the meaning is: "Had I the power that Liber (Bacchus) has of bringing vows (or prayers, or desires) to happy issues, I should preserve a home in the Islands of the Blessed for thee."¹

¹Two different associations of ideas may have been responsible for the allusion to Hor. *C.* IV. 8. 34:

(1) The "*Voveram . . . album Libero caprum prope funeratus Arboris*

The closing words of the script: "Farewell it will be mentioned elsewhere wait for this" may, in spite of the tense, refer to Mr. Z.'s "Oh had I a little farm!" etc. More than once claims made by communicators to have achieved a cross-correspondence have proved correct except for mis-statements as to the time of its occurrence. "If you wait, you will find that this has been mentioned elsewhere" may have been what was meant.

On October 12, 1915 (see p. 129), Sir Oliver, like his famous namesake, had "asked for more." When, as I contend, more was meted out to him, he gave it such a twist (if the pun be allowed) that he failed to recognise it as a second helping, and mistook it for something else.

ictu" of Hor. *C.* III. 8.6-8, may have recalled the "*Liber vota bonos ducit ad exitus*" of *C.* IV. 8. 34;

(2) In *C.* II. 13, Horace mentions, for the first time, his narrow escape from being killed by the falling tree. After abusing the man who planted it on his Sabine farm, he goes on to say:

"How nearly have we beheld the realms of dusky Proserpine, and Aeacus on his judgement-seat and the abodes set apart for the good (*i.e.* the Islands of the Blessed)."

These lines may have recalled the reference to Aeacus and the Islands of the Blessed in *C.* IV. 8, which forms part of the context of "*Liber vota bonos ducit ad exitus.*"

V.

MRS. A. W. VERRALL.

THE short announcement in the July *Journal* of the death of Mrs. Verrall, on July 2, in her fifty-ninth year, could not do justice to one to whom the Society owes so much, and its members will desire that at least an attempt should be made to commemorate more adequately in the *Proceedings* what she was and what we owe her.

Mrs. Margaret de Gaudrion Verrall was the daughter of Mr. Frederic Merrifield of Brighton, till recently clerk to the County Councils of East and West Sussex, and her mother was a daughter of Colonel V. P. J. de Gaudrion, a member of an old French family. She was among the early women students at Newnham College, Cambridge, and was placed by the examiners for the Classical Tripos in the honours list in 1880. Immediately afterwards she was appointed Lecturer in Classics at her College, and she continued to take part in the classical teaching there till very recently ; for her marriage with Dr. A. W. Verrall, the well-known classical scholar, in 1882, did not take her away from Cambridge. Her classical studies naturally enabled her to take an intelligent interest in her husband's work, and she herself translated and collaborated in the commentary on the text of Pausanias for *The Mythology and Monuments of Ancient Athens*, which she published jointly with Miss Jane Harrison in 1890. In English and French literature she was also widely read. After her husband's death in June, 1912, she edited his lectures on Dryden, a fruit of his short tenure of the new King Edward VII. chair of English Literature. She, like her husband, was an inspiring

teacher, and one who could enter readily into the minds and feelings of younger people.

Mrs. Verrall's practical ability was as marked as her literary taste. She was for many years a valued member of the Council of Newnham College, and since May, 1901, of the Council of the Society for Psychological Research, the meetings of which, until her illness began, she attended with great regularity. In 1914-15 she took an active part in work in connexion with the Belgian refugees, serving as secretary to the Cambridge University Hospitality Committee, whose function was to make arrangements for students from Belgian Universities to continue their studies, largely with their own professors, at Cambridge. In this work, which practically came to an end when most of the students were drafted off into the Belgian army or into other work, her command of the French language was naturally of great value to her, but it would have served little had it not been accompanied by tact and sympathy as well as by organising power and businesslike qualities, which won the cordial appreciation of all with whom the work brought her in contact.

I have purposely dealt so far with aspects of Mrs. Verrall's life outside Psychological Research, but must now turn to what concerns us most here—her work in our own subject; and this was the work in which she was most interested of late years.

Mrs. Verrall joined the Society for Psychological Research in January, 1889—seven years after its foundation—and at once became an active member. Indeed she had been interested in its work earlier. We have in the *Journal* for March, 1889, an account—anonymous, but written by Mrs. Verrall—of experiments in thought-transference she had tried a year previously with her little daughter (now Mrs. W. H. Salter), and which she had recorded carefully at the time. Incidentally she mentions a still earlier case, similarly recorded, of what appeared to be spontaneous telepathy between them when her little girl could only speak very imperfectly. In *Proceedings*, Vol. VIII., is an account of experiments in crystal-gazing, carried out from 1889 to 1892 at F. W. H. Myers' request.

In connexion with these he speaks of her in his *Human Personality* as "among our best observers," an opinion in which all who have worked with her in Psychical Research will agree. Because of this and because of her own psychical powers Mrs. Verrall was invited by Myers to sit on three occasions with Mrs. Piper when the latter first visited England in 1889, and for the same reasons she was asked to take part as a sitter when Mrs. Piper was again in this country in 1907-8.

In 1895 Mrs Verrall read her first paper to the Society.¹ It was on "Some experiments in the supernormal acquisition of knowledge," and gave an account of experiments conducted by herself during the five previous years in the guessing of unperceived cards. The experiments were arranged to test various possible causes of success—as delicate sense of touch, telepathy, hyperaesthesia, telaesthesia.

It is curious that notwithstanding Mrs. Verrall's various psychical experiences, spontaneous and experimental, all attempts at automatic writing, or at table-tilting by herself, failed for a long time. This must have been a disappointment to Myers, who was always in search of successful automatists. After his death in January, 1901, she made more persistent and persevering efforts in this direction, and at length on March 5th, 1901, obtained what she regarded as the first successful result.² Since then she has continued to have numerous scripts—amounting to many hundreds; these were produced from time to time till within a week or two of her death. Her scripts, as readers of the *Proceedings* know, have often contained matter of apparently supernormal interest, as in cross-correspondence with other automatists and otherwise. Naturally, much that is or may be of psychical interest in the scripts cannot be published as it is of too private or personal a nature. Naturally, also, her scripts like those of other automatists contain a large admixture—at least she always thought so—of matter of probably purely subliminal and even of supraliminal origin.

¹ Published in *Proceedings*, Vol. XI., p. 176.

² See *Proceedings*, Vol. XX., p. 8.

An account and analysis of her scripts from March, 1901, to the end of 1904 was written by Mrs. Verrall herself, and published in *Proceedings*, Vol. XX., in 1906. This able and careful paper excited very considerable interest, both on account of the evidential matter it contains, and on account of the light it throws on the psychology of automatic writing and, to some extent, on the psychology of telepathy. It formed the starting-point of a series of studies on cross-correspondence which have appeared in our *Proceedings*—cross-correspondences observed among various automatists: Mrs. "Forbes," Mrs. "Holland," the "Mac's," Mrs. "Willett," Mrs. Salter (Miss Verrall), Mrs. "King," and some others, and also Mrs. Piper. It also helped in the building up of evidence for communication from those who have left this world. Not that it definitely proved that such communication occurs. Proof is from the nature of the case, as those engaged in Psychical Research well know, very difficult to obtain. But careful readers of Mrs. Verrall's paper will agree that though most of the script does not claim to come from identifiable individuals, incidents are there recorded which can be more simply interpreted on the hypothesis that the dead, and especially F. W. H. Myers,¹ communicated—granting that hypothesis to be admissible—than on any other. And it is on accumulation of evidence of this description that we shall, I think, in the main have to rely, in obtaining conviction of the reality of communication from the other world. It is not always remembered to what extent accepted scientific theories rest on the test of simplicity. We accept an hypothesis largely because it is the simplest among possible ones. I am not, however, claiming that sufficient evidence of communication from the dead has been obtained to give it position as a scientifically established theory. What I do think is that little by little the necessary evidence is being built up. Mrs. Verrall's paper in *Proceedings*, Vol. XX.,

¹Myers as communicator is usually designated by the letter H. in Mrs. Verrall's paper. In the case of one incident—the sphere-spear cross-correspondence, pp. 212-218, the name of Mrs. Piper's communicator, who professed to be Myers, is omitted altogether.

was a notable contribution to this building up, though little was said about it in the paper itself. And subsequent scripts of different automatists have added their quota, not only through cross-correspondences, but in more direct ways, as *e.g.* in the Lethe case (*Proceedings*, Vol. XXV., p. 113 *et seq.*), and in the Statius case (*Proceedings*, Vol. XXVII., p. 221 *et seq.*).

One very important effect of the publication of Mrs. Verrall's paper in 1906 was the encouragement it gave to other automatists. I do not know how far it led to first attempts at automatic writing. On most of the automatists whose work has been dealt with in our *Proceedings*, Myers' book on *Human Personality* has had a more powerful initial influence. But Mrs. Verrall became known as a person who could be applied to for sympathy and help by all who felt indications in themselves of automatic powers worth cultivating; and to her wise sympathy we undoubtedly owe much of the evidence accumulated. Thus, it was to her that the "Maes" first wrote about their experiences with a planchette, and to her that Mrs. "Willett" first turned in her early efforts. And others have turned to her who though they have contributed but little to available evidence for supernormal faculty have yet added to Mrs. Verrall's own knowledge and experience.

What made her so valuable as an investigator was the combination in a high degree of two qualities—sympathy and the critical faculty. This does not need illustration to those who have read her papers in the *Proceedings*, whether dealing with her own script or that of others; or dealing with phenomena of a different kind, as in the paper on our President's experiments which appears in the present number of *Proceedings*, and which was read for her at the meeting of the Society on the 23rd of last February, when she was already too ill to read it herself. Her critical faculty was indeed sometimes too active, and tended too much to scepticism in the case of her own scripts. She was almost too ready to seek and find a normal origin for any particular script utterance. This is, of course, a fault on the right side, but in the case of an automatist

it is apt to interfere with the spontaneous flow of the script, and conduce to the intrusion of the supraliminal intelligence in the writing. This supraliminal interference occurs to some extent with all automatists—at least when not in trance—and may take the form of adding guesswork additions to what the subliminal self is trying to say, or the form of inhibiting topics, *e.g.* the names of known individuals. Or it may act in an intermediate way by modifying the script into what seems to the supraliminal self to make sense and by introducing supraliminal and irrelevant associations of ideas. Criticism applied to scripts after they have been written cannot of course affect them in any of these ways, but it may create an atmosphere unfavourable to the spontaneity of future scripts, and there can be little doubt that it did sometimes do this with Mrs. Verrall. She used to say, moreover, that prolonged critical study of scripts, her own and others, tended to check her production of automatic scripts, and leave her for considerable periods without any. Criticise she did, however, and no one need fear that she did not apply to her own scripts in full measure the critical examination which she applied to those of other automatists, and to psychological phenomena generally.

Both Mrs. Verrall's sympathy and her critical faculty have been of immense value to most of those engaged in active work for the Society. All the papers that have appeared in the *Proceedings* of recent years have passed in proof through her hands as a member of the Committee of Reference, on which she has served since 1894. Her function on this Committee was never treated by her as a matter of form, and in a large proportion of cases the authors of papers have received from her valuable criticisms and suggestions. But it was even more in earlier stages of their work that her friends have been able to rely on her help. She was an ideal fellow-worker, for there was never anything of self-seeking or desire to put herself forward in her attitude, and her sympathy was a constant stimulus. Her co-operation in psychological research will long be greatly missed.

This memorial, brief as it is, should not go out to the world without a few words about Mrs. Verrall as a woman, lest any should imagine that this private side of her life was submerged in the activities already referred to. This was far from being the case. As a wife, a mother, and the mistress of a house, she was admirable, as her intimate friends well know, and home duties were not postponed to other undertakings. Her intellectual attainments were her servants not her masters; they were never obtruded, and to many women it must have been her domestic interests that were most apparent. The unselfishness, sympathy, and understanding of others, which as I have already implied, added so greatly to her value as a fellow-worker in psychical research and affairs outside her own home, also made her a woman to whom others readily turned for help in their own lives and work, a true and staunch friend.

E. M. S.

SUPPLEMENT.

REVIEWS.

On the Cosmic Relations. By HENRY HOLT. Two volumes (paged continuously). (Boston and New York: Houghton Mifflin Co., 1914. London: Williams & Norgate. Pp. xii, 989. Price 21s. net)¹

AN American audience would need no introduction to Mr. Holt, but the members of our Society, dispersed over the entire surface of the earth, will be glad to know a little of the author of this book.

He has been for nearly fifty years one of the foremost citizens of New York, not only actively engaged in practical affairs, but also in constant touch with the intellectual interests of the age, as indeed the founder and head of the publishing house of Henry Holt & Company could not fail to be. But the influences incidental to his business are not those of chief importance to the understanding of his work in psychic research. After graduating from Yale University, he took his degree in law from Columbia University, New York. He never practised, but the discipline of that study has proved of value to him when called upon to appreciate the relative weight of different types of evidence for psychic phenomena. Rebelling against the Calvinistic form of Christianity then prevailing at Yale (p. 3), he early came under the influence of Herbert Spencer, with whom he had considerable personal relations. He speaks (p. 77) with warm appreciation of Spencer's influence upon contemporary thought, and many traces of that influence

¹ Some of the ideas here expressed will also be found in a review of this book which I wrote for the *New York Nation* of Jan. 14, 1915.

are discernible in Mr. Holt's thinking; indeed, he might still be accounted a Spencerian were it not that he goes far beyond his master in his interpretation of the significance of the Unknowable. Of this I shall have more to say later. Before the appearance of this book Mr. Holt had written three others which had gone through numerous editions; he had also founded and still edits *The Unpopular Review*, a quarterly journal designed for the expression of such unpopular views upon popular topics as the editor thinks worth expressing, and well expressed. In this journal, no doubt because so unpopular with a majority of its readers, psychic research has an honoured place.

Mr. Holt's first experience with supernormal phenomena dates back to his school-days. One of his schoolmates, a boy of sixteen or seventeen years, by placing the tips of his fingers upon a stoutly built music-stand, caused it first to tip *towards* him, and, after removing his hands altogether, held it so firmly in an inclined position that the utmost efforts of two of the strongest boys present, of whom Henry Holt was one, availed only to break the heavy wooden base from the upright shaft (pp. 94-6). Later in life he encountered a supposed medium, Charles H. Foster, who convinced him that he (Foster) possessed at least telepathic powers (Chap. XVI.). In 1894 Mr. Holt had a sitting with Mrs. Piper, a fairly good one, but he saw in it nothing more than telepathy.

But my attitude regarding spiritism—that it was nothing but telepathy from the siter, having been fixed in my interview with Foster, and considerable reading and intimate association with Hodgson and some other members of the S.P.R. not having changed it; and finding, at the time, in my séance with Mrs. Piper nothing but telepathy, I felt no interest in farther personal investigation.

I went away from the sitting with the conviction: "She gave me nothing which was not in my own mind: it's the same old story"; and I have not been near a medium since, and do not care to go (p. 395).

But later reflection showed him seven distinct and significant items of information which he got from her. He specifies them on pp. 397-99, and with regard to going to mediums he says:

After this confession, my venturing to write upon the subject may seem to others, as it often does to me, presumptuous.

That view, however, would have silenced most of the historians: for hardly any one of them, or even any editor, witnesses the events or hears the debates that he generalizes upon; nor often does any philosopher discover or even witness most of the facts that he correlates, nor (I hope I am not wearying you) any scientist most of the facts upon which he bases his discoveries (p. 395).

Mr. Holt's convictions seem, nevertheless, to have been affected more by personal experience than by observation of psychic phenomena in others. Throughout his life he has had from time to time the mystic's apprehension of the reality behind phenomena, which he, with Dr. Bueke, calls "cosmic consciousness":

I cannot remember when I did not have the rudiments of it before great scenery and great music, and it culminated in me ten years before the usual period (35-45) he (Dr. Bueke) assigns. It came with the blaze of light, but the light was from the natural sunset which, however, seemed that evening not confined to the far-off clouds, but to pervade the whole atmosphere and all other things, including me, and to be pervaded by energy and mind and sympathy (p. 87).

The same consciousness inspires not a few striking passages:

But the powers of mystery are lovely as well as awful. The mists and mountains and dark shadows opposite me as I write, are both. I do not read their meaning, as I read the meaning of $a^2 + 2ab + b^2$, but they lift and expand and deepen the soul as do no meanings that I *can* read; and while they raise the most terrible questions, they answer them with: "Peace! Wait! Work! Earn the rest that you feel is in Us! All will be well!" (pp. 65-6).

There was certainly something prophetic, though not necessarily prophetic of my personal experience, in the exaltation brought me before sunrise this morning in the pearl-gray sky holding one throbbing planet over dark Mount Mansfield—there was something beyond my eyes, as surely as there was beyond those of the tadpole in my pond (pp. 58-9).

In his dreams, also, of which Mr. Holt gives a tantalizingly brief account in Chapters LIV. and LV., he feels that he sees the operations of a something not himself. From childhood he has seen in dreams magnificent buildings, often wandering among them and returning repeatedly to the same spot; long suites of rooms exquisitely furnished and decorated; tableaux, pantomimes, costumes; and all these creations display an

originality of conception and delicacy of taste surpassing anything within his experience :

. . . never in my dreams have I seen or heard anything extraordinary in the arts where I have some trifling capacity ; while in some arts where I have no capacity at all, I have from childhood seen things more beautiful than any human being has ever made (p. 892 ; italics Mr. Holt's).

Mr. Holt bases his belief in the fact of survival primarily upon three dreams, in each of which a person deceased appeared to him under such circumstances that no other explanation seems to him admissible (pp. 920-23). Unfortunately, a detailed narrative of these experiences would reveal facts of too intimate a nature to be made public, and Mr. Holt's outline is too vague to enable outsiders to appreciate the weight of the evidence for survival which they afford.

With these tentative convictions in mind he began, about 1908, to read the *Proceedings of the S.P.R.* consecutively through, and found his convictions strengthened by the evidence there accumulated. This suggested the writing of *On the Cosmic Relations*.

. . . I have found the change from a disbelief in the survival of bodily death, so fruitful, intellectually as well as emotionally, that I am prompted to do what I can to share it with others (p. 396).

His estimate of his own contribution is modest :

There exist better books on this department of my subject (possession) than I dare hope this is going to be, but most of the good ones appeal principally to students who have held many sittings ; and were begun to support theses, while I write for lay readers, and at least began with the intention of letting the theses regarding this part of my subject form themselves as I should go along. Moreover my long experience as a publisher has taught me that intermediaries are needed between experts and lay readers. I have habitually said to experts to whom I have suggested non-technical books : "The right point of view must cover both knowledge and ignorance ; I can trust you for the knowledge, and I can supply the ignorance." I am doing that here (p. 395).

The deprecatory tone here is of course humorous, although it not unfairly represents Mr. Holt's uniformly modest attitude towards his own work. His detestation of pretence prompts him frequently to call the reader's attention to his own short-

comings—his bias in favour of survival, his occasional inconsistency and obscurity, his inability to remove serious difficulties—in brief there is little in the way of criticism which Mr. Holt has not himself anticipated. This abhorrence of pretence, indeed, sometimes carries him further than all readers will follow him with pleasure. He seems to include in it the customary forms of our literary dialect and writes “colloquial American” much as William James used to do, not scrupling to use a slang word or to coin a new one in order the better to express his thought. But let those who would take offence beware; possibly Mr. Holt and his fellow-rebels are the precursors of a change in the canons of style.

But all this does not mean that Mr. Holt has no higher aim in view than that of awakening popular interest in psychic research. The points upon which he places the chief emphasis are these :

(1) He would strengthen the inference from what we know of our powers of apprehending the material universe to a presumably much greater universe outside it, which will, we may hope, prove knowable, to some extent through the further evolution of our powers of apprehending Reality, but more fully after the sloughing off of the body.

(2) He gives a more careful and systematic classification of the phenomena than has hitherto been proposed.

(3) He recognizes that ordinary dreams and visions are feeble examples of the same phenomena that have been classed as cases of possession, and that both afford glimpses of the spiritual world.

The “cosmic relations” are the “interactions between soul and universe” (p. 6), and they are treated under three captions. Book I., on “Correlated Knowledge” (pp. 1-80), expounds the outlines of the author’s system of philosophy. A sketch of the evolution of body, soul and universe, following in general Mr. Spencer’s lines, results in the inference that the evolution of the senses warrants anticipation of the appearance of new modes of perception, which anticipation is realized in psychical phenomena, correlated to the aspect of reality which Spencer called Unknowable, but which should rather be called Unknown. This, as later appears, is to be identified with the spiritual world or Cosmic Soul. Book II. (pp. 81-829) is entitled

“Uncorrelated Knowledge,” and is devoted to a review of the leading types of supernormal, or as Mr. Holt prefers to call them, superusual phenomena, both physical and psychical, classified under a new and rather elaborate technical terminology. Most of this material is drawn from the publications of the S.P.R., and it is accompanied by a running commentary and discussion designed to correlate it with the author’s philosophical system. In four chapters, XX. to XXIII., pp. 294-328, he digresses from the main topic in order to develop that system more fully. He first introduces, with due credit to Myers, James and others, the conception of the Cosmic Soul (Chap. XX.), of which (Chap. XXI.) the individual soul is but a portion, and which is identical with the transcendental ego or subliminal self :

The discovery, if discovery it be, that the subliminal self is the Cosmic Soul, may impress some readers as belonging in the same class with the immortal discovery in Natural History, made after so much investigation and reflection, that a snark is a boojum. Argument against such an impression would be wasted. The subliminal self is as much a part of accepted knowledge as is the law of association of ideas, and the Cosmic Soul is at least an intuition of most of the minds whose intuitions have been among the most important of humanity’s guiding lights. The conception that the subliminal self and the Cosmic Soul are the same, may yet be demonstrated to a clearness that will place it among those beacons (p. 311.)

In Chap. XXII., Mind, seemingly the Cosmic Soul, is conceived, after the analogy of Spencer’s “mind-stuff,” as :

. . . a redistribution, into combinations ever growing higher, of a primordial element like force and matter—an element inherent in each atom of our structure, and also, like force and matter, constantly flowing into us from the external universe, and constantly going out (p. 314).

As such it is termed “mind-potential” because “each product of mind becomes mind potential for further products” (p. 315), as the suggestions of experience provide the material for the artist’s creations. And, last of all, in Chap. XXIII., the Cosmic Soul is the seat of the Ideas described by Plato ; each one of us is such an Idea, and of it the material bodies, portraits, dream-images, etc., representing us are but copies (pp. 326-7) :

Do not our latest knowledge and best thinking result in the idea—old in many forms—that we are but expressions of a

measureless force which is ourselves and also behind ourselves? Would any person given to the old phraseology be very fantastic in calling us thoughts of the divine mind? (pp. 163.)

Book III., under the title "Attempts at Correlation," takes up the subject of dreams and aims to prove that it is impossible to explain such trances as those of Mrs. Piper by subsuming them under the notion of "dreams"; rather must we invert the relation and explain all dreams as being, what these trances also are, more or less imperfect apprehensions of the spiritual world:

Now *if* Mrs. Piper's dream state is really one of communication with souls who have passed into a new life, dream states generally may not extravagantly be supposed to be foretastes of that life. . . . The dream life is free from the trammels of our waking environment and powers. In it we experience unlimited histories in an instant; roam over unlimited spaces; see, hear, feel, touch, taste, smell, enjoy unlimited things; walk, swim, fly, change things with unlimited speed; do things with unlimited power; make what we will—music, poetry, objects of art, situations, dramas, with unlimited faculty, and enjoy unlimited society (pp. 925-6).

The suggestion has come to more than one student, and to me very strongly, that when we enter into life—as spermatozoa, or star-dust, if you please—we enter into the eternal life, but that the physical conditions essential to our development into appreciating it are a sort of veil between it and our consciousness. In our waking life we know it only through the veil; but when in sleep or trance, the material environment is removed from consciousness, the veil becomes that much thinner, and we get better glimpses of the transcendent reality.

Notwithstanding its Spencerian colouring, then, Mr. Holt's philosophy is a form of Idealism or Spiritualism closely akin to that of Mr. Myers. Indeed, the only really important departure from Myers' point of view is the abandonment of the subliminal self as an intermediary between the individual empirical self and the Cosmic Soul, from which results a much freer use of the conception of the Cosmic Soul as an explanatory principle and the substitution of the telepathic "inflow" from the Cosmic Soul for Myers' "subliminal uprush":

The idea of a transcendent ego seems to have come from the idea of a transcendent universe. But the transcendent universe is virtually demonstrable, while the transcendent ego, as a purely individual quality independent of the cosmic soul,

seems far from demonstrable, and indeed counter to the indications of evolution; for evolution apparently produces only the known ego resulting from interactions between the known self and the known environment. Anything more must apparently be an inflow from outside the known universe (p. 309).

To the phenomena of the Piper trance Mr. Holt devotes nearly one-half of his book (pp. 380-829), and those of us to whom they have been a standing puzzle for years—and to whom have they not?—will probably be especially interested in the solution which he would propose for them.

He accepts as genuine in the main, although not without repugnance, the communicators of the period when Phinuit and G. P.¹ were in control, and in his running commentary on the sittings emphasizes more than any one else has done the importance of the “dramatic element” as rendering any other interpretation unacceptable.

But when Mr. Holt comes to the period in which W. S. Moses, George Eliot, Imperator and their associates are supreme, he is sorely perplexed. He is inclined to put faith in the genuineness of G. P. and his friends; they guarantee the existence and character of the Imperator Band, yet he cannot bring himself to accept the guarantee.

On p. 547 he suggests, although seemingly without much conviction, that, since the evidence of the Piper-Moses con-

¹ Since Mr. Holt is one of the few now living who was well acquainted with G. P. in the flesh, his characterization of him may be of interest to the many who know the G. P. of Mrs. Piper's trance: “I have often wondered why, of all people who have died since G. P. reached maturity, he should have been the [most prominent?] one to show up through, or be shown up by, Mrs. Piper. In habits and appearance he was an exceptionally unobtrusive personality. In a roomful of people he was perhaps the last one to impress a stranger or be engaged with a friend, except as his presence became noticed through his ingenious and tenacious support of some theory opposed to the convictions of the majority. If the room were not full, but shared with him by only a few congenial persons, his presence would at once be felt as of value. Had he lived longer, his literary and philosophical tastes might have made him widely known. He had a few close and warm friends in intellectual circles in both New York and Boston, but to the world in general he died unknown, and to the average members of the more intelligent polite world who were friends of his exceptionally prominent family—historic on both sides, he was the retiring, somewhat eccentric, comparatively unknown member” (p. 540).

tradicts in certain points the evidence of Moses in the flesh, both should be ignored as nullifying each other and the case decided on the remaining evidence.

Elsewhere (pp. 579-81) he proposes the tentative theory that the Piper-Moses originated in a telepathic impression, or, rather, from both oral and telepathic suggestions received from sitters (myself and, later, Hodgson); this dream-Moses then attracted the hypothetic spirit-Moses, who at first blended with and later virtually absorbed and obliterated the dream. The Emperor Band were, possibly, originated in the same way by Hodgson's conveying telepathically to Mrs. Piper his impressions from W. S. Moses, "with perhaps some involuntary initiative and assistance from Professor Newbold" (p. 579), but, of course, could not attract the spirits in question because the latter do not exist at all. The evidence of the possibly genuine spirits for the reality of the spurious spirits is dismissed (pp. 586-7) as simply unreliable. They met them "in the medium's mind" and mistook them for spirits like themselves.

But G. P., and Hodgson later as control, profess to be seeing and talking with these people constantly! So did Moses when he was here, and he was genuine enough here. He may have been fooled, but if he was, he lost none of his own actuality. And if the controls G. P. and Hodgson are fooled in the same way, I don't see how it affects their genuineness, any more than it affected the genuineness of Moses incarnate (p. 587).

I do not think, nor does Mr. Holt think, that he has solved the Piper problem, although I believe him to be right in many of his contentions, but he has nevertheless given us a valuable book, in my opinion indeed the best survey of the evidence that has appeared since Myers' epoch-making *Human Personality and its Survival of Bodily Death*. Not, of course, that it is a rival of the latter as a work of philosophical synthesis—Mr. Holt would be the first to pooh-pooh such a claim. If he would admit any rivalry it would probably be in analysis, for he has offered a classification which includes both the kinetic and psychic phenomena, while Myers deals with the latter only. But the book is especially well adapted to bring home to the reader the force of the empirical evidence for psychic phenomena, and especially for those which indicate survival of death, and to point out to him one way in which the new knowledge

may be incorporated into the world-view now current. And although Mr. Holt frankly pleads a cause, he does not ignore the difficulties which attend it. Indeed, if I am not mistaken, he is the first writer who, while concerned to maintain the spiritistic origin of the Piper communications, has grappled in the open with the formidable difficulties raised by the appearance of Sir Walter Scott, George Eliot and the Imperator Band as communicators. The very traits which are usually accounted faults in a book—unconventional diction, diffuseness, occasional acknowledged inconsistency and inconclusiveness—will make its appeal the stronger to the average reader. They deepen his appreciation of the frankness with which Mr. Holt, a man of trained judgment, ripe experience and strong convictions, reveals how he has been converted from lifelong scepticism to a belief not the less sincere because commingled with perplexity, and, as the reader watches the struggle in Mr. Holt's mind between the old disbelief, which is probably his own state of mind as well, and the new evidence, he can scarcely fail to be drawn into the contest himself. He may not be led to accept Mr. Holt's conclusions but he will be impressed with the reality of the problems and feel more sympathy with those who are endeavouring to solve them.

W. ROMAINE NEWBOLD.

2

The Foundations of Normal and Abnormal Psychology. By BORIS SIDIS. (London: Duckworth & Co. Pp. vii, 416. Price 7s. 6d. net.)

ALL who realize the value of cross-fertilization in advancing the sciences must long have wondered why no one has ever set himself to correlate systematically the results of normal with those of abnormal psychology. For though it seems a (pardonable) exaggeration when Dr. Sidis declares (p. 48) that "Knowledge of the normal arises out of knowledge of the abnormal" and that "we may even say that the normal itself originates in the abnormal," it must be admitted that abnormal psychology has at its command a distinct method, that of clinical experiment, which is quite as definite as those of normal psychology, introspection and laboratory experimentation, which

has certain advantages and is free from certain defects which beset the latter. The results of the psychologist's self-inspection are apt to be disappointing and to reveal little that is enlightening, so long as he looks at random and without knowing what to look for, while if he looks merely to find confirmation of his theory of psychology, his results may easily be misleading. Again the relatively exact control which is possible in the laboratory experiment is more than counterbalanced by the drawbacks of setting the mind functioning under artificial and unnatural conditions and for trivial objects. On the other hand, the fact that the students of abnormal psychology are mostly professional men who have a definite therapeutic aim and have to *apply* their theories, is a valuable guarantee that they will be properly and severely tested. Medical men cannot afford to entertain theories which are meaningless or devoid of application and are merely futile exercises in academic ingenuity. Their theories have got to work, and are discarded if they do not. Not, of course, that it is prudent to conclude from the mere fact that a theory works that it is absolutely and indefinitely true; it may be obscure, inherently improbable, incoherent and even self-contradictory, and yet work better than any alternative that has yet occurred to any one. It may, however, safely be inferred that a theory that works must contain some truth and is somehow built on the right lines.

It was then a happy thought of Dr. Sidis's to develop his psychological theories in connexion with his psychiatric practice: moreover, his remarkable work on *Multiple Personality*, which he wrote a dozen years ago in conjunction with Dr. Goodhart and which described the classic case of the Rev. Mr. Hanna, justified the highest expectations. These the present work can hardly be said to fulfil, nor does it supersede *Multiple Personality*. It has not the concrete interest given to the former volume by the narration of illustrative cases; it contains practically no stories and not even references. The first half is devoted to a discussion of the fundamental principles of psychology which is more ambitious than successful. For it is probably impossible to cover so much difficult and disputed ground in two hundred pages without giving an impression of dogmatism, and without doing apparent injustice to many theories which are dealt with too briefly.

For example, in spite of Dr. Sidis's admiration for William James, which is once more attested in his dedication, he hardly treats the 'transmission' theory of the relation between body and mind at all fairly, nor appreciates its logical importance. He has not seen that its mere formulation invalidates the whole of the evidence to which the materialist theory had been wont to appeal. Materialism had always interpreted the apparent conditioning of mental process by physical as meaning that the latter is productive of the former. But so soon as the transmission theory suggests an alternative interpretation, the whole of this argument breaks down. Instead of assuming that the correlation of the physical and the psychical proves that the physical process *produces* the phenomena of consciousness, we can now just as well say that it merely *transmits* consciousness and conditions only its modes of manifestation. No facts, therefore, remain to which materialism can lay *exclusive* claim; no coercive proof of materialism therefore remains possible, while there is no similar difficulty in conceiving evidence which would be positively incompatible with the truth of materialism. The transmission theory therefore involves a great weakening of materialism which puts it permanently on the defensive, while it is not itself exposed to attack. For the charges which Dr. Sidis brings against it seem all to rest on misapprehensions. He accuses it of postulating an additional world of disembodied consciousness which "cannot be drawn into the circle of experience" and exists "from all eternity in a region outside and totally independent of the brain" (p. 62), and so of gratuitously multiplying entities. All this is erroneous. The question is quite empirical and is simply whether it is more convenient to regard the correlation of body and mind in one way or in another. Both ways are thinkable, and no facts that can possibly be discovered about the relations between the two sides of the psycho-physical individual can possibly decide between them. But if a psychic entity should show itself capable of manifesting through *other* bodies than the one called its own, this would yield a decision in favour of the transmission theory. Not that it would prove a 'disembodied' consciousness; it would establish only that consciousness was capable of manifesting through more than one 'body.' Nor

would it, as such, convey any information about any transcendent world; it would be concerned with nothing but facts of experience and their interpretation.

Of course the failure to dispose of the transmission theory very seriously affects the subsequent discussion of 'voluntaristic' psychology, which Dr. Sidis strangely treats as an attempt "to make of psychology a science independent of all physiology" and to do without physiological 'cement' to fasten up the psychological material (p. 86), and the form of psycho-physical parallelism he himself adopts. For Dr. Sidis also, like all who conceive parallelism as more than a methodological convenience, fails to keep up the parallelism. He declares (p. 81) that "every psychic change *must*¹ have its physiological concomitant" but will only concede that "every physiological process *may*¹ have its psychic accompaniment." In the absence of any transmission theory this inconsistency forces him back into the materialism he had tried to disavow.

The analysis of the abnormal mind which fills the second half of Dr. Sidis's book is built up on what he calls the theory of the moment-consciousness. This theory had already made its appearance in *Multiple Personality*; its present restatement has been complicated and rendered more technical in its terminology, but not otherwise improved. The notion of 'moment-consciousness' or 'moment' is defined (p. 231) in terms of 'the synthetic unity of consciousness,' and plainly rests on the assumption that the problem of mental life is essentially one of *synthesis*, i.e. of explaining how a discrete plurality of psychic states can ever be fused into a unity or whole. Dr. Sidis is clearly aware of the difficulty J. S. Mill got himself into by analysing the mind into a series of events and then conceiving its unity as a superadded event (p. 231). But he hardly seems to be aware how antique this philosophic difficulty is, or that Hume's analysis of the self had failed at exactly the same point, and that Kant's elaborate system was entirely necessitated by the need of devising machinery for the synthesis of the discrete sensations he had accepted from Hume. And it is very remarkable that Dr. Sidis has not seen that this whole putting of the problem has been completely antiquated by William James. By declaring that mental life

¹ Italics mine.

forms a *continuum* or 'stream,' he rejected on principle the common assumption of previous psychology that it had to be compacted out of separate events, 'states,' 'sensations,' or 'impressions,' and rendered superfluous all the traditional devices for unifying them into a consciousness. For it follows that the problem of psychology is no longer 'synthesis' but 'analysis.' How and why, that is, is the continuous flow of experience broken up into a plurality of perceptions, things, and ideas? The answer comes easily. We analyse our experience in the ways indicated by our interests, purposes and biological needs of adaptation to the conditions of life. But the plural things we distinguish are not really separated from the *continuum* in which they occur, and relapse into it when we have done with them. Nor is it incompatible with this description of psychic process to observe the apparently fortuitous character of much that comes up in the mind (cf. pp. 99-100). For purposiveness is shown in selection, and selection implies a superabundance of material, some of which is rejected. Only we must not infer with Dr. Sidis that "not purpose, but chance is at the heart of mental life." For there is no reason to regard the raw materials as more valuable and characteristic than the finished product.

The notion of the 'moment-consciousness' then does not seem to be consistent with Dr. Sidis's acceptance of James's notion of the 'stream of consciousness.' And I fail to see also that it develops any descriptive advantages in dealing with the complex phenomena of multiple personality. It appears to require vast amounts of unverified (and largely unverifiable) hypothesis in rising from the elementary form it is supposed to take in the amoeba to the 'synthetic cognitive moment' of a self-conscious person and not a little uncritical metaphor. Dr. Sidis's reader is continually tempted to inquire *e.g.* what is really meant by a psychic 'element' (p. 317), by the 'identity' of 'recurrence' of psychic 'states' (p. 370), and by their 'copying,' 'reproducing' and 'representing' each other. Dr. Sidis seems blissfully unaware of the troubles philosophers have had with all these popular notions, and it is hard to believe that the technique and success of his method of 'hypnoidization' can really depend on any association with such very dubious psychology. On the other hand, it is a pleasure to recognize

that Dr. Sidis is very clear that there is no difference in psychological nature between percepts and hallucinations (pp. 149-50). For one great reason why psychologists have failed so often to devise a tenable theory of perception is that they have failed to connect true perception with false, and to see that the difference between a perception of reality and a hallucination does not lie in the psychological experience, but is essentially one in the *value* of the product.

F. C. S. SCHILLER.

3

Collected Papers on Analytical Psychology. By C. G. JUNG, M.D., LL.D. Authorised translation edited by DR. CONSTANCE E. LONG. (Baillière, Tindall and Cox, London. 1916. Pp. xvi+392. Price 12s. 6d. net.)

THIS volume consists of a collection of articles and pamphlets written by Dr. Jung of Zurich during the past fourteen years. The majority of these papers deal with various aspects of psychoanalysis, and by bringing them together in book form Dr. Constance Long has earned the gratitude of all students of this subject. They are printed in chronological order, and we can thus trace the gradual growth of some of the doctrines which are especially characteristic of the Zurich school.

Hitherto judgments of the value of psycho-analysis as a method of psychological investigation and as a mode of therapy have been based mainly on the writings of Freud and his followers, and, as is well known, the views put forward by them have met with much opposition and protest from many quarters. In some respects Jung's teaching will appear less objectionable than that of the Vienna school, and Dr. Long, in her preface, says, "It will be a relief to many students of the Unconscious to see in it another aspect than that of 'a wild beast crouched, waiting its hour to spring.'" But Dr. Long would be the first to admit that the question as to which view is the less objectionable is a small matter compared with the question as to which view is the more true.

Dr. Jung tells us that it is not his intention to give a presentation of the fundamental concepts of analytical psychology in this book. It will indeed appeal chiefly to those who already have some knowledge of the subject and have followed the development of psycho-analytic theory and practice in recent years. On the whole it is supplementary to and corroborative of the work of the Vienna school, and the criticisms that may legitimately be levelled against Freud's views are equally applicable to much of what Jung has written. Nevertheless, there are in this book several new points of view so fundamentally important and so opposed to what has been hitherto taught that they have led to a schism in the psycho-analytic world. The main points of difference between the two schools are most clearly revealed in Jung's conclusions regarding the aetiology of the neuroses and in his views on the significance and interpretation of dream symbolism. It is perhaps in his treatment of symbolism that he breaks away most fundamentally from Freud and his disciples.

From the very beginning of the psycho-analytic movement the importance of dreams has been insisted upon. Freud declared the interpretation of dreams to be "the *via regia* to the interpretation of the unconscious, the surest ground of psycho-analysis, and a field in which every worker must win his convictions and gain his education." According to him every dream is the disguised fulfilment of an unconscious wish. The wish is unconscious because it has been repressed. It has been repressed because it is the outcome of some primitive craving whose realization is incompatible with the ethical and cultural standards of the individual. In the waking state it is prevented from entering consciousness by a sort of censorship which is always at work during waking hours. But in sleep this censorship is relaxed to some extent, and the unconscious wishes get a chance of showing themselves. They are not allowed, however, to appear in undisguised form. Did they do so, the sleeper would awake. The function of the dream is to protect sleep by so distorting these insistent thoughts of the unconscious that their true significance is unrecognizable, and the dreamer may therefore continue to sleep. In bringing about the necessary distortion of the

true dream thoughts, the unconscious makes use of a sort of symbolism, especially, Freud says, in the presentation of sexual complexes.

Now one of the most important features of Jung's work is his exposition of the conception of the dream which his experience has forced upon him—a conception fundamentally different in many respects from that put forward by Freud. And this difference in the two rival conceptions of the dream seems mainly to depend on a difference in the interpretation of the significance and value of psychological symbols. Jung says (p. 222), "According to Freud, the dream is in its essence a symbolic veil for repressed desires which are in conflict with the ideals of personality. I am obliged to regard the dream structure from a different point of view. The dream for me is, in the first instance, the subliminal picture of the psychological condition of the individual in his waking state. It presents a *résumé* of the subliminal associative material which is brought together by the momentary psychological situation."

Thus for Freud the dream symbol is merely a sign or token representing primitive psycho-sexual tendencies, and is dependent wholly on historical causes. For Jung the symbol has a positive value. It has a meaning for the actual present and for the future. It is an attempt at comprehension by means of analogy, and an endeavour to solve the actual problems of the dreamer's life. As Jung says, in his preface, "To the Zurich school the symbol is not merely a sign of something repressed and concealed, but is at the same time an attempt to comprehend and to point out the way of the further psychological development of the individual."

Although Jung thus teaches that we must regard the fundamental thoughts and impulses of the unconscious as symbols indicative of a definite line of future development, he feels compelled to make the somewhat startling admission that there is "no scientific justification for such a procedure, because our present day science is based as a whole upon causality." He defends himself, however, by maintaining that "causality is only one principle, and psychology essentially cannot be exhausted by causal methods only, because the mind lives by aims as well" (p. ix). He seems to realize

that he is here entering upon very debatable territory, and that any real attempt to justify the position he takes up would entail a disquisition on certain philosophical topics which would carry him far from the immediate purpose of his work. It is only in isolated sentences or paragraphs that he even hints at the difficulties inherent in the views he holds. It may be that the real ground of dispute is the old battle-ground of freedom and necessity. Jung disputes the completeness of Freud's view as a scientific explanation of dream psychology, because "the psyche cannot be conceived merely from the causal aspect; but necessitates also a final view-point." But, the determinist says, if the end is determined it can be dealt with from the causal aspect; if the end is not determined no science of man is possible.

There would seem to be a fundamental difference between Jung and Freud in their attitude towards human personality. According to Freud the unconscious motive of every human activity is a desire for pleasure, and the ends or aims of the unconscious are always the immediate gratification of its desires. Thus the aim of the dream is attained in the symbolised realization of the unconscious wish, and the interpretation of the dream consists in finding the true dream thoughts in the associative material which groups itself round the different parts of the dream. In the last analysis these thoughts are always the expression of infantile, primitive cravings and are unacceptable to the conscious personality. They are of a universal and elementary character, but they may be disguised in the dream under manifold forms.

This, Jung says, is the result of applying only the principle of "causality" to the material associated with the dream; "we reduce the manifest dream content to certain fundamental tendencies or ideas." But if we use the principle of "finality," the dream may be shown to have quite another significance. We may ask of the dream, as of any other psychic activity: What is its purpose? And Jung sees in the dream not merely the fulfilment of an unconscious wish but an attempt at the solution of some unsolved problem, the settling of some unconscious conflict. Jung would have us believe that there is in man a "psyche" whose purposes are not abrogated even in sleep, though its activities may be obscured, and

that in dream the primordial tendencies of the unconscious are utilized as a means of subconscious expression of the ways by which these purposes may be achieved. Thus the symbol of the dream may play a part in the moral education of the individual similar to that which the religious symbol has played in the history of civilization.

T. W. MITCHELL.

PROCEEDINGS

OF THE

Society for Psychical Research.

PART LXXIII.

MARCH, 1917.

THE EAR OF DIONYSIUS:

FURTHER SCRIPTS AFFORDING EVIDENCE OF PERSONAL
SURVIVAL.¹

BY THE RIGHT HON. GERALD W. BALFOUR.

ON the 26th of August, 1910, the automatist who is already well known to members of the Society under the name of Mrs. Willett sat for script with Mrs. Verrall.

The script produced on this occasion, partly written and partly dictated—I use the word script for convenience' sake to include the spoken as well as the written word—contained the phrase “Dionysius' Ear the lobe.” The phrase occurred in the dictated part of the script, and the name *Dionysius* was pronounced as in Italian. It has no obvious relevance to the context, and this first appearance of it in Willett Script remains even now without any satisfactory explanation.

¹ This Paper was read at a meeting of the Society on November 9th, 1916, substantially in the form in which it is now published, except that considerable additions have been made to the argumentative portion.

To Mrs. Verrall herself, as we shall see presently, the words conveyed at the time no meaning whatever. As a good many of my audience may be in like case with her, I had best explain at the outset that the Ear of Dionysius is a kind of grotto hewn in the solid rock at Syracuse and opening on one of the stone quarries which served as a place of captivity for the Athenian prisoners of war who fell into the hands of the victorious Syracusans after the failure of the famous siege so graphically described by Thucydides. A few years later these quarries were again used as prisons by the elder Dionysius, Tyrant of Syracuse. The grotto of which I have spoken has the peculiar acoustic properties of a whispering gallery, and is traditionally believed to have been constructed or utilised by the Tyrant in order to overhear, himself unseen, the conversations of his prisoners. Partly for this reason, and partly from a fancied resemblance to the interior of a donkey's ear, it came to be called *L'Orecchio di Dionisio*, or the Ear of Dionysius; but the name only dates from the sixteenth century. The grotto is still one of the objects of interest which every visitor to Syracuse is taken to see.

No further reference was made in any Willett Script to the Ear of Dionysius until more than three years later. The subject was first revived in a script written in the presence of Sir Oliver Lodge on the 10th of January, 1914. The sitting was a very long one, and in the course of it occurred the following passage.

A.

(Extract from Script of Jan. 10, 1914.)

Do you remember you did not know and I complained of your classical ignorance IGNORANCE

It concerned a place where slaves were kept—and Audition belongs, also Acoustics

Think of the Whispering Gally

To toil, a slave, the Tyrant—and it was called Orecchio—that's near

One Ear, a one eared place, not a one horsed dawn [here the automatist laughed slightly], a one eared place—You did not know (or remember) about it when it came up in conversation, and I said Well what is the use of a classical education—

Where were the fields of Enna

[Drawing of an ear.]

an ear ly pipe could be heard

To sail for Syracuse

Who beat the loud-sounding wave, who *smote* the moving furrows

The heel of the Boot

Dy Dy, and then you think of Diana Dimorphism

To fly to find Euripides

not the Pauline Philemon

This sort of thing is more difficult to do than it looked.

There are several interesting points to be noted in connection with this passage. Earlier in the script it was stated that a message was to be sent to Mrs. Verrall; but at the point where the extract commences, Mrs. Verrall is directly addressed in the second person, although she was not herself present. The communication must be taken as purporting to come from Dr. A. W. Verrall, the incident recalled in the extract having actually happened very much as described. I will relate it in the words of Mrs. Verrall's own note, written on Jan. 19, 1914, after this portion of the script had been shown to her.

My typed note on the Willett Script of Aug. 26, 1910, is as follows: "‘Dionysius’ Ear the lobe’ is unintelligible to me. A. W. V. says it is the name of a place at Syracuse where D. could overhear conversations." This makes clear what was instantly recalled to me on hearing the Willett Script of Jan. 10, that I did not know, or had forgotten, what the Ear of Dionysius was, and that I asked A. W. V. to explain it. I cannot say whether on that occasion he asked "What is the use of a classical education?" but he expressed considerable

surprise at my ignorance, and the phrase of the script recalls—though it does not, I think, reproduce—similar remarks of his on like occasions.

The incident to me is very striking. I am quite sure that Mrs. Willett was not present when I asked A. W. V. about the Ear of Dionysius; no one was present except A. W. V. and myself. . . . She therefore had no reason to suppose that on this particular subject, of the Ear of Dionysius, my information had been obtained from A. W. V. On the other hand, the form given to my contemporary note—"A. W. V. says etc."—confirms my own vivid recollection of the incident above described. It is not easy, I think, to devise a more convincing single incident.

The incident is certainly striking; but I have to confess that its evidential force is weakened by a dim though haunting recollection on my part of a conversation having taken place between Mrs. Willett and me sometime previously on this very subject of Dionysius' Ear. She has no memory of it herself; but I still think she told me one day that the words "Ear of Dionysius" had been running in her head, and asked me what they meant; whereupon I explained, adding that they had come in one of her own scripts several years before. I do not believe I referred to Mrs. Verrall, or to Dr. Verrall's having called her upon her ignorance. But as I had been told of the incident by Mrs. Verrall herself shortly after it occurred, it is just possible I may have done so; and this possibility spoils what would otherwise have been a good piece of evidence.

Returning now to the extract from the Willett Script of Jan. 10, 1914, I proceed to apply a running commentary to the other allusions, certain or probable, which it contains.

The "place where slaves were kept" refers of course to the stone quarries where the Athenian captives were imprisoned. The words that follow describe the Ear of Dionysius, with its peculiar acoustic properties. Dionysius himself is not named either in this or in the succeeding

scripts to which I shall presently call attention; though the syllables “Dy Dy” towards the end of the extract probably represent an attempt at the name. The use of the Italian for Ear, *Orecchio*, is noteworthy, and recalls the Italian pronunciation of “Dionysius” in the earlier script. I may say that Mrs. Willett knows Italian and has spent some time in Italy, though she has never been in Sicily. Much play is made later on with the phrase “a one-eared place.” It seems to have little point in the present extract save to bring in our old friend the “one-horsed dawn”—an appropriate reminiscence for Dr. Verrall, as readers of the *Proceedings* will not require to be told.¹ Sir Oliver Lodge’s record tells us that the automatist laughed as she wrote “not a one-horsed dawn.” From my experience of Willett Script I have no doubt that the laugh represents amusement on the part of the communicator, not on that of the automatist herself. It is Dr. Verrall—or the personality purporting to be Dr. Verrall—who laughs as he transmits the words; the laughter of the automatist is but an echo.

The meadows of Enna, a town in Sicily, were famous in antiquity as the scene of the Rape of Proserpine. They are introduced here either to indicate *Sicily* as the country with which the message is concerned, or, more probably, to add to the various literary and historical associations which are piled up in this and the immediately succeeding scripts.

Another such association, and a strangely far-fetched one, seems to be dragged in in the next line “An early pipe could be heard.” The allusion here is apparently to the lines in Tennyson’s well-known poem “Tears, idle tears”:²

“The earliest pipe of half-awaken’d birds
To dying ears.”

¹The words “a one-horsed dawn” refer to a telepathic experiment tried by Dr. Verrall in his life-time on Mrs. Verrall, of which a full account was published by her in *Proceedings S.P.R.*, Vol. XX., pp. 156-167. See also *Proceedings*, Vol. XXVII., pp. 237-238.

²Since this Paper was written it has been suggested to me that the “pipe” is the shepherd’s pipe, and that the allusion is to Theocritus,

The bringing of this poem into forced connection with the Ear of Dionysius, and that by means of an abominable pun, is certainly not characteristic of the automatist. I doubt however whether Dr. Verrall's intimates would scout it as a sally impossible to his more playful moments. Indeed, there may even be an evidential point about the jest; for Mrs. Verrall writes in her contemporary note: "The non-serious or parody-like introduction of this poem is consistent with the feeling of the supposed communicator; A. W. V. always considered the sentiment of the poem somewhat overstrained, and maintained that that view was warranted by Tennyson's own description of Ida's reception of it 'with some disdain,' as a fancy 'hatched in silken folded idleness.'"

The next reference in the script is almost certainly to the ill-fated Athenian expedition against Syracuse. The words "who beat the loud sounding wave, who smote the moving furrows" are probably reminiscent of Tennyson's *Ulysses*:

"Sitting well in order smite
The sounding furrows,"

though I do not think that any allusion to Ulysses is intended here, in spite of the fact that he plays, as we shall see, an important part in subsequent developments. "The heel of the Boot" may be taken to indicate the route followed by the Athenian fleet, which passed from Corcyra to Tarentum in the heel of Italy, thence coasted along to the toe, and so reached Sicily.

"Dy Dy" I have already explained as probably an attempt at the name *Dionysius*. The communicator fails to get the whole name through, and then addressing the automatist, who repeats his language, reproaches her with thinking of words beginning with *Di* which are not what he wants.

The final allusion in the extract calls for a somewhat longer comment. A script written by Mrs. Holland

the famous Sicilian bucolic poet. Theocritus is said to have imitated the *Cyclops* of Philoxenus in his eleventh idyll.

I am still inclined to prefer the explanation given in the text.

in 1907 contains the words "To fly to find Euripides Philemon." The script is quoted by Mr. Piddington in Volume XXII. of the *Proceedings* (p. 215), and the source of the reference to Euripides and Philemon given—namely, Browning's *Aristophanes' Apology or the Last Adventure of Balaustion*.

In *Aristophanes' Apology* [writes Mr. Piddington] Balaustion tells to Philemon the story of how, on the night on which news of the death of Euripides reached Athens, Aristophanes, flushed with wine and with the success of his *Thesmophoriazousæ* came to her house and there justified his attacks on the dead poet; and of how, the apology ended, Balaustion read to Aristophanes and the assembled company the *Hercules Furens*, the original tablets of which Euripides had presented to her as a parting gift. The poem ends by Balaustion telling Philemon that she sent the original tablets to Dionysius, tyrant of Sicily, who placed them in a temple of Apollo with this inscription :

" I also loved
The poet, Free Athenai cheaply prized—
King Dionusios,—Archelaos like."

Balaustion then asks Philemon

"If he too have not made a votive verse!" and Philemon replies :

"Grant, in good sooth, our great dead, all the same,
Retain their sense, as certain wise men say,
I'd hang myself—to see Euripides."

Mrs. Willett has not read *Aristophanes' Apology*. She had, however, seen the Holland Script, and recognised at the time that her own script had borrowed from it. She had also read parts of Vol. XXII. of the *Proceedings*, and may have seen the passage I have just quoted. From the evidential point of view we must assume that she had seen it, and that she may thus have become aware of a connection between Browning's Philemon and the tyrant Dionysius. On the other hand, it would not be legitimate to infer that this literary contribution to the subject in hand must

have proceeded from her own mental activities unprompted by any external influence. Whatever view we take of the genuineness or otherwise of the supposed communicators and communications, it is clear that what is already in the mind, conscious or subconscious, of the automatist, will also be that which will most easily emerge in automatic speech or writing.

In any case the reference to Browning's poem is aptly chosen. Not only does it bring in Dionysius the Tyrant in the manner described, but also, though indirectly, the two other main topics alluded to in the script, namely, the Athenian expedition against Syracuse, and the stone-quarries where the Athenian prisoners worked until they were sold as slaves or released because they were able to recite Euripides. The second "Adventure" of Balaustion inevitably recalls the first, related in the companion poem; and the first adventure starts from the defeat of the Athenian Expedition, and ends with Balaustion seeking safety for herself and her whole ship's company from the threatened hostility of the Syracusans by the exercise of a similar gift of recitation.

One other point is perhaps worthy of mention. Browning's line¹

"I'd hang myself—to see Euripides"

is misquoted by Mrs. Holland, and after her by Mrs. Willett in the form "To fly to find Euripides." I owe to Mrs. Verrall the suggestion that the remark in the Willett Script, about "this sort of thing" being "more difficult to do than it looked," is due to a recognition by the communicator of the misquotation—a misquotation which in his life-time Dr. Verrall, "who was much interested in Mrs. Holland's allusion to Lucus and Philemon, never failed to note and regret."

So far all is plain sailing. The reproduction of what Dr. Verrall said to Mrs. Verrall anent the Ear of Dionysius it is possible to explain in the manner I have

¹ This line is an almost literal translation from a fragment of Philemon which has come down to us.

suggested. The other allusions, historical, geographical and literary, have a natural connection; and all of them might be supposed, without any rude violation of probability, to have been at one time or another within the normal knowledge of the automatist. But up to now we have only been laying foundations for what is to follow. In the succeeding scripts the plot begins to thicken.

Before I enter upon these further developments it will not be out of place to make a brief statement concerning the conditions in which the Willett Scripts are produced. Many of these are written when the automatist is alone, awake, and fully aware of her surroundings. The remainder, produced in the presence of a "sitter,"¹ fall mainly into two classes. Either the automatist is in a normal or nearly normal state of consciousness, much as when she writes scripts by herself, or else she is in a condition of trance. There have been a few intermediate cases, when it is hard to say whether the sensitive is in trance or not. But these are a very small number: in general there is no difficulty whatever in distinguishing. Scripts obtained in a normal state of consciousness, whether in presence of a sitter or alone, are always annotated by Mrs. Willett shortly after they have been produced. The originals are carefully preserved in the custody of the investigating group; but she keeps copies to which she can at any time refer. Of scripts produced in trance, on the other hand, she remembers nothing, even immediately after waking; and the contents are carefully kept from her knowledge. The script of Aug. 26, 1910, in which the first reference to the Ear of Dionysius occurred, was a trance-script. That of Jan. 10, 1914, from which Extract A has been taken, was written in normal conditions of consciousness. All the

¹ A few of Mrs. Willett's scripts have been produced in the presence of some member of her family, and two in the presence of a friend who does not belong to the investigating group. Apart from these rare occasions, she has never sat for automatic writing save with Mrs. Verrall, Sir Oliver Lodge, or myself; and never at any time in the presence of more than one person.

remaining scripts I shall have occasion to quote in this Paper were trance-scripts. Until May of this year (1916), Mrs. Willett had never been shown any of them or any portion of any of them: there is no doubt in my own mind that in a normal state of consciousness she was totally ignorant of their contents. In that month I allowed her to see, not the entire scripts, but just those passages which I am about to cite, and which have been printed for distribution among the audience. The date of the last of these scripts was August 19, 1915. It is clear, therefore, that Mrs. Willett's having been shown the extracts nine months later could in no way weaken any "evidential" value which the episode they relate to may be thought to possess.

I now proceed to read and comment on Extract B from the Willett sitting of Feb. 28, 1914, at which I was myself present.

B.

(Extracts from Sitting of Feb. 28, 1914.)

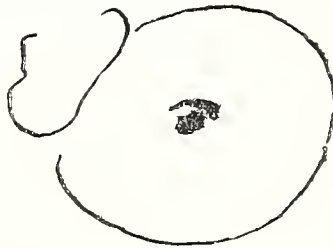
(Present: G. W. B.)

Some confusion may appear in the matter transmitted but there is now being started an experiment not a new experiment but a new subject and not exactly that but a new line which joins with a subject already got through

a little anatomy if you please

Add one to one

One Ear × [*sic*] one eye



the one eyed Kingdom

No, in the K of the Blind the 1 eyed man is King

It is about a 1 eyed ~~man~~¹ 1 eyed
 The entrance to the Cave Arethusa
 Arethusa is only to *indicate* it does not belong to the 1 eyed
 A Fountain on the Hill Side



What about Baulastion [*sic*]



[Laughs] Supposed to be a Wellington Boot
 12 little nigger boys thinking not of Styx
 Some were eaten up and then there were Six *Six*.

[At this point Mrs. Willett ceased to write and began dictating to the Sitter.]

Some one said—Oh I'll try, I'll try. Oh! Some one's showing me a picture and talking at the same time.

Some one said to me, Homer—and some one said—I'm so confused, I'm all with things flitting past me; I don't seem to catch them. Oh dear!

Nor sights nor sounds diurnal.

Here where all winds are quiet.²

Oh!

Edmund says, Powder first and jam afterwards. You see it seems a long time since I was here with them—and I want to talk to them and enjoy myself. And I've all the time to

¹ "man" crossed out in the original.

² Swinburne: *The Garden of Proserpine*.

keep on working, and seeing and listening to such boring old—

Oh, ugh! [Expression of great disgust.]

Somebody said, Give her time, Give her time . . . Oh, if I could only say it quickly and get done with it. It's about a cave, and a group of men. Somebody then—a trident, rather like a toasting fork I think.

Poseidon, Poseidon.

Who was it said, It may be that the gulfs will wash us down—find the great Achilles that we knew?¹ He's got a flaming torch in his hand. And then some one said to me, Can't you think of Noah and the grapes?

Optics—Oh! *that*, you know [putting a finger to her eye].

Oh, if I could only say what I hear! Oh, I *will* try, I *will* try.

Somebody said to me, Don't forget about Henry Sidgwick, that he pleased not himself. Do you know he used to work when he hated working. I mean sometimes he had to grind along without enjoying what he was doing. That's what I'm trying to do now.

Do you know that man with the glittering eyes I once saw? He hit me with one word now. [Here Mrs. Willett traced a word with one finger along the margin of the paper. I failed to make it out, and handed the pencil to her, whereupon she wrote]

Aristotle

[Dictation resumed] And Poetry, the language of the Gods. Somebody killed a President once and called out—something in Latin, and I only heard one word of it, Tironus, Tiranus, Tiranius—something about sic.²

What is a tyrant?

Lots of wars—*A Siege* [spoken loud and with emphasis]. I hear the sound of chipping [Here Mrs. W. struck the fingers of one hand repeatedly against the palm of the other]. It's on stone. Now, wait a minute. Oh, if I could only get that word.

¹ Tennyson : *Ulysses*.

² *Sic semper tyrannis*—uttered by Booth when he murdered President Lincoln. The phrase had already appeared in Mrs. Piper's trance of Apr. 17, 1907. See *Proceedings*, Vol. XXIV., p. 30.

Fin and something gleba. Find [pronounced as in the Latin *finditur*]*—oh!* it's got to do with the serf. It's about that man who said it was better—*oh!* a shade among the shades. Better to be a slave among the living, he said.¹

Oh, the toil—Woe to the vanquished.

That one eye has got something to do with the one ear. [Sighs] That's what they wanted me to say. There's such a mass of things, you see, rushing through my mind that I can't catch anything.

[A pause and then sobbing] He was turned into a fountain that sort of Stephen man, he was turned into a fountain. WHY? that's the point: WHY? . . .

Oh, dear me! Now I seem to be walking about a school, and I meet a dark boy, and—it's the name of a Field Marshall I'm trying to get, a German name. And then something says, All this is only memories revived: it's got nothing to do with the purely literary— There are two people in that literary thing, chiefly concerned in it. They're very close friends—they've thought it all out together.

Somebody said something about Father Cam walking arm in arm—with the Canongate?! What *does* that mean?

Oh! [sniffing] what a delicious scent!

No rosebud yet by dew empearled.

I'll try and say it. Hold me tight now while I try and say it. [Pause.]

It may take some considerable time to get the necessary references through. But let us peg away; and keep your provisional impressions to yourself. May² is to hear nothing of all this at present; *because this is something good and worth doing*, and my Aristotelian friend--

[At this point the subject is abruptly broken off and not referred to again until the very end, when E. G. (Gurney) intervenes to close the sitting.]

Enough for this time. There is sense in that which has been got through though some disentanglement is needed. A Literary Association of ideas pointing to the influence of two disearnate minds.

¹ Spoken by the shade of Achilles to Ulysses in Hades.

² "May" = Mrs. Verrall.

You will doubtless have noticed the recurrence in this extract of most if not all of the topics already found in Extract A. I will briefly enumerate but need not dwell on them further. References are once more made to

The Ear of Dionysius ;

The stone quarries in which the vanquished Athenians worked ;

Enna (by means of a quotation from *The Garden of Proserpine*) ;

Syracuse ("Wars—a Siege," and "Arethusa") ;

The heel of Italy (Wellington Boot).

The Adventures of Balaustion.

There is also, however, much in the Extract that is new.

We are now told that an "experiment" is being attempted ; and that this experiment consists in 'a literary association of ideas,' some of which have already appeared, while others are now being introduced for the first time. Much importance is attached to the experiment : it is "something good and worth doing." There are additional references yet to come, which may take a "considerable time" to "get through." Meanwhile Mrs. Verrall ("May") is not to be told about it : any provisional impressions the other investigators may form are to be kept to themselves.

The literary riddle—for such it proves ultimately to be—which is thus in the course of being propounded is the work, we are told, of two intimate friends no longer in the flesh. It is intended to be characteristic of them, and to serve as evidence of their personal survival.

The identity of the two friends, indicated without disguise in the later extracts, is made sufficiently clear even in the present one to anybody acquainted with previous Willett Scripts. They are Professor S. H. Butcher and Dr. A. W. Verrall.¹

The "man with the glittering eyes I once saw,"

¹ Professor Butcher died in December, 1910, and Dr. Verrall in June, 1912.

from whom proceeds the word *Aristotle*, is Professor Butcher. The incident referred to is a vision of Professor Butcher seen by Mrs. Willett on the night of Jan. 21, 1911, a few weeks after his death. I quote the record of it made by Mrs. Willett on the day following :

“Last night after I had blown out my candle and was just going to sleep I became aware of the presence of a man, a stranger, and—almost at the same moment—knew it was Henry Butcher. I felt his personality very living, clear, strong, sweetness and strength combined. A piercing glance. He made no introduction, and said nothing. So I said to him : ‘Are you Henry Butcher?’ He said ‘No, I am Henry Butcher’s ghost.’ I was rather shocked at his saying this, and said, ‘Oh, very well, I’m not at all afraid of ghosts or of the dead.’ He said, ‘Ask Verrall if he remembers our last conversation, and say the word to him :

Ek e tee.’”

A more detailed reference to this vision will be found in Extract D. I do not discuss it here further than to say that the name of the goddess *Hecate*—for that is apparently what is meant—*has* a significance in connection with Dr. Verrall which would have been known to Professor Butcher. In the present context the incident is apparently recalled only to serve as a clue to the identity of the man who says ‘Aristotle.’ The word ‘Aristotle,’ combined with ‘Poetry,’ is itself an additional clue ; for Butcher wrote a work upon Aristotle’s *Poetics* which is well known to all classical scholars. Hence the description of him as “my Aristotelian friend,” given later on in the extract.

Two other symbolic references to Prof. Butcher are contained in Extract B. “Father Cam walking arm in arm with the Canongate” signifies the association, in the persons of Verrall and Butcher, of the Universities of Cambridge and Edinburgh. Butcher was himself a highly distinguished Cambridge man, and in later life represented his University in the House of Commons ;

but he was also for many years Professor of Greek at Edinburgh.

The *Rose*, and the *perfume of the Rose* are repeatedly used in Willett Scripts as symbols of Prof. Butcher, for a reason which his personal friends will readily understand. We shall come across the same symbols again in Extract D. Note that here the automatist seems to become conscious of the *scent* before she connects it with the *flower*. "No rosebuds yet by dew impearled" is a quotation from Swinburne's *Étude Réaliste*, with the substitution of "dew" for "dawn."

Mrs. Willett, it may be as well to say, had never met Professor Butcher. She knew him, however, by name, and knew that he was a close friend of the Verralls.

As regards Dr. Verrall, there is only one direct allusion to him in Extract B apart from the Father Cam reference already mentioned; but that one is unmistakable. The automatist says she seems to be walking about a school and to meet a dark boy. She tries to get the name of a German Field Marshal. "Then something says, All this is only memories revived; it has nothing to do with the purely literary thing" in which the two friends are closely concerned.

The school is Wellington; the dark boy is Verrall; the memories revived are his memories. The German Field Marshal is Blücher, whose name was given to one of the college dormitories. Mrs. Willett probably knew that Verrall was educated at Wellington; and she certainly had had the opportunity of knowing that one of the College dormitories was named after Blücher, as this circumstance was mentioned in the notes to a script of Mrs. Verrall's which she had seen. The passage gives no ground for inferring a knowledge supernormally imparted, though it effectively serves its purpose of designating a particular individual.

To resume: We have now learnt that the subjects associated together in Extract A and reproduced in Extract B are intended to find their place in some

kind of literary scheme carefully thought out and devised by two friends who in their lifetime were eminent classical scholars. They are, as it were, pieces which have to be fitted into a single whole more or less after the manner of a jig-saw puzzle. The tale of pieces, however, is not yet complete. Two additional subjects of great importance lie embedded in Extract B, and my next task must be to disengage them. They are the stories of Polyphemus and Ulysses, and of Acis and Galatea—the first derived from Homer's *Odyssey*, the second from Ovid's *Metamorphoses*.¹ though best known to most people through the famous musical setting of the tale by Handel.

In the story told by Homer, Ulysses is overtaken by a storm on his voyage home from Troy, and driven to the country of the Lotus Eaters. He reaches next the land of the Cyclopes,² a race of one-eyed giants to whom the laws of hospitality are unknown. Going ashore with twelve of his companions he enters the cave where dwells one of the giants, by name Polyphemus, a son of the sea-god Poseidon. Polyphemus is away tending his flocks and herds, but returns towards evening, and, discovering the strangers, imprisons them in his cave, and proceeds to devour them two at a time in three successive meals. But Ulysses and his six remaining companions have devised a terrible revenge. They prepare a stake of olive wood with its end sharpened to a point; and having made the Cyclops dead drunk with wine they had brought from the ship, plunge the end of the stake into the embers, and bore out the monster's single eye with its glowing point. Next morning when the blinded giant rolls away the stone from the mouth of the cave to let his flock pass, out himself remaining in the doorway to catch his tormentors, Ulysses and his companions escape from his clutches concealed beneath the bellies of the sheep and clinging to their fleeces.

¹ Book xiii. 738 ff.

² Ancient tradition placed the Cyclopes in Sicily. Homer himself is silent on the point.

The allusions to this story are scattered in a fine confusion through the script; but once we have the key in our hand there is no difficulty in detecting them. The one eye, the "12 little nigger boys thinking not of Styx, Some were eaten up and then there were six," the reference to Homer, to a cave and a group of men, to Poseidon with his trident, to the flaming torch, to Noah and the grapes—all fall into place once we realize that they belong to the story of Ulysses and Polyphemus.

The allusion to the meeting of Ulysses in the Underworld with "the great Achilles whom we knew" seems at first sight irrelevant. I suspect it is only a roundabout way of suggesting Ulysses himself. The actual names of the two principal characters in the story are never mentioned; and the same remark applies to the story of Acis and Galatea. In this tale, as in the other, the one-eyed Cyclops plays the part of villain of the piece. Acis, a shepherd dwelling at the foot of Mount Etna, and Galatea the sea nymph, are lovers. Unfortunately for them, Galatea is also beloved of the "monster Polypheme," as Handel's libretto calls him. Rejected by the nymph, and mad with jealousy, he hurls a mighty rock at his rival and crushes him to death. Galatea cannot save her lover, but she gives him a kind of immortality by changing him into the stream which bears his name and has its source in a fountain issuing from the rock beneath which he was overwhelmed.

Two passages in Extract B refer to this story. The first speaks of "a Fountain on the hill side," followed by a rough drawing intended for a volcano. The second occurs towards the end of the Extract: "He was turned into a fountain that sort of Stephen man, he was turned into a fountain. WHY? that's the point: WHY?" "That sort of Stephen man" describes, of course, the manner in which Acis came by his death. To the question Why? an answer is given in Extract C. There *is* a point in it, but a point which only becomes intelligible when the whole of the riddle has been read.

Up to this stage the riddle remains a riddle still. At all events, it did so for me. We are told to join the one ear to the one eye; but I doubt if any one in this room can say how the Ear of Dionysius and the stone quarries of Syracuse are connected with the stories of Polyphemus and Ulysses and of Acis and Galatea except by the geographical accident of their all belonging to Sicily. Such a mere geographical unity would hardly justify the communicators in describing their scheme as "something good and worth doing" which it had taken the united industry of two distinguished scholars to think out.

Let us see what assistance we can get from the next script.

C.

(*Extract from Script of March 2, 1914.*)

(Present: G. W. B.)

The Aristotelian to the Hegelian friend greeting. Also the Rationalist to the Hegelian friend greeting.¹ These twain be about a particular task and now proceed with it.



a Zither that belongs the sound also stones, the toil of prisoners and captives beneath the Tyrant's rod

The Stag *not* Stag, do go on

Stagyr write rite

[Here Mrs. W. ceased writing and proceeded to dictate.]

Somebody said to me Mousike.

Do you know, it's an odd thing, I can see Edmund as if he were working something; and the thing he is working is

¹ "The Aristotelian friend" is S. H. Butcher. "The Rationalist friend" is A. W. Verrall, possibly with allusion to his book *Euripides the Rationalist*. "The Hegelian friend" is myself. It would have been natural for Butcher and Verrall so to describe me in old Cambridge days.

me. It isn't really me, you know; it's only a sort of asleep me that I can look at. He's very intent—and those two men I don't know. One's very big and tall, with a black beard. The other man I don't see so well. But he holds up a book to me.

Oh! Somebody wrote a book about something, and this man, who's holding up the book, wrote a book about *him*. And the reference he wants isn't just now to what *he* wrote, but to what this person he wrote about wrote.

What does *Ars Poetica* mean?

Edmund said to me Juvenal also wrote satires—and then he laughed and said, Good shot.

The pen is mightier than the sword. Oh, it's so confusing—stones belong, and so does a pen. Oh!

Somebody said, Try her with the David story. She might get it that way. The man he sent to battle hoping he'd get killed, because he wanted him out of the way.

A green-eyed monster.

Now, all of a sudden I had it. Jealousy, that first infirmity of petty minds.

What does Sicilian Artemis¹ mean? [Pause.]

Such an odd old human story of long ago

He that hath an ear to hear, let him hear.

What is an ear made for?

Oh, this old *bothersome rubbish* is so *tiresome*.

[As she said this Mrs. W. banged her arms down on the table as if in disgust. Presently she seized my pencil and drew the same figure as in the previous sitting, of an ear and the oval of a face. From this point onwards she wrote instead of dictating.]



Find the centre [Here she added the eye.]

¹ Perhaps a reference to *Artemis Alphaea* (or *Alpheia*), who had a temple at Syracuse, and was associated with the story of the nymph Arethusa. See under *Alpheus* in the *Dictionary of Greek and Roman Biography and Mythology*.

Not to you to Golden numbers golden numbers,¹ but add 1 to 1 two singles, dissimilar things, but both found normally in pairs in human anatomy— Good.

Gurney says she has done enough now but there is more, much more, later Until the effort is completed the portions as they come are not to be seen by any other AUTOMATIST.

E. G.

After what has already been said there is comparatively little in this extract that requires further explanation. Nevertheless some important additions are made in it to the stock of materials at our disposal.

First, an answer has been given to the emphatic question asked in the previous script concerning the cause which led to Aëis having been changed into a fountain. The cause was Jealousy—a lover's jealousy, like that which sent Uriah to perish in the forefront of battle. Jealousy, then, is one of the pieces which have to be fitted into the finished picture of our jigsaw puzzle.

Next, mention is made for the first time of a *Zither*—the sound of which instrument, we are told, “belongs” —also of *Mousike*, the Greek word for the Art of Music. Further, the references to Aristotle seem to carry with them a significance beyond what they possessed in the previous script. There they appeared to serve merely as a symbol of S. H. Butcher. Here they are apparently introduced on their own account as well. “The Stagirite” is a correct description of Aristotle, who was born at Stageira, a sea-port in Macedonia. It would seem, however, an odd title to use in this place unless with the deliberate purpose of inviting attention. Again, a few sentences later it is explicitly stated that a reference is wanted not to what Butcher wrote about Aristotle, but to something which Aristotle himself wrote; and we are left to infer from the words *Ars Poetica* which follow that this something is to be found in Aristotle's Treatise on Poetry.

¹ From Dekker's *Patient Grissel*: “To add to golden numbers golden numbers.” There seems to be no special point in the quotation here.

Lastly, a rather quaint transition leads up to yet another new subject. The Latin words *Ars Poetica* to a classical scholar suggest *Horace* more readily than Aristotle. Horace is not actually named; but the thought of him is clearly implied in the interpolated remark attributed to Edmund Gurney, "Juvenal *also* wrote Satires." "Juvenal *also*" must mean "Juvenal as well as Horace." Aristotle, I need hardly say, did not write satires.

We have here, I think, one of those subtle touches not uncommon in Mrs. Willett's automatic productions, and making strongly for their genuineness. The idea which the communicator wants to "get through" is that of *Satire*. The name of Juvenal, the Satirist *par excellence*—a name which has previously occurred in Willett Script—serves as a stepping-stone, by means of an association familiar to any educated person. On the other hand, the train of association which leads from Aristotle's *Poetics* to Juvenal, *using Horace as an unexpressed middle term*, seems to me altogether foreign to Mrs. Willett, and outside the scope of any knowledge with which she can reasonably be credited.

At the risk of over-refining I venture further to suggest that the transition to Juvenal was an impromptu one for the communicator himself. It occurs to him on the spur of the moment as a "happy thought"; and it is this as well as its success in eliciting the required idea of *satire* that makes him laughingly describe it as a "good shot."

The notion of satire is continued in the words that immediately follow: "The pen is mightier than the sword. . . . stones belong and so does a pen." As they stand these words are rather obscure; but the sequel shows that the "stones" are the stones of the quarry-prisons, and the pen is the pen of a satirist.

Let me now recapitulate. The scripts have furnished us with a number of disjointed topics: the problem is to combine them into a literary unity.

Here is list of the leading topics so far given :

The Ear of Dionysius.

The stone-quarries of Syracuse in which prisoners were confined.

The story of Polyphemus and Ulysses.

The story of Acis and Galatea.

Jealousy.

Music and the sound of a musical instrument.

Something to be found in Aristotle's *Poetics*.

Satire.

I have already compared these topics to the separate pieces in a jig-saw puzzle. They might perhaps be still more aptly likened to the letters in a letter-game. Each letter has a significance of its own; their joint significance is only realised when the word they together spell has been discovered. The whole is more than the sum of its parts.

Now obviously, if one or more of the parts are missing the difficulty of divining the whole is progressively increased. Extract C, you will notice, ends with an intimation that more is to come, and repeats the injunction, already given as respects Mrs. Verrall, but now made general, that the portions as they come are not to be shewn to any other automatist until the effort is completed. Mr. Piddington and I, who were studying the scripts, were accordingly content to wait without troubling our heads overmuch about an answer to the conundrum, until more light should be vouchsafed, either by further scripts from Mrs. Willett, or by means of cross-correspondences elsewhere.

For a long time we waited in vain. There is, indeed, reason to think that some attempts were made to produce a cross-correspondence in the script of one of our automatists, whom we call Mrs. King—especially by means of references to the story of Acis and Galatea.¹ Otherwise the whole subject seemed to be unaccountably dropped; and it was not until nearly a year and a half later, in August, 1915, that a return to it was made.

¹ See Appendix to this Paper.

The "sitter" on this occasion was Mrs. Verrall, who, it must be remembered, had not been allowed to see either of the scripts from which Extracts B and C have been taken.

The relevant passages in this new script are contained in Extract D.

D.

(*Extract from Script of Aug. 2, 1915.*)

(Present: Mrs. Verrall.)

Someone speaks a tall broad figure with a dark beard & eyes that emit light with him stands the man who said I am Henry Butcher's ghost do you remember?

Ecate

(Mrs. V. Yes.)

not the one who holds a Rose in his hand. His hand is resting on the shoulder of the younger man & it is he who calls.

The Aural instruction was I think understood *Aural* appertaining to the Ear

(Mrs. V. Yes.)

and now he asks HAS the *Satire* satire been identified

(Mrs. V. I don't know.)

Surely you have had my messages concerning it [it] belongs to the Ear & comes in

(Mrs. V. I have not had any messages.)

It has a thread. Did they not tell you of references to a *Cave*

(Mrs. V. No, not in connection with the Ear of Dionysius.)

The mild eyed melancholy Lotus Eaters came.

That belongs to the passage¹ immediately before the one I am now trying to speak of. men in a cave herds

(At this point Mrs. V. repeated, half aloud, the last two words.)

listen don't talk, herds & a great load of firewood & the EYE

¹ *I.e.* to the passage in the *Odyssey* preceding that which tells the story of Polyphemus.

olive wood staff



the man clung to the fleece of a Ram & so passed out surely that is plain

(Mrs. V. Yes.)

well conjoin that with Cythera & the Ear-man

The Roseman said Aristotle then Poetics. The incident was chosen as being evidential of identity & it arose out of the Ear train of thought.

There is a Satire

write Cyclopean Masonry, why do you say masonry I said Cyclopean

Philox He laboured in the stone quarries and drew upon the earlier writer for material for his Satire Jealousy

The story is quite clear to me & I think it should be identified

a musical instrument comes in something like a mandoline

6

thrumming thrumming that is the sense of the word ²

He wrote in those stone quarries belonging to the Tyrant

Is any of this clear?

(Mrs. V. Yes, a great deal, and when I know some things I have not been told, probably all.)

[Drawing of an Ear.]

¹ "Ai," perhaps an expression of pain, representing the Greek *aiaî*.

² What word is here meant? It would seem to be a word—perhaps a Greek word—which the communicator has been unable to get the automatist to write. I suspect an allusion to a passage in the *Plutus* of Aristophanes (l. 290), which parodies the *Cyclops* of Philoxenus, and perhaps actually quotes from the poem. In this passage the made-up word *θρεττανελό* (*threttanelo*) is used to imitate the sound of the cithara. The mysterious figure, or letter, which precedes "thrumming" in the script may be the beginning of an attempt to write this word.

You have to put Homer with another¹ & the Ear theme is in it too The pen dipped in vitriol that is what resulted & S H² knows the passage in Aristotle which also comes in There's a fine tangle for your unravelling & he of the impatience³ will

Let her wait try again Edmund
Sicily

He says when you have identified the classical allusions he would like to *be told*.

(Mrs. V. Yes.)

In this Extract, again, there is little with which we are not already familiar. But that little contains the key to the puzzle.

“Cythera”; “Cyclopean, Philox, He laboured in the stone quarries and drew upon the earlier writer for material for his Satire, Jealousy”—in these words I will not say that he who runs may read the riddle, but he will certainly have a fair inkling of it if he first takes the trouble to read up the account given of a

¹ “You have to put Homer with another.” Who is this “other”? Perhaps Philoxenus himself is meant, though this interpretation does not consist very well with the statement which immediately follows, that what resulted was “the pen dipped in vitriol.” The more natural meaning would seem to be that the “other” who is to be put with Homer is a second writer from whom Philoxenus had borrowed in constructing the plot of his *Cyclops*. Can the intention have been to refer to the unknown Greek original from which Ovid derived the story of Acis and Galatea? Ovid is our earliest extant authority for this story; but there can be little doubt that he took it from a Greek literary source, though we do not know what that source was. “The earlier writer” from whom, according to the script, Philoxenus drew the materials of his satire, might on this supposition be, not Homer, but the Greek predecessor from whom Ovid borrowed.

I by no means dismiss this conjecture, which has come to me from a scholar of repute. It is a pity, indeed, that the evidence for it is not stronger. An allusion to the original source of the tale of Acis and Galatea, like the allusion suggested in a previous note to a passage from the *Plutus* of Aristophanes, would come naturally enough from Verrall, but could never have proceeded from the unaided resources of Mrs. Willett.

² Professor Butcher was familiarly known among his old friends by the two first initials of his name.

³ See footnote on p. 230.

certain Philoxenus of Cythera in *Smith's Dictionary of Greek and Roman Biography and Mythology*, or in the *Encyclopedia Britannica*.

Those of us who are not specialists in classical literature need not blush to confess ignorance of the very name of Philoxenus. He was nevertheless a poet of considerable repute in antiquity, though only a few lines from his works have actually come down to us.

Philoxenus was a writer of dithyrambs, a species of irregular lyric poetry which combined music with verse, the musical instrument most generally employed being the Kithara or Zither, a kind of lyre. He was a native of Cythera, and at the height of his reputation spent some time in Sicily at the Court of Dionysius the Tyrant of Syracuse. He ultimately quarrelled with his patron and was sent to prison in one of the stone-quarries.

So far the accounts that have come down to us agree ; but they differ as to the cause of the quarrel. Most writers, according to the *Dictionary of Greek and Roman Biography and Mythology*, ascribe the oppressive action of Dionysius "to the wounded vanity of the tyrant, whose poems Philoxenus not only refused to praise, but, on being asked to revise one of them, said the best way of correcting it would be to draw a black line through the whole paper." This version of the quarrel is also followed by the writer in the *Encyclopedia Britannica*, and by Grote in his *History of Greece*.¹ There was, however, another account, mentioned in the *Dictionary of Biography and Mythology* only to be rejected, which ascribed the disgrace of the poet "to too close an intimacy with the tyrant's mistress Galateia."

I now come to the heart of the mystery which has hitherto baffled us. The most famous of the dithyrambic poems of Philoxenus was a piece entitled *Cyclops* or *Galatea*. Of this poem only two or three lines have been preserved ; and any attempt to reconstruct its plot must depend on other sources of information. The *Encyclopedia Britannica* says of it : "His masterpiece was the *Cyclops*, a pastoral

¹ Vol. X. 303.

burlesque on the love of the Cyclops for the fair Galatea, written to avenge himself upon Dionysius, who was wholly or partially blind of one eye." This falls in well with the references in the scripts to *Satire*; but does not provide much of a foundation for the references to the stories of Ulysses and Polyphemus and of Acis and Galatea, and to the topic of jealousy. The *Dictionary of Biography and Mythology* helps even less. Moreover, it states that the poem was composed in the poet's native island; whereas the script affirms that it was written in the stone-quarries.

I have searched through various other English authorities and books of reference as well as a few foreign ones, in order to discover, if possible, whether there was any single modern source from which the story told or implied in the scripts could be supposed to be derived. Apart from works in German or Latin—languages which Mrs. Willett does not understand—there are only two books, so far as I have been able to discover, which can fairly be said to fulfil this condition. One of these is Lempriere's *Classical Dictionary*. Lempriere's account is as follows: "A dithyrambic poet of Cythera, who enjoyed the favour of Dionysius tyrant of Syracuse for some time, till he offended him by seducing one of his female singers. During his confinement Philoxenus composed an allegorical poem, called Cyclops, in which he had delineated the character of the tyrant under the name of Polyphemus, and represented his mistress under the name of Galatea, and himself under that of Ulysses." The other is a work on the *Greek Melic Poets* by Dr. Herbert Weir Smyth, Professor of Greek at Bryn Mawr College, Pennsylvania, obviously intended for scholars, and not in the least likely to attract attention from the general public. The copy I have seen was a presentation copy sent by the publishers to the late Dr. Verrall, who thought well of the book and used it (so Mrs. Verrall told me) as a text-book in connection with some of his lectures.

"Like Simonides," writes Professor Smyth, "Philoxenus was a man of the world, a friend of princes,

and many stories are told of his nimble wit at the Syracusan Court. His friendship with Dionysios the Elder was finally broken either by his frank criticism of the tragedies of the tyrant or in consequence of his passion for Galateia, a beautiful flute-player, who was the mistress of Dionysios. Released from prison by the prince to pass judgment on his verse, the poet exclaimed: ἄπαγέ με εἰς λατομίας [take me back to the quarries]. In his confinement he revenged himself by composing his famous dithyramb entitled either *Kyklops* or *Galateia*, in which the poet represented himself as Odysseus, who, to take vengeance on Polyphemus (Dionysios), estranged the affections of the nymph Galateia, of whom the *Kyklops* was enamoured."

Here evidently is the literary unity of which we were in search and which was to collect the scattered parts of the puzzle devised by the two friends on the other side into a single whole. It is to be found in the version just given of the plot of the *Cyclops* of Philoxenus. Dionysius and his "Ear," the stone-quarries of Syracuse, Ulysses and Polyphemus, Acis and Galatea, Jealousy, and Satire—all these topics fall naturally and easily into place in relation to this account of the poem.¹ Music and the thrumming of a musical instrument can be fitted in without much difficulty, as belonging to the characteristics of dithyrambic poetry. It only remains to trace the passage in Aristotle which "comes in" and which "S. H. knows."

There are two passages occurring within a page of each other in the first and second chapters of Aristotle's *Poetics*, either of which might be the passage referred to. One of these is general, and classes the dithyramb with those kinds of poetry which depend for their effects not only upon rhythm and metre, but also upon melody. The other distinguishes between the poetry which aims at representing men as worse, and that which aims at representing them as better, than they really are ;

¹The ancient authority followed by both Lempriere and Prof. Smyth is Athenæus, a late Greek writer, whose work may well have been known to Butcher or Verrall, but could not possibly be known to Mrs. Willett.

and mentions the *Cyclops* of Philoxenus as a specimen of the former—that is to say, as a Satirical poem. This second passage is referred to by Professor Smyth in the paragraph following the one I have already quoted.¹ The same paragraph lays stress upon the essentially musical character of the dithyramb, and upon the fame of Philoxenus as musical composer no less than as poet. It quotes the comic poet Antiphanes, who spoke of him as “a god among men, cunning in the true art of music”—*εἰδὼς τὴν ἀληθῶς μουσικίην*.

Extract D closes with a request from Gurney that he should be told as soon as the classical allusions had been identified. This request was complied with about a fortnight later, as will be seen from Extract E, the last with which I shall have to trouble you.

E.

(*Extract from Script of Aug. 19, 1915.*)

(Present: G. W. B.)

(G. W. B. First of all, Gurney, I want to tell you that all the classical allusions recently given to Mrs. Verrall are now completely understood.)

Good—at last!

(G. W. B. We think the whole combination extremely ingenious and successful.)

& A W ish—

(G. W. B. What is the word after “A. W.?”)

A W-ish

(G. W. B. Yes.)

Also S H-ish

(G. W. B. Yes.)

The communicator hints that a little more expedition

¹ Professor Smyth's words are: “Aristotle says that Philoxenus was realistic in distinction to the idealistic Timotheos.” This interpretation gives a somewhat different shade of meaning to Aristotle's language from that which I have adopted above.

might have been shown in solving the problem set to us. He apparently forgets that in March, 1914, he himself informed us that there was much more to be got through, and that we had waited for a year and a half before any additional light was forthcoming. The surprise shown in Extract D that no message concerning a Satire and the Ear of Dionysius and the Cave of the Cyclops had been handed on to Mrs. Verrall shows an even more marked forgetfulness; for we had been expressly warned to tell her nothing. Such forgetfulness is very rare in our experience. I doubt whether a parallel instance could be found in the scripts of any of our group of automatists. I have no explanation to offer of it.

For the rest, the extract I have just read is chiefly interesting for its insistence upon the claim that the whole scheme is characteristic of the two friends who have devised it, and therefore points to the survival of their distinctive personalities.

That the case described in this Paper is an extremely remarkable one, few, I think, will be disposed to deny. Mrs. Willett is in no sense a "learned" lady. She has a taste for poetry, and a good knowledge of certain English poets; but with classical subjects she is as little familiar as the average of educated women. This I can affirm with confidence, and I have had good opportunity of judging.

In order to test her knowledge of the particular topics referred to in this series of scripts I prepared six questions, writing them out on separate pieces of paper, and asked her to answer them then and there as each question was handed to her. This was on the 27th of May last when I was setting to work on the present paper. Questions and answers were as follows. (You will of course bear in mind that all the scripts, except that from which Extract A is taken, were obtained when the automatist was in trance, and that no memory of what she writes or speaks in trance is carried on into her waking consciousness.)

Qu. 1. Please say what you know about the Ear of Dionysius ?

Ans. I have heard this expression, but do not know what is the meaning of it.

Qu. 2. (a) Did you know that Aristotle had written a Treatise on Poetry ?

Ans. No.

(b) Were you aware that S. H. Butcher had written a book on the subject of this Treatise ?

Ans. No.

Qu. 3. Does the name *Cythera* convey any meaning to you ?

Ans. Yes, it conveys to me the Greek name of one of the winds—I believe mentioned in *In Memoriam*.

Qu. 4. Do you know anything about the story of *Acis and Galatea* ?

Ans. Of Acis I know nothing ; of Galatea I know the story of the statue that comes to life.

Qu. 5. Does the name *Polyphemus* convey any idea to you ?

Ans. I seem to have heard the name, but it has no associations for me.

Qu. 6. Does the name *Philoxenus* convey any idea to you ?

Ans. None whatever.

Having obtained these answers I decided to show Mrs. Willett the extracts which I have read to you to-day, and explain to her the scheme and its *dénouement*. This involved a departure from our usual practice of withholding from the automatist any written or spoken utterances produced by her in a state of trance. No harm, however, was likely to result in the present case, seeing that the experiment had evidently reached its conclusion and that no further amplifications from “the other side” were to be looked for. My object was to ascertain whether perusal of the extracts would awaken any memories that had remained dormant when the automatist was answering the questions put to her a few hours before. As a matter of fact, nothing of the kind occurred. The nearest approach to a revival

of memory was upon my mentioning Handel's *Acis and Galatea*. She then said that Handel and *Acis and Galatea* seemed to go together in her mind; but she was certain she had never either heard the music or read the story. On the other hand, her ignorance of matters referred to in the extracts went even beyond what her answers to the questions indicated; for instance, she could not recall ever having heard of the Expedition of the Athenians against Syracuse. Her surprise and almost excitement were quite interesting to watch as the elements of the literary puzzle were gradually made clear and finally brought to a unity in the Satire of Philoxenus. It was abundantly evident that both the elements themselves and the final solution were entirely outside any conscious knowledge she possessed.

In March, 1914, I read a Paper to the Society giving an account of an earlier case derived from Willett Scripts in which the principal agent purported to be Dr. Verrall. This Paper was subsequently published in Volume XXVII. of the *Proceedings* under the title "Some recent scripts affording evidence of personal survival." The facts of the case, which I shall refer to as "the Statius Case," were briefly these: A passage was to be searched for which described a traveller looking across a river and wishing himself on the other side, but hesitating to battle with the current. If it were possible to identify the passage, "the matter," so we were told, "would prove interesting." No passage satisfactorily answering the required conditions could be found by those who were studying the Willett Scripts, and the subject was almost forgotten until the scripts suddenly returned to it more than a year later. Two new lights were then thrown upon the problem. In the first place, Dr. Verrall was unmistakably designated as the propounder of it; in the second place, a sign-post was provided by the statement "Dante makes it clear." Guided by these indications we ultimately traced the required passage to an Essay by Dr. Verrall entitled "Dante on the Baptism of Statius," which it was practically certain that Mrs. Willett had never seen. Thus the promise,

that if the passage could be identified the matter would prove interesting, was amply fulfilled, and a valuable addition made to the evidences hitherto furnished by automatic writings in favour of personal survival.¹

Between the Statius Case and that described in the

¹ It is only fair to say that criticisms of my Paper on the Statius Case have appeared in the *Proceedings* (Vol. XXVII., pp. 458-574), attacking my interpretation of the scripts on the double ground that I had shown no sufficient reason for connecting Dr. Verrall with the case at all, nor for selecting the River of Baptism which Statius hesitated to cross as the particular river referred to, when the River of Death in the *Pilgrim's Progress*, or the Rubicon, or any other river on the brink of which anyone had ever paused might have served the purpose equally well.

As regards the connection of Dr. Verrall with the case, this was to my mind clearly given by the reference to the communicator who "Swears he will not here exercise any patience whatever, not even about Lavender and Lub," and by the plain allusions (as it seemed to me) to Dr. Verrall's recently delivered Lectures on Dryden. That the scripts meant to indicate Dr. Verrall as the communicator it did not occur to me that anyone would question, else I would have laboured the point more. Of course it does not follow that he actually was the communicator; and though I fancy my critics have confused the one thing with the other, I am sure no such confusion can be found in my Paper.

As if to remove any possible uncertainty as to who was meant, the phrase "He of the little patience," which had already been employed to describe the communicator in the earlier scripts, is again repeated in the Dionysius Case (see Extract D "he of the impatience"), and this time beyond all cavil as a synonym for Dr. Verrall.

The identification of the passage describing the timid traveller is, I admit, more conjectural. I have, however, little or no doubt that it is right. It explains (1) the special interest attached to the discovery of the passage; (2) the statement that "Dante makes it clear"; and (3) the paraphrase of the lines in the *Purgatorio* which Dante puts into the mouth of Statius and which Dr. Verrall's Essay quotes. The rivers suggested by my critics do none of these things. It also gives a point and significance to the whole incident, which would otherwise be wanting, by making it into a problem with a solution. Additional corroboration is, I think, furnished by the circumstance that another problem with a solution, similar though much more complicated, follows so soon afterwards. The Dionysius Case throws light on the Statius Case that preceded it. In this connection it may be of interest to note that the scripts had already begun on the former before my Paper on the latter had been published, and therefore before anything had been done which could put Mrs. Willett on the track of our interpretation.

present Paper, which I may call the Dionysius Case, there is obviously a strong family likeness. The method employed, the object proposed, and the chief professed agent are the same in both.

The *method* is to propound a literary problem *the construction and solution of which are outside the range of the automatist's normal knowledge*. The solution is at first kept purposely obscure, and it is left to the industry of the interpreters of the script to discover it. When they have failed to do so after ample time given additional indications are doled out in successive scripts until at last the riddle is read.

The chief ostensible *agent* in each case is Dr. Verrall, though in the Dionysius case he is associated with S. H. Butcher.

The *object* in each case is to furnish ground for believing that the ostensible agent or agents are also the real ones, continuing to exist as individuals after bodily death.

How far has this object been achieved in the case now before us ?

There are two ways in which this question may be approached. The hypothesis that the ostensible are also the actual communicators is one of several possible alternative explanations. If we can test these alternatives in relation to the facts of the case, and find ourselves compelled to reject all but one, that one must be regarded as holding the field. This negative method of procedure is to my mind likely to prove the most fruitful; but we shall also have to consider how far the facts afford positive grounds for accepting the identity claimed in the scripts.

In my Paper on the Statius Case I analysed with some care the various alternative explanations which appear, I will not say probable, but at all events possible. What I have said there applies *mutatis mutandis* here also; and therefore I may be the more brief on the present occasion.

In all such cases four main questions have to be asked.

The first two relate to the *knowledge* exhibited in the scripts :

(1). Did this knowledge reach the automatist normally ?

(2). If not normally, is there anybody living from whose mind it can be plausibly supposed to have been supplied ?

The third and fourth questions relate to the use made of the knowledge, however acquired—in other words, to the design exhibited in the scripts. *Design* implies a planning or constructing intelligence. Accordingly :

(3). Can the planning intelligence responsible for the *design*—in the Dionysius Case the extremely elaborate design—which the scripts reveal be plausibly supposed to have been that of the automatist herself whether conscious or subconscious ?

(4). Can it plausibly be supposed to have been the mind of some living person actively impressing its thoughts upon the mind of the automatist ?

In the Dionysius Case, if we are willing to follow where the evidence actually before us leads, instead of attaching ourselves immoveably to preconceived ideas of what is possible or impossible, our answer to all these questions must, I think, be in the negative.

(1). The evidence goes to show that knowledge concerning Philoxenus of Cythera, his relations with Dionysius, and his poem *Cyclops* or *Galatea*, was not normally acquired by the automatist.

On this point we have first of all her own declaration of complete ignorance. Mrs. Willett is a lady of good social position, personally well known to all the members of the investigating group, every one of whom has the most absolute confidence in her integrity and *bona fides*. She is herself keenly alive to the importance of noting and recording anything that can help to throw light upon the contents of her scripts and the possible sources which may have been drawn upon in their production. In this respect she has, on many occasions, been of material assistance to the investigators. When Mrs. Willett says she is totally ignorant of a particular topic, no one who knows her as we do would for a moment question her word.

No doubt it is possible for knowledge once possessed to be forgotten, and yet to persist as a dormant memory in the subconscious mind. But this possibility must not be pressed too far. It is pressing it very far indeed to suppose that at some time or other Mrs. Willett either read or heard the story of Philoxenus, that she then forgot it completely so far as her normal consciousness was concerned, but was nevertheless able subconsciously to retain and use it in the concoction of an elaborate puzzle such as we are now considering.

Nor is this all. It is not merely of Philoxenus and his poem that Mrs. Willett declares herself ignorant, but also of other main elements in the puzzle, the story of Ulysses and Polyphemus for instance, and that of Acis and Galatea, to say nothing of the "passage from Aristotle." The intelligence that constructed the puzzle was certainly aware of the details of these stories, and also knew that the adventure of the Cyclops' Cave immediately follows the tale of the Lotus Eaters in the Homeric narrative. It is not easy to believe that the various threads so cunningly woven together all belong to the category of latent memories which the subconscious self can utilize for its own purposes while the normal self remains blissfully unconscious of them.

Again: Let us suppose for argument's sake that the knowledge of the story of Philoxenus exhibited in the scripts was normally acquired. From what source was it in that case derived? It might be conjectured that Mrs. Willett, having in one way or another had her attention called to the name of Philoxenus, proceeded to study a variety of authorities, and from their different accounts pieced together the story as it appears in the scripts. I am not suggesting that such a conjecture has any plausibility. Mrs. Willett's knowledge of things classical is small, and her interest in them but slight. That she should have undertaken the labour involved in this research is very unlikely. But that, having undertaken it, the whole subject should then pass out of her conscious memory is, to me at least, incredible.

The alternative (and less improbable) conjecture is

that she took the story bodily either from Lempriere's *Classical Dictionary* or from Professor Smyth's *Greek Melic Poets*, and then forgot that she had ever known it.¹

As regards the *Greek Melic Poets*, I think it on general grounds very unlikely that she ever had the volume in her hands, much more that she read any page of it with care. The book itself is, as I have already indicated, of an extremely technical character. Merely to open it at random would repel anybody but an expert. One would certainly be surprised to come across it anywhere outside a scholar's library. It is true that Mrs. Willett has once or twice stayed for a short visit with Mrs. Verrall at Cambridge, and may conceivably have seen the book on one of these occasions. But as its place was on one of the many shelves in Dr. Verrall's study, a room rarely entered by visitors unless they were taken there specially, the chances of such a thing having happened seem to me very remote. Lempriere's *Classical Dictionary* is no doubt a more accessible work. On the other hand, it is decidedly more difficult to suppose it the sole or main source of the puzzle as a whole. Even Professor Smyth's account of Philoxenus by no means covers all the elements employed in the puzzle. It does no more than allude to the story of Ulysses and Polyphemus, it refers to the stone-quarries only by their Greek name which Mrs. Willett would not have understood, and it makes no mention whatever of Acis and Galatea. Lempriere's *Dictionary* not only makes no mention of Acis and Galatea, but is silent also upon the very important topics of Aristotle and of music. The

¹ On this point Mrs. Willett writes to me as follows: "Lempriere's *Classical Dictionary* is quite unknown to me. I am as certain as I am of anything that I never saw or heard of Prof. Smyth's book. I have never taken a single volume from the shelves of Dr. Verrall's study. To the best of my belief, I have never been in that room alone. During Dr. Verrall's life it was not entered by visitors staying in the house unless they were taken to see him. After his death I stayed, I believe, only once with Mrs. Verrall, and I have sat in the room with her, but I believe I never was in the room alone at any time." This confirms a similar statement made to me verbally by Mrs. Verrall herself.

old difficulty is thus still with us. *All* the topics associated in the scripts must be assumed, on the supposition that the knowledge shown therein was normally acquired, to have been at one time or another consciously known to the automatist. There is no single source from which they could all be derived. Of nearly every one of them she now professes total ignorance. Can she have really forgotten them so completely that no memory of them is recalled even when the scripts are shown to her and the whole scheme explained? To my mind this is most difficult to believe. But, if we insist upon regarding the knowledge shown in the scripts to have been normally acquired, then we must either believe this or believe that Mrs. Willett's statements are deliberately false. Deliberately false I am sure they are not.

(2). There is no living person from whose mind the more essential materials utilized in the construction of the puzzle can plausibly be supposed to have been supplied. The members of the group who were engaged in studying the Willett scripts were six in number, namely, Sir Oliver Lodge, Mr. Piddington, Mrs. Sidgwick, Miss Johnson, Mrs. Verrall and myself. No one outside the group had seen the scripts. Mrs. Verrall herself had not seen the scripts from which Extracts B and C are taken until after the script containing Extract D had been written. None of us—and in this statement I expressly include Mrs. Verrall—knew anything about Philoxenus or his poem until the mention of "Philox" in the script of Aug. 2, 1915, led Mrs. Verrall to look up the name in the *Dictionary of Biography and Mythology*. The automatists who were collaborating with us were equally ignorant. The number even of professed classical scholars able to supply the required knowledge without consulting books of reference is, I venture to think, an extremely limited one.

Perhaps it will be urged that, limited as the number may be, there are assuredly some few individuals in possession of the necessary information. May it not have passed telepathically from one or more of these to the automatist?

This supposition appears to me to be one of those which it is impossible to disprove, but which have practically nothing to support them.

How are we to conceive of the process taking place? Are we to imagine Mrs. Willett's mind, conscious or subconscious, reaching out at large to an unknown x (or to unknown x , y , and z), and gathering in knowledge of the various subjects out of which the puzzle is woven? That seems a somewhat fantastic notion; and moreover it implies at least a nucleus of knowledge, if not some general conception of the puzzle itself, round which the rest of the otherwise miscellaneous information could crystallize. Not less fantastic is the suggestion that an unknown x has been engaged in impressing his own thoughts upon Mrs. Willett's mind after the fashion of a hypnotiser trying to act upon his patient from a distance. If such an x exists let enquiry be made and let him be produced. Or finally, has there been no activity on either side, but only an automatic infiltration from mind to mind, unaccompanied by any consciousness on either side that such a process was taking place? This last supposition is, I think, even less plausible than the others, as it entirely fails to account for the fact that the ideas which have thus been unconsciously communicated are not haphazard ideas, but such as have evidently been *selected* in order to serve a purpose. There must be conscious agency somewhere, else this selection remains unexplained.

There is no warrant, so far as I am aware, in any facts hitherto observed in connection with the phenomena of telepathy for believing that particular and detailed knowledge of the kind involved in this case is ever telepathically transmitted or received where no link already exists between the minds concerned in the process.

(3) and (4). I believe the instinctive judgment of trained soldiers will be that the Dionysius puzzle could not have been invented, and elaborated without slip or blunder, except by somebody who was himself a scholar, and a ripe and good one. Mrs. Willett herself cannot reasonably be credited with its authorship. This point is raised in question (3),

but need not be further insisted on here. For the answers to questions (1) and (2) being in the negative, the answers to question (3) and (4) must be in the negative also. As regards question (3), this conclusion can only be escaped by supposing the mind of the automatist to have constructed the puzzle out of materials supernormally derived from some non-living source—a supposition which not only has little to recommend it in itself, but also practically gives away the case against communication from the dead. And as regards question (4), if there was no living person from whom the materials could plausibly be supposed to have been derived, still less could there be any living person responsible for the weaving of these materials into a design.

If these conclusions be accepted, the only alternative left would seem to be that the communications have their source in some intelligence or intelligences not in the body. It does not even then follow that they proceed from the disembodied spirits of the individuals whom we knew in life as A. W. Verrall and S. H. Butcher. Those, however, who have got so far as to ascribe them to intelligences not in the body are not likely to find any additional difficulty in the personal identity claimed for the communicators. To do so would be to strain at a gnat after swallowing a camel.

Independently of the negative grounds we have just been considering, are there any positive ones that may fairly be urged for accepting Verrall and Butcher as the real authors of this curious literary puzzle? I think there are, though it is not easy to estimate their exact value.

The reminder to Mrs. Verrall of the surprise expressed by her husband at her not knowing what was meant by the Ear of Dionysius, would be a very striking incident if it were certain that I had not mentioned it to Mrs. Willett. As I said before, I do not believe I did mention it. But I cannot be absolutely sure, and the doubt precludes me from laying stress upon it as evidence of identity.

Extract E claims for the scheme as a whole that it is "A. W. ish" and "S. H. ish." I think this is true. The ingenuity of the combination, the unexpectedness of the solution, and the out-of-the-way knowledge utilized in it are eminently Verrallian. In constructing the puzzle Verrall appears to be the leading spirit. Butcher helps with his contribution from the *Poetics* of Aristotle. But he is content in such a matter to play the second part; and this too is not uncharacteristic.

The personal traits and mannerisms which impressed Mr. Bayfield so strongly in the Statius Scripts, and which he dealt with so happily in his Note appended to my former Paper, are perhaps not quite so marked in the present case. But I think old friends of Verrall's will agree with me that they are not wholly absent, however difficult it may be to enable others to realize them.¹

Finally—and this I think is a point of some importance—we have the remarkable circumstance that the only account of the contents of the *Cyclops* of Philoxenus which at all closely resembles that followed in the scripts, and at the same time includes references to Aristotle and the art of music (*mousike*), is to be found, so far as my researches extend, in a book which we know Verrall to have been familiar with and to have used as a text-book for lectures. If this is a chance coincidence it is at least a curious one. It may well be that the communicator had this very circumstance in mind when he made the statement (to be found in Extract D), "The incident was chosen as being evidential of identity, and it arose out of the Ear train of thought."

¹ Note, for instance, the characteristic Verrallian impatience, eagerness, and emphasis in such phrases as "not Stag, do go on" in Extract C, and "HAS the *Satire* been identified?" and "listen, don't talk" in Extract D.

APPENDIX.

Containing extracts from the Scripts of Mrs. King referred to at p. 219 of the foregoing Paper.

IN Mrs. Willett's Script of March 2, 1914 (*vide* Extract C, above), instruction was given that until the "effort" was completed the portions of it as they came were not to be shewn to any other automatist. This was almost equivalent to saying that a cross-correspondence with the script of some other automatist belonging to the group was about to be attempted. I believe some attempt of the kind was made in certain passages from scripts produced by "Mrs. King." I have not included these in the text of my Paper on the Ear of Dionysius, partly because I was unwilling to break the narrative, partly because the cross-correspondences themselves are not so clear and unmistakable as to carry unquestioning conviction. That Mrs. King's scripts taken as a whole exhibit manifold connections with those of certain other automatists, of whom Mrs. Willett is one, I have no doubt at all. But what may well be in their origin genuine "messages" seem in her case peculiarly liable to get blurred and sophisticated in transmission, and therefore difficult to interpret. My readers must judge for themselves how far the interpretations which I tentatively put forward of the passages here collected are justified. In support of the view that a cross-correspondence is being attempted, it should be noticed that the first three passages all belong to March, 1914; that is to say, that they were all produced within a few weeks of the Willett scripts from which Extracts B and C in the Paper are taken. The dates of the Willett scripts are Feb. 28 and March 2. The first passage I quote from Mrs. King was written on the intervening day, March 1.

(a) (*Extract from King Script of March 1, 1914.*)

Floating on the waters. People in glass houses should not throw stones. Very good. Go on like this and it will

be famous. The flames are fanned. The green leaves in the merry ring time. . . .

Protoplasm and poly—Something like polyphera, cannot quite get it.

Note here the following ideas :

(1) Waters, (2) throwing stones, (3) fanning of flames (cf. *Acis and Galatea*: “Hush ye pretty warbling choir, Your thrilling strains awake my pains And kindle fierce desire”; and again, “No grace no charm is wanting To set the heart on fire”; and again, “I rage—I melt—I burn—The feeble god has stabbed me to the heart”), (4) Life in the country in spring time (cf. opening chorus in *Acis and Galatea*).

“Polyphera” may possibly be an attempt at *Polyphemus*, or *Polypheme*.

(b) (*Extract from King Script of March 13, 1914.*)

The living water—the foam of the torrent. Margaret, Margaret. Just a stone’s throw. The priek in the finger. Love lies bleeding. The merry merry ring time, Sweet lovers love the spring. The folded hands. Now write this, that many words are missing, but the sense is there—it is a part of something else.

Here we have, repeated from the former script :

(1) Water, (2) throwing of a stone, (3) the spring and lovers’ motif.

The “waters” of the former script have, however, now become more distinctively a *stream*; and the phrase “living water” seems specially appropriate as applied to the fountain and river into which the dead *Acis* was changed, becoming thereby immortal. “Margaret, Margaret” (from Arnold’s “Forsaken Mermaid”), may be intended to suggest the *sea-nymph* Galatea; while “Love lies bleeding” is an apt description of the fate of *Acis*.

Note that a cross-correspondence is claimed in the last words of the extract.

(c) (*Extract from King Script of March 24, 1914.*)

Hark hark the lark at Heaven's gate sings

And morn begins to rise.

The happy happy lovers.

Now comes the storm, the whispered warning of their fate. Say this that the stones in the pool are round—the doctored sense.

The first part of *Acis and Galatea* ends with a duet between the lovers "Happy! happy! happy we." The second part begins with a chorus of Nymphs and Shepherds, *pianissimo* at first (cf. "whispered warning of their fate"), but finishing *fortissimo* (cf. "the storm"). The words are as follows :

"Wretched lovers! Fate has past
This sad decree,—no joy shall last.
Wretched lovers! quit your dream,
Behold the monster Polypheme!
See what ample strides he takes!
The mountain nods! the forest shakes!
The waves run frightened to the shores!
Hark how the thundering giant roars!"

Note again the connection in the Script of stones and water.

For "the doctored sense" see under Extract (d).

(d) (*Extract from King Script of April 1, 1915.*)

Dionysius . . . Arethusa . . .

Stones in the market place—crying—

the filtered sense . . .

The Sicilian Ode. Blest pair of Sirens.

The meaning is quite clear—Do you understand it . . .

Arethusa occurs in connection with *Dionysius' Ear* in the Willett Script of Feb. 28, 1914 (Extract B in the Paper), where it is apparently used to indicate the locality, viz. Syracuse.

"Stones in the market place—crying—" though more naturally reminiscent of *Luke* xix. 40, may possibly

be an allusion to the stoning of Stephen. Cf. Acts vii. 59 and 60: "And they stoned Stephen, calling upon God, and saying, Lord Jesus receive my spirit! And he kneeled down, and cried with a loud voice, Lord, lay not this sin to their charge." In the same Willett Script (Feb. 28, 1914) *Acis* is referred to as "that sort of Stephen man."

With "the filtered sense" compare "the doctored sense" in Extract (c). So far as I am aware there is no similar phrase to be found anywhere in King script. The meaning is obscure; but possibly a reference to the acoustic properties of the Ear of Dionysius may be intended. In any case "the doctored sense" in Extract (c) must be taken to refer back to "the filtered sense" in Extract (d).

The words "Sicilian Ode—Blest pair of Sirens" suggested to me that "Sicilian" must be a mistake for "Cecilian," and that the "Ode" must be Dryden's Ode for St. Cecilia's Day. On my asking Mrs. King, however, immediately after the script was finished, in what sense she had understood the adjective, she at once replied "Sicilian, not Cecilian, was what I saw—difficult to say whether seen or heard first." This is confirmed by her contemporaneous note on *Arethusa*: "Impression of river in Sicily—I have been there."

It seems to me not unlikely that in "The Sicilian Ode" we have an allusion either to the *Cyclops* or *Galatea* of Philoxenus, or to the *Acis and Galatea* of Handel!—perhaps to both. An essential feature in both is the combination of music with verse: and this is, I think, the point of the reference to Milton's "Blest Pair of Sirens" which follows:

"Blest pair of Sirens, pledges of Heaven's joy,
Sphere-born harmonious Sisters, Voice and Verse,
Wed your divine sounds and mixed power employ. . . ."

Aristotle's *Poetics*, I. 10, has already been referred to as probably the passage (or one of the passages) in Aristotle "known to S.H." (see Willett Script of Aug. 2, 1915, Extract D in the Paper). The following

is Butcher's own translation: "There are again certain kinds of poetry which employ all the means above mentioned—namely rhythm, melody and metre. Such are the dithyrambic and nomic poetry, and also Tragedy and Comedy; but between them the difference is that in the first two cases these means are all employed at the same time, in the latter separately."

(e) (*Extract from King Script of October 3, 1915.*)

Handel and the berries.

I take this to refer to the famous Air in Handel's *Acis and Galatea*: "O ruddier than the cherry, O sweeter than the berry!" etc. in which Polyphemus declares his love for Galatea.

Mrs. King told me that she did not know this air, nor indeed to the best of her knowledge had ever heard of it, and that Handel's *Acis and Galatea* conveyed no idea to her mind.

PROCEEDINGS

OF THE

Society for Psychical Research.

PART LXXIV.

DECEMBER, 1917.

I.

ON THE DEVELOPMENT OF DIFFERENT TYPES OF EVIDENCE FOR SURVIVAL IN THE WORK OF THE SOCIETY.

A PAPER READ TO THE SOCIETY AT A PRIVATE MEETING
ON APRIL 26, 1917.

BY MRS. HENRY SIDGWICK.

IN their annual report in January last, the Council of the Society remarked that in the last ten years there has been an increase in the amount of evidence for survival presented by the Society and deserving serious consideration, as compared to what was obtained in the first twenty-five years of the Society's existence.

I have thought that some amplification and justification of this statement might be interesting to members of the Society, together with some classification of the kinds of evidence for survival that have been obtained. The two—that is development and classification—are rather closely connected, for the increase of evidence is

due to new developments from 1901 onwards, first brought prominently forward through Mrs. Verrall's report on her own automatic script, published in 1906 (*Proceedings*, Vol. XX.). I must, however, make it clear at once that I have nothing original to say and neither new evidence to bring forward nor fresh explanations to offer. Nor do I intend to appraise in detail the evidence already brought forward or to estimate how much more may be required before scientific certainty that our spirits survive bodily death, and can sometimes and to some extent communicate with the living, is generally accepted as established. That there is a great deal of plodding work before us ere this point is attained few members of the Society will doubt, but in the meanwhile a brief survey of the route so far traversed, and the noting of some important landmarks on it may be of use.

The question whether good scientific evidence of survival—as distinct of course from philosophical or theological reasons for believing in it—could be obtained, is probably one which from the foundation of the Society in 1882 has interested the majority of the members more than any other branch of our enquiries, because of the far-reaching consequences its solution would carry with it. One consequence would be a decisive argument against materialism, and it is this that leads some of those who hold dogmatically a materialistic view of the universe to oppose, not only any conclusion that survival can be proved, but any enquiry into the subject, with a virulence resembling that of medieval theologians.

Notwithstanding the interest of the subject, however, and any bias which this may be supposed to have created in the investigators, the evidence that came in during the early years of the Society, and the progress made in interpreting it, seemed at first to lead us backwards in a certain sense as regards proof of survival. The two departments in which real steps forward were made in the work the Society had set before itself, were telepathy and knowledge about the subliminal working of the mind. An unexpectedly large amount of evidence, both experimental and spontaneous, flowed in for the existence of

telepathy—that is for communication between mind and mind otherwise than through the known channels of sense. And also much light was obtained—partly through hypnotism and automatic writing, but also through spontaneous cases—on the subconscious working of the mind. Neither telepathy nor subconscious mentation was of course a new idea,¹ but as regards both much new evidence was obtained, and as regards the latter it was obtained both inside and outside the Society. Everyone now knows that a subconscious part of us may carry on, not only habitual and mechanical actions, but trains of thought and reasoning processes, and in certain cases even act on them; and that all this may happen while our normal consciousness is also active and without its participation or knowledge.

The two lines of investigation—those into telepathy and into the working of the subliminal consciousness—were found to be more or less closely connected; for there is good reason to think that it is largely—perhaps chiefly—through the subliminal strata that telepathy operates.

When I say that our investigations seemed at first to lead us in the negative direction as regards proof of survival, I do not mean that either telepathy between the living or the existence of the subliminal consciousness furnishes arguments against survival—very much the contrary. Telepathy, if a purely psychical process,—and the reasons for thinking it so increase—indicates that the mind can work independently of the body, and thus adds to the probability that it can survive it. Increased knowledge about the subliminal self, by giving glimpses of extension of human faculty and showing that there is more of us than we are normally aware of, similarly suggests that the limitations imposed by our bodies and our material surroundings are temporary limitations.

But though the quest for scientific proof of sur-

¹As is well known, Sir William Barrett, afterwards one of the founders of our Society, brought the subject of thought-transference or telepathy before the British Association in 1876.

vival was thus in one way made more hopeful by the early work of the Society, it was in another way made more difficult. Unexpected obstacles presented themselves. Things that at first sight looked like evidence for communication from the dead were discounted as such because they could be explained by telepathy from the living. This applies, for instance, to all communications purporting to come from the dead where the matter communicated is known to any living person directly or indirectly in touch with the medium; but matters unknown to any living person can seldom be verified. Again the mere claim to come from the dead is invalidated, because the subliminal consciousness concerned in automatic writing and trance speaking has been found liable to claim more knowledge and power than it possesses, to say things which are not true, and to offer false excuses when the untruth is discovered. This subliminal trickiness may be found in the case of persons who in their normal life are upright and honourable;—just as in dreams we may behave in a way that would shock us in our waking life. Another embarrassing circumstance from the evidential point of view is that the subliminal memory does not coincide with the supraliminal, and can draw upon a store not accessible to the normal consciousness. And further, things may be subliminally taken note of, which do not enter, or scarcely enter the normal consciousness at all.

Then again the evidence from what are popularly called ghosts was greatly reduced because, though there were numerous and well authenticated instances of apparitions at or about the time of death of the person seen, it became necessary, provisionally at least, to class them as due to telepathic influence, before death, of the dying person. There remained cases of *post-mortem* apparitions, but well-evidenced cases in which there is something to show that the experience is not of purely subjective origin are comparatively few, though there are no doubt some which are striking. Even among these, if the apparition occurred before the fact of the death was known and within a few hours of it, the

possibility of the telepathic impression having been received earlier and remaining latent in the subconscious had to be allowed for; for of such deferred emergence into consciousness there was in certain cases distinct evidence. It is noteworthy, however, that in a statistical enquiry undertaken by the Society, of which the results were published in 1894 (in our *Proceedings*, Vol. X.), a tendency was found for apparitions to cluster about the time of death of the persons seen in a way suggesting at any rate that death involves no sudden transition from a state in which communication with the living is possible to a state in which it is not. If we call the person seen the agent, they occur during the agent's fatal illness, whether this is known or unknown to the percipient, in increasing frequency as death approaches, the largest number occurring at or about the time of the death itself. And they continue to occur after the death whether the fact of death is known or unknown to the percipient, becoming rarer as the death recedes into the distance. As far as it goes this points to continued influence of the agent after death, and must be reckoned as contributing something to the evidence whose development I am trying to trace.

Fully aware of all the difficulties I have spoken of, by which possible evidence for survival is hemmed in and restricted, we began investigations with Mrs. Piper. Reports of her powers had reached the English workers from Dr. Hodgson and Professor William James in America, and in the winter of 1889-90 she was brought to England and gave sittings under the management of Mr. Myers, Dr. Leaf, and Sir Oliver Lodge, with results reported in *Proceedings*, Vol. VI. Striking evidence was obtained at least of telepathic communication with the living, and some distinctly pointing to communication with the dead. There was, however, also evidence of false personation, false statements, attempts by the trance personalities to get information from the sitter, or to cover up error, and so forth. The results of the American enquiry—1887 to 1891—on which Dr. Hodgson

reported in 1892 (in our *Proceedings*, Vol. VIII.) were very similar. Hodgson's summing up was that the evidence so far obtained was very far from sufficient to establish the conclusion that Mrs. Piper's control—Phinuit—was in direct communication with deceased persons or was a deceased person himself as he alleged. He adds (p. 57) that

“the failures in answering test questions and the apparent ignorance displayed in other ways by the alleged ‘communicators,’ . . . constitute almost insuperable objections to the supposition that the ‘deceased’ persons concerned were in direct communication with Phinuit, at least in anything like the fulness, so to speak, of their personality.”

He thought, however, that there might perhaps be some indirect communication of a partial and fragmentary kind.

That is where we had got to in 1892, ten years after the formation of the Society. But in that year, while Hodgson's report was going through the press, evidence was obtained through Mrs. Piper, which greatly modified Hodgson's view. A young man known in our *Proceedings* by the pseudonym George Pelham, commonly abbreviated into G. P., died early in 1892, and shortly afterwards appeared to communicate through, and to “control,” Mrs. Piper. His communications, though by no means free from confusion and error, were fuller and more convincing than most of the previous ones had been; and, moreover, under his supposed influence, Mrs. Piper's trance communications generally became in various ways better. By the time Hodgson published his second report on her, in 1898, he had become convinced that the spiritualistic hypothesis was the one that best fitted the facts. He believed that the chief “communicators” to whom he had referred in his report

“are” (to use his own words) “veritably the personalities that they claim to be, that they have survived the change we call death, and that they have directly communicated with us whom we call living” (*Proceedings*, XIII., p. 405).

Of course Hodgson did not carry us all with him. There was much discussion of his conclusion. But though

all did not agree that the evidence for survival was yet conclusive, all who studied the subject felt, I think, that at any rate there was evidence that had to be taken account of.

This conclusion was well put at the time by Professor Romaine Newbold in a paper on evidence obtained through Mrs. Piper published in *Proceedings*, Vol. XIV. He says (p. 10) :

“ From such inconsistent material one can draw no fixed conclusions. But there is one result which I think the investigation into Mrs. Piper’s and kindred cases should achieve. For any theory some intrinsically strong evidence must be adduced, even if there be but little of it, before the theory can be given any standing in court at all. Until within very recent years the scientific world has tacitly rejected a large number of important philosophical conceptions on the ground that there is absolutely no evidence in their favour whatever. Among those popular conceptions are those of the essential independence of the mind and the body, of the existence of a supersensible world, and of the possibility of occasional communication between that world and this. We have here, as it seems to me, evidence that is worthy of consideration for all these points. It was well expressed by a friend of mine, a scholar who has been known for his uncompromising opposition to every form of supernaturalism. He had had a sitting with Mrs. Piper, at which very remarkable disclosures were made, and shortly afterwards said to me, in effect, ‘ Scientific men cannot say much longer that there is no evidence for a future life. I have said it, but I shall say it no longer ; I know now that there is evidence, for I have seen it. I do not believe in a future life. I regard it as one of the most improbable of theories. The evidence is scanty and ambiguous and insufficient, but it is evidence and it must be reckoned with.’ ”

One obvious weakness in the position at this stage was that the evidence depended so largely on a single medium. Late in the nineties, however, Mr. Myers became acquainted with Mrs. Thompson, a lady with mediumistic powers, who, like Mrs. Piper, went into

trance, but who was not a professional medium. He gave some account of her mediumship to the International Congress of Psychology, which met at Paris in 1900, in a paper reprinted from the *Compte Rendu* of the Congress in our *Proceedings*, Vol. XVII. He there says (p. 73):

“I believe, then, that I have good reason for ascribing many of these messages to definite surviving personalities, known while on earth to friends of mine whose presence with Mrs. Thompson has evoked the messages, or to myself.”

Mr. Myers, who died, it will be remembered, on January 17, 1901, did not publish the evidence collected by himself concerning Mrs. Thompson; but there are interesting papers about her by Mr. Piddington and others in *Proceedings*, Vols. XVII. and XVIII. The evidence for supernormally acquired knowledge is, I think, clear, in spite of the usual mixture of irrelevant and erroneous matter; but evidence through her, quite distinctively making for communication from the dead, is not large in amount. This is also true of another lady through whose automatic writing Mr. Myers got some evidence—the lady whom we call Mrs. Forbes, and whose writing purports to come from her son.

In 1900 therefore evidence of survival, convincing to some investigators, had been obtained through the trance speech or the automatic writing of at least three sensitives. Mr. Myers reviewing the work done by the Society in his Presidential address in that year, says, speaking of course for himself alone:

“Knowledge not attainable in any normal fashion . . . is shown in telepathic messages between living men, and in apparitions of men dying, and in evidential messages from men whom we call dead. All this—in *Phantasms of the Living* and in fourteen volumes of the *Proceedings*—I claim that we have adequately shown, and of late years we have advanced and consolidated these fragmentary and fugitive indications of the spirit's survival, by certain records of trance-phenomena and spirit-possession—records as yet inchoate

and imperfect, yet which must needs be faced and dealt with by all serious men" (*Proceedings*, Vol. XV., p. 119.)¹

Up to this point the evidence for survival obtained by the Society was of two types. In the first apparitions, or trance communications, or automatic script, conveyed true facts connected with a deceased person which were not previously known to the recipients of the message. Sir Oliver Lodge's interesting case about the group photograph (*Proceedings* XXIX., p. 132) is of course a recent instance of this class. The characteristic of the second type is dramatic representation,—*e.g.* the exhibition in the trance state of details so full, or personation of the deceased so life-like, that it is difficult to suppose that telepathy from the living alone can account for it. A good deal of the best evidence concerning G. P. and others through Mrs. Piper was of this type. Evidence of this kind can be very impressive, but unfortunately it is almost necessarily more impressive to the person who receives it, and who feels as if he were really talking to his friend, than it can be to other people. A personal equation comes in to an extent that makes it generally very difficult to judge of the objective value of the evidence. Investigators have therefore made special efforts to obtain from the dead evidence of the first type—verifiable information unknown to the living.

With this end in view was devised the plan of writing a message before death and sealing it up in an envelope deposited with a trustworthy person. The contents of the envelope were to be communicated after death by the deceased person. Unfortunately this experiment has so far failed. Two or three envelopes have been deposited to our knowledge by persons since dead, but either no communication has come concerning them; or what was taken to be a statement

¹ Mr. Myers' own book, *Human Personality and its Survival of Bodily Death*, was, it will be remembered, not published till after his death; a good deal of it had, however, appeared in substance in papers in our *Proceedings*.

of their contents has proved erroneous. This, it will be remembered, is what happened in the case of an envelope deposited by Mr. Myers with Sir Oliver Lodge. Success in such an experiment must necessarily be very doubtful, for there are obviously many difficulties. The depositor may forget his message. (I am sure I should.) Or he may be unable to communicate at all. Or his medium may fail to receive or to deliver his message as given. But a more important reason for questioning whether the experiment is worth repeating is an evidential weakness in it. It is difficult to see how, in case of success, the objection can be met that the message might have been learnt telepathically from the depositor before his death.

Since the beginning of 1901 two other types of evidence have been obtained: namely (1) Cross-correspondences and (2) communications of which those discussed in Mr. Gerald Balfour's recent paper (*The Ear of Dionysius*) are specimens. When independent references to the same topic occur at about the same time in the scripts of two or more automatists, we call it a cross-correspondence. One of the earliest, if not the earliest, recorded case of this took place on January 11, 1901, and is a good specimen of a simple cross-correspondence. On that day a Sidgwick control—Dr. Sidgwick had died a few months earlier—made its appearance for the first time at a sitting with Mrs. Thompson in England, and at one with Miss Rawson in the South of France; and through each, messages for me were given which, though not in themselves evidential or specially appropriate, showed similarity in the choice of a by no means obvious topic. This correspondence, which was not discovered till some three years later, because the records of what passed at the sittings of the two ladies were not compared, is described, together with some others of about the same date, in Mr. Piddington's paper on Mrs. Thompson in *Proceedings*, Vol. XVIII. (p. 295).

Since this early specimen there has been, as we all know, a great development in cross-correspondences, and

they have been described and commented on in many papers in the *Proceedings*. Before very long it was noticed—Miss Johnson was the first to observe it I think—that some of them were not of the simple type of the sample just given, but of what has been called a complementary type—one part or one aspect of an idea being given by one automatist, and the idea completed or another aspect of it given by another automatist, and this in such a way as to indicate a purposive distribution of the parts, or in other words intelligent design. The evidence for design in any particular case must be judged by the student. I think in some of the published cases it is strong. Granted design we have to seek the designer. It cannot be the supraliminal intelligence of either automatist since *ex hypothesi* neither of them is aware of the design till it is completed. Nor, for a similar reason, can it be attributed to some other living person since, so far as can be ascertained, no other living person had any knowledge of what was going on. It is extremely difficult to suppose that the design is an elaborate plot of the subliminal intelligence of either or both automatists acting independently and without any knowledge on the part of the supraliminal consciousness; and the only remaining hypothesis seems to be that the designer is an external intelligence not in the body. It is clear, as has often been said before, that we have here in any case what may more and more prove a very fruitful line of experiment. The scripts claim that the designers are persons—at first especially Myers and Gurney—who when in the body were interested in us and in the work we are doing, and who are now co-operating with us from the other side of the veil.

This claim is supported by the second kind of evidence which I mentioned as having been obtained of late years—namely scripts exhibiting literary knowledge or propounding literary puzzles beyond the range of what the automatist could produce, but appropriate to the alleged communicator. Of this kind of evidence there has been a good deal; sometimes combined with

cross-correspondences and sometimes not. "The Ear of Dionysius case" is I think the most striking.

I must admit that the general effect of the evidence on my own mind is that there is co-operation with us by friends and former fellow-workers no longer in the body. But whether this is true or not, the increase in the amount of evidence that has to be considered is undoubted; and I want to call attention to the fact that this increase has been accompanied and greatly helped by a notable increase since 1900 in co-operation on this side—especially in the number of persons with automatic powers who have been themselves interested in the phenomena and able and willing to keep full records, to place their scripts at once in the charge of some responsible person, and in every way to aid in the investigation. I may briefly recall these workers to your minds. We have had Mrs. Verrall, who developed her power of automatic writing in the early months of 1901, and continued until her death last year; and Miss Verrall (Mrs. Salter) who began writing occasionally under her mother's influence in 1903 and took it up more regularly in 1906. Mrs. Holland, who had previously written automatically from time to time, put herself in communication with Miss Johnson in 1903 after reading Mr. Myers' book *Human Personality and its Survival of Bodily Death*, and continued for many years to send her script to her. Miss Johnson has published three interesting reports on it in our *Proceedings*. The first of these, immediately after its publication in 1908, was read by the lady we call Miss Mac. She and her brother had already tried for and obtained automatic writing with a planchette after reading *Human Personality*, but the reading of Miss Johnson's paper on Mrs. Holland seems to have brought them into psychical relation with the S.P.R. group of investigators to whom they were complete strangers. They developed a Sidgwick control, and their script told them to send what they had written to Mrs. Verrall. When they did so interesting cross-correspondences were found. Mrs. Willett, who knew a little about the work of the

Society, also began to write automatically towards the end of 1908, and communicated on the subject with Mrs. Verrall, then a stranger to her; and since then Mrs. King and Mrs. Wilson have been added to the workers and have contributed to cross-correspondence evidence. An interesting point about these two last coadjutors is that their automatism is different in type from that of the others. This is especially true of Mrs. Wilson, one of our most promising workers, as most of her impressions come to her in the form of pictures or scenes of which she afterwards writes down the description.

Some results with all these ladies have been laid before the Society, but naturally there is a good deal which is of too private a nature for publication. This is all the more so because in the case of some of them emotional considerations and a desire to get into communication with particular deceased individuals, have been motives stimulating to the effort to write automatically. Intellectual interest and the wish to help in the investigation appear, however, in most cases to have been the grounds for the trouble taken.

To the seven ladies just named we must add, as also concerned with cross-correspondences, Mrs. Forbes, Mrs. Thompson and Mrs. Piper, who were working before 1900; and three other sensitives—Miss Rawson, already mentioned, Mrs. Frith and Mrs. Home, who have come into touch at one or two points, but who, though they have produced a good deal of automatic writing or trance-speaking, have not in the main worked with us nor, so far as our own investigations are concerned, furnished much of evidential value.

The valuable results obtained naturally make all who are interested in the advance of knowledge in this difficult region anxious for more workers. The power of writing automatically is not very rare, and in many cases it may be developed by practice and perseverance. Apparently, however, only a small proportion of automatists get results showing evidence of any supernormal acquisition of knowledge. The content of most automatic script, like that of most dreams, seems to originate in

the subliminal strata of consciousness, working only on ideas normally acquired through the senses. Much that is produced even by those who, from our point of view, are the best automatists, is apparently of this kind. Communications giving evidence of supernormal origin must be sought for like grains of gold among sand, and even with the same automatist the gold may sometimes predominate and sometimes the sand, or sometimes there may be no gold at all. But all material where there is hope of finding gold must be examined, for we have much to learn. Before we can convince the world we not only want more cases giving evidence of the fact of personal survival, but we want them solidly based on more knowledge of the subliminal self and the way it works, more knowledge of the conditions and process of telepathy, more understanding of the limitations under which communication with the dead occurs. All this will no doubt require prolonged and careful research and much patience.

Asking for automatists brings me to an aspect of the matter which we know sometimes troubles people. They want to know whether the practice of automatic writing is harmful. I think all the automatists I have named—and I have named twelve—besides Mrs. Piper, who differed from the others in being a professional medium—would say it was not harmful. But of course the faculty should be exercised with due caution and common-sense. In the first place its exercise is, to some people at least, fatiguing, and should therefore not be continued too long at a time or attempted too frequently. In the second place absorption in communications to the exclusion of other interests is not likely to be wholesome. Thirdly, any tendency for the subliminal to get the upper hand should be carefully checked. If an automatist found the impulse to write beginning to be irresistible, or if the content of the script tended to be habitually such as his or her normal judgment disapproved of, I should certainly advise desisting altogether from exercising the faculty. No one ought to let his reason abdicate in favour of the untrustworthy and ill-

regulated mental stratum that the subliminal left to itself is liable to be.

For similar reasons no one should treat his own automatic writing, and still less communications through other mediums, whether private or professional, as oracles. Perhaps it is hardly necessary to say this to members of our Society. But there are people who seem too ready to accept mediumistic utterances uncritically at their face value, and to regard them as revelations from spirits with better means of judging than themselves. Assuming, however, that through a medium, or through our own script, we are really in touch with the supposed communicator, we have no guarantee that the communication reaches us as he desired to send it. Our evidence, indeed, goes to show that it is often, if not always, much adulterated by the automatist's own mind.

This want of clearness and purity in the stream of communication makes attempts at intimate converse with the dead doubtful and difficult, and to some people painful; and I think there are many who would get more comfort from dwelling on the hope that those who have loved us and gone are in touch with us subliminally, even when we are not consciously aware of it. This hope, it will be observed, is greatly justified and supported by scientific evidence that the soul survives bodily death and can, under whatever limited conditions, at times communicate with the living.

II.

THE EAR OF DIONYSIUS: A DISCUSSION OF
THE EVIDENCE.

A PAPER READ TO THE SOCIETY AT A PRIVATE MEETING
ON APRIL 26, 1917.

BY MISS F. MELIAN STAWELL.

To my mind the most striking single piece of evidence pointing towards survival that has appeared lately in our records is that furnished by the cluster of scripts connected with the "Ear of Dionysius," and it is to these that I wish to devote my paper. I choose them instead of the evidence in "Raymond," partly because they are more within my compass, and partly because it seems to me that the possibility of chance-coincidence is less great here than in "Raymond." The most remarkable incident in "Raymond" is that of the photograph, unknown to the medium or the sitters, but in which the general features of the background and the relation of two figures—one leaning on the other—were correctly described. Can we say confidently that this coincidence, remarkable as it is, is yet beyond the reach of chance? I could not myself, though no doubt answers will vary. For it is extremely difficult to collect enough evidence about chance-coincidence. All I can say is that I have been impressed by the amount of chance-coincidence that has come under my own observation. For instance, the experiment of artificial scripts made by the S.P.R. in 1911 showed, I thought, a surprising amount of cross-correspondence, entirely due to chance. You may remember that six persons, none of whom possessed any supernormal powers, were asked, each on six several occasions, to open at random some book

of English literature, choose a passage, and write down the thoughts suggested. In comparing the thirty-six writings, at least one distinct "cross-correspondence," that on "Moonlight," was to be observed. I myself, who happened to be one of the experimenters, found to my astonishment that the casual script of another possessed for me personally the greatest significance. In fact so astonished was I that I thought some telepathic agency must be at work. The phrases in this script, which to an ordinary reader had no obvious connection, could all be interpreted, and very easily, as connected with a friend of mine who had lately died. "Moonlight" also had a special significance for me in the same connection. Miss Johnson then pointed out that to test the matter we should ask the writer, another lady, if she could remember how the phrases came into her mind, and that we should also make experiments to see if there was, in fact, the possibility of telepathy between us. What was the result? No thought-transference took place in our experiments, and the writer had a complete and satisfactory explanation of how the phrases, so significant to me, had come into her own script, carrying for her quite other associations than they did for myself.

Again, I have noticed for the last few years an absurd frequency with which either the number 11 or a multiple of it is associated with some date, place, or topic, in which I am interested, so much so that it would be easy to make out a case for a mysterious connection between myself and the number 11.

I mention this topic of chance, partly to urge the need for further investigation and partly because of its bearing on the "Ear of Dionysius." It is obvious, I think, that all the statements in the scripts we have to consider cannot be due to chance, though some of them may be.

Mr. Balfour has stated and analysed the incident in a masterly fashion. His argument that the communicator was really Dr. Verrall's discarnate mind is certainly extremely cogent. But I do not feel it entirely convincing. There is a difficulty, and, apart from this, another hypothesis is possible. Of course, if there were no general reason to doubt survival after death there would be less reason to trouble about another

hypothesis. But there is plenty of reason for doubt, because of all the negative evidence that exists, some of it collected by the S.P.R. itself, *e.g.* the failure of test-questions, or the inability, shown on more than one occasion, to state the contents of a sealed envelope written before the communicator's death.

The positive evidence, however, furnished by the "Ear of Dionysius" seems, as I said, very considerable, and may be summarised thus, though the summary cannot do justice to its intricacy and fullness. In two scripts of Mrs. Willett's, herself no classical scholar, there appeared a number of classical allusions, some of them recondite, and all said to be connected with the "Ear of Dionysius" (a whispering-gallery constructed by the tyrant and opening on the stone-quarries of Syracuse which were used as a prison). Further, the allusions were given in such a way that their connection was a regular puzzle, even to trained scholars, *e.g.* the "One Ear" (of Dionysius) was, the script indicated, to be connected with the "One Eye," evidently the one eye of the Cyclops Polyphemus. But how? At last, in a later sitting, the clue was suddenly revealed by the half-word "Philox," indicating the name of Philoxenus, a Greek poet, closely associated with Dionysius, whom he satirised as Polyphemus. The story of Philoxenus, according to one version, a somewhat peculiar one, made all the allusions and connections perfectly clear. The communicator purported to be Dr. Verrall, aided by his friend Prof. Butcher, and the style in which the references were given strongly resembled his. Finally, after all the scripts were written, it was discovered that the story of Philoxenus in the appropriate version happened to be told with some detail in a book, Smyth's *Greek Melic Poets*, that Dr. Verrall used and had in his library.

I said there was a difficulty in the hypothesis that Dr. Verrall was communicating. It is this. In the two leading scripts (Feb. 28, Mar. 2, 1914, Scripts B and C), the communicator said that Mrs. Verrall was to hear nothing of the matter, and that there was much more to be got through. Yet, abruptly, immediately after this, all communication on the topic ceased, so far as Mrs. Willett

was concerned, for a whole year and a half, until suddenly, at a sitting where Mrs. Verrall herself was present, the subject was re-opened, the clue given, and great surprise expressed that Mrs. Verrall had received no message on the matter. This implies a very strange lapse of memory on the part of the communicator, so strange that one is forced to ask, Can it be explained satisfactorily on the hypothesis that there really was a deliberate conscious personality controlling the communications? I find it hard to think so.

And another hypothesis is at least plausible. We may, I think, rule out pretty confidently the suggestion that Mrs. Willett herself had ever known the whole story of Philoxenus and all the references involved. For we are told that she is not a classical scholar, and a non-classical reader could hardly have acquired the knowledge necessary without deliberately hunting through classical books for the purpose. If Mrs. Willett had done this, she could scarcely have forgotten it. But if she did not forget it, she must have acted in bad faith. And not only is her good faith vouched for by our investigators, but no one acting in bad faith would have left the communications with the inconsequent ending I have described. The messages could so easily have been neatly rounded off long before the sitting with Mrs. Verrall, and so gained greatly in impressiveness. But it by no means follows that Mrs. Willett, acting in perfect good faith, did not have a fair amount of relevant knowledge latent in her mind which would help to build up the script. It is plain that Mrs. Willett's conscious mind does forget very easily. When asked by Mr. Balfour (27 May, 1916) what she knew about the "Ear of Dionysius," she said she had heard the expression, but did not know the meaning of it. Yet only two years before she had written, *in her normal consciousness*, script containing a fairly full account of the "Ear," a script of which she had kept an annotated copy to which, as Mr. Balfour tells us, she could refer at any time (p. 205). I feel, therefore, considerable hesitation in thinking that she had really never known that Prof. Butcher had written on Aristotle's *Poetics*. For she was interested in Prof. Butcher, and she was a friend of Mrs. Verrall. She

must have had many opportunities of seeing or hearing some reference to his most important work. Nor can I feel sure that an educated woman "with a taste for poetry" had never come across the story of Ulysses and the Cyclops Polyphemus; though I can readily believe that she had forgotten the name Polyphemus and the fact of Prof. Butcher's connection with the *Poetics*, the knowledge remaining dormant even in her sub-conscious mind until stimulated by some outside influence.

That influence, I suggest, was the sub-conscious mind of Mrs. Verrall. It does seem to me that Mr. Balfour dismisses this possibility far too lightly. In the first place, I think it not only possible, but probable, that Mrs. Verrall had at the bottom of her mind all the classical references required. It is true she thought she knew nothing about Philoxenus and never had known. But so did I, when I heard Mr. Balfour's paper, and yet I must have known something, and very likely all, that was needed. I have read the *Poetics*, the *Politics*, and Grote's *History*, and they all refer to Philoxenus. I think it highly probable that I had read the article in Lemprière's *Classical Dictionary* that gives the very version of his quarrel with Dionysius mentioned in the notes to the *Greek Melic Poets*, and followed in the script. I cannot be sure but this is my reason. There are a very considerable number of allusions to Philoxenus, conjectural or certain, scattered up and down Greek literature—how many the non-classical reader may judge by consulting Smith's *Dictionary of Classical Biography*. Three of these occur in Aristophanes' *Frogs*, *Clouds*, and *Plutus* (*Frogs*, 1506; *Clouds*, 332; *Plutus*, 290). I have read all three plays with some care, and it is the usual practice of a student in such cases to look up the names of classical authors referred to in the text, or the notes, if otherwise unfamiliar.¹

Now I cannot doubt that Mrs. Verrall had read at least as much as I and studied as carefully. Further, before the evidential scripts occurred, there was a good

¹ Since writing the above I see that in Rogers' edition of the *Plutus* (published 1904) the relevant version of the Philoxenus story is given with considerable detail in the notes, *ad versum* 290. It would be interesting to know if Mrs. Verrall had seen this excellent edition.

deal to attract her attention to the whole topic of Dionysius and his prisoners, Philoxenus included. On 26 Aug., 1910, before Dr. Verrall's death, Mrs. Willett, when sitting for script with her, dictated the phrase "Dionysius' Ear—the lobe." Mrs. Verrall did not understand the phrase and talked it over with her husband, who twitted her with her ignorance or forgetfulness. Now, is it not natural to suppose that, after this, she looked up the subject or got Dr. Verrall to tell her all he could about it? Surely any classical student would have done so much. And then, either in her own reading or in the course of conversation, she might easily have come upon the story of Philoxenus, closely connected as he is with Dionysius.

Moreover, the whole story, as we have said—including one express reference to Aristotle and to music, *Mousike*—a word expressly dictated in Mrs. Willett's script—is compactly given in a page of Prof. Smyth's *Greek Melic Poets*. Dr. Verrall had a presentation copy of this work and thought well of it. It is certainly not far-fetched to suppose that Mrs. Verrall at some time or other had at least glanced through the pages. The book is full of interesting bits of information very useful for a classical teacher.¹ If Mrs. Verrall had once read p. 461 of this handy little volume she would, with the rest of her normal classical knowledge, have been, at one time or other, in possession of all the facts necessary to build up the scheme of associated ideas that seemed so complicated to an outsider.

This "odd old human story of long ago," as the Willett script calls the tale of Philoxenus, is just the kind to catch an imaginative student's imagination. Indeed it is doubt-

¹ It contains, by the way, a special reference to the Sicilian worship of Artemis and her connection with Arethusa and the Alpheus (p. 301). "Sicilian Artemis," it may be remembered, appears in the Willett script for no apparent reason.

I have since been told by my friend, Miss Matthaei of Newnham College, that Smyth's book is the standard edition of the Greek lyric poets now in use at Cambridge, and that almost every classical student at Newnham has a copy on her shelves, no other edition having such helpful notes. Miss Matthaei said she could scarcely imagine that Mrs. Verrall had not read the book.

less just the kind to have interested and amused Dr. Verrall himself, but then, if so, he would have been likely to mention it to other scholars, especially to his wife. It may be said in objection that it would be very strange for Mrs. Verrall to have known this story and then forgotten it so completely. But I cannot agree. I forget too much myself. And it is surely at least equally strange that the "Ear of Dionysius" should have conveyed nothing to her either. That is much better known, and must, I should think, often have been matter of her conscious knowledge.

I can see no real difficulty, therefore, in assuming that the knowledge required may have been latent in Mrs. Verrall's mind and that her subconscious self could weave the associations together, much as it might in a fairly coherent dream.¹ On this hypothesis I should proceed to explain what happened somewhat as follows. *Rapport* between Mrs. Willett and Mrs. Verrall on the subject of the "Ear of Dionysius" had already been established before Dr. Verrall's death. Afterwards, 10 Jan., 1914, there appeared a fairly long piece of Willett script (script A) written in normal consciousness and sending messages to Mrs. Verrall about the Ear of Dionysius, the stone quarries, Sicily, and poetry. All the allusions, as Mr. Balfour himself points out, "might be supposed . . . to have been at one time or other within the normal knowledge of the automatist." But further, all the allusions are of such a kind that they would, if seen by Mrs. Verrall—and they were both seen and studied by her (19 Jan., 1914)—stimulate any latent memories she might have about Dionysius and Philoxenus. I assume that they did in fact so stimulate them, just enough to make them active, but subconsciously, not consciously.

Owing to this activity, about five weeks later (28 Feb. 2 Mar., 1914), when Mrs. Willett sits for script with Mr. Balfour (scripts B and C), the topics in question leak through, in an obscure and fragmentary fashion,

¹ I note that this comparison to the *modus operandi* of our minds when dreaming has been made independently by Miss May Sinclair in an acute letter printed in the S.P.R. *Journal* (May-June, 1917).

from Mrs. Verrall's mind into Mrs. Willett's. Here they find congenial soil, for Mrs. Willett herself had already been thinking about the Ear of Dionysius, Sicily, poetry, Dr. Verrall, Prof. Butcher, and their joint interest in classical literature, (script A, 10 Jan., 1914, and compare her vision of Prof. Butcher and his classical message to Verrall, 21 Jan., 1911).

Unconscious leakage from mind to mind is not a new hypothesis. We have good evidence for it (*e.g.* the leakage of the idea "seven" from Mr. Piddington's sealed letter: the leakage of the passage about "moly" in the "one-horse-dawn" experiment).

But, it may be said, the Willett scripts show an elaborate design in the way the facts are communicated. Can we suppose this design was *not* due to conscious agency? I answer by another question: Is the elaborate design of a kind that forces us to assume *purpose*? There is certainly what might fairly be called an elaborate *association of ideas*, and this is reflected in the scripts, but I have shown, I think, that this association might have been in Mrs. Verrall's subconscious mind. Of design in *communication* the evidence is much less clear. Much is made of the fact that the allusions are given in a scholar-like form, that they are veiled and fragmentary, and that the clue seems purposely withheld. But the scholar-like form would be natural to Mrs. Verrall, and we know that telepathic messages do often come through in a veiled and fragmentary form. They did when Dr. Verrall made his famous "one-horse dawn" experiment, and yet the veiling was no part of his plan. And if the clue was purposely withheld, why was it given in the end to the very person, Mrs. Verrall, from whom it ought to have been kept till all was complete?

I suggest therefore that the effect of purposive design is accidental, due to the chance that Mrs. Verrall's subconscious mind, owing to her sight of Willett script A, was working in Jan.-Mar., 1914, on the Dionysius-Philoxenus cycle of ideas and that Mrs. Willett's mind could at first receive fragments of them, but only fragments, as her own insistence on her difficulty in catching the ideas

indicates. I suggest also that she wove round them fancies of her own, *e.g.* that Mrs. Verrall was not to be told, and that there was an important experiment on foot, etc. Then Mrs. Verrall's mind, I assume, drifted away from the subject, and nothing further appears for a long while in the Willett scripts. But when Mrs. Verrall sits for script with Mrs. Willett, a year and a half later, the contact of the two minds happens to revive subconsciously the dormant memories of the Dionysius-Philoxenus story and this time it emerges in a form that is practically complete, just as we often do find that telepathic impressions are much more clearly received when the communicator is in the room. (It would be of great interest, by the way, to know if this was the first time that Mrs. Verrall sat for script with Mrs. Willett since the writing of the evidential scripts B and C.) Once more, I suggest that Mrs. Willett's subconscious mind wove fancies of its own, but this time fancies that do not tally with the earlier ones, *e.g.* they now assume that Mrs. Verrall *ought* to have been told. Thus we have, I submit, a hypothesis with certain merits of its own to put against the hypothesis of Dr. Verrall communicating. I do not claim it as more plausible. Apart from the fact that there are *other* reasons to doubt survival I do not think it *as* plausible. Both hypotheses have weak points: one involves an astonishing lapse of memory on Dr. Verrall's part, the other a remarkable extension of unconscious leakage.

And what I want to urge now is the imperative need both for further observation and further experiment to help us to decide. I admit that I cannot conceive any one experiment as decisive. The evidence, from the nature of the case, cannot, so far as I can see, ever be demonstrative: it can only be cumulative. We have no demonstrative evidence even of the existence of individual incarnate minds other than our own. But that is all the more reason for making as many experiments as possible. And with some hesitation, for I have no claim whatever to speak as an investigator, I would ask first if more test-questions and more exploratory questions could not be put to the automatists. For instance, has any attempt been made to find out from the automatist in trance any

explanation of that strange lapse of memory? If so, with what result? Test-questions were put, I believe, through Mrs. Piper to the supposed communicator Myers. Could not similar questions be put through Mrs. Willett to Verrall? If they have been put, what has been the result? And further, I would urge that every possible opportunity should be taken to repeat the experiment of sealed letters. It is true, of course, as Mrs. Sidgwick says, that these experiments are not crucial. My own paper indicates that the contents might leak from one mind to the other while the writer was still alive. But if a large number were written, if, in a large proportion of cases, the contents were not disclosed till after death and then were disclosed, should we not all feel, in spite of loopholes for doubt, that the positive evidence had gained enormously? Failure in the experiment would, of course, add a certain amount of weight to the negative side. But that seems to me exactly the reason for making it. If the evidence must be cumulative, and it seems to me that it must, we cannot test its weight unless we take full account of negative as well as positive results.

NOTE. Reading Mr. Balfour's most courteous and interesting answer to my paper, I notice that,—entirely through my own looseness of phrasing,—I may have given the impression that I doubt survival after death. On the contrary, I believe in survival; what I doubt is the possibility of direct purposeful communication with minds still incarnate. I ought to have made this clear and I wish to do so now, since all these matters are important, although this special point does not affect the actual discussion between Mr. Balfour and myself.

III.

THE EAR OF DIONYSIUS: A REPLY.

BY THE RIGHT HON. GERALD W. BALFOUR.

BY the courtesy of the Editor of the *Proceedings* I have been allowed to see the foregoing paper by Miss Stawell in manuscript, and invited to comment upon it. I accept the invitation all the more readily inasmuch as I was unfortunately prevented by illness from being present at the meeting at which the paper was read.

Miss Stawell's criticism of the argument for survival put forward in "The Ear of Dionysius" is of that serious and thoughtful kind that helps to throw light upon a problem even where one cannot agree with it. The alternative hypothesis which she suggests is not one that commends itself to my judgement. But it touches upon points of real interest, and the care and acumen with which she has handled the subject deserve respectful consideration.

The point of view from which Miss Stawell starts is not quite the same as that which I took up in my paper. Let me quote her own words: "[Mr. Balfour's] argument that the communicator was really Dr. Verrall's discarnate mind is certainly extremely cogent. But I do not feel it entirely convincing. There is a difficulty, and apart from this another hypothesis is possible. Of course, if there were no general reason to doubt survival after death, then there would be less reason to trouble about another hypothesis. But there is plenty of reason for doubt because of all the negative evidence that exists, some of it collected by the S.P.R. itself, *e.g.* the failure of test-questions, or the inability, shown on more than one occasion, to state the contents of a sealed envelope written before the communicator's death."

Again, after giving her own alternative explanation, Miss

Stawell sums up the case as follows : “ We have, I submit, a hypothesis with certain merits of its own to put against the hypothesis of Dr. Verrall communicating. I do not claim it as more plausible. Apart from the fact that there is *other* reason to doubt survival, I do not think it *as* plausible. Both hypotheses have weak points : one involves an astonishing lapse of memory on Dr. Verrall’s part, the other a remarkable extension of unconscious leakage.”

It is evident from these passages that Miss Stawell avowedly starts from the assumption that survival is antecedently improbable *on general grounds*, that is to say, on grounds independent of any considerations that are to be drawn from the facts of the particular case under review. Were it not for these external grounds of objection she would prefer my explanation to her own.

No doubt the attitude of any of us towards this or that suggested explanation of a particular case must inevitably depend on the presuppositions or predispositions which we bring to the study of it. Those who disbelieve in the possibility of survival will prefer *any* explanation to one that rests on survival. Those who disbelieve in the possibility of telepathy—and they are still probably the majority among scientific men—will be equally emphatic in also rejecting the explanation offered by Miss Stawell. On the other hand, those who on general grounds have already come to regard survival as probable will be prepossessed in favour of spirit communication as against elaborate and complicated hypotheses of subliminal agency.

In these circumstances it seems to me that in a paper professing to deal with only a single case of what purports to be spirit communication, the proper course is to start from the assumption that survival and spirit communication are open questions ; and this is what I tried to do. Once we begin to weight the scales, as Miss Stawell has done, with considerations of a general character, it is difficult to see how there can be any logical halting place short of a discussion extending beyond the particular case to all the pros and cons by which our final conclusions will be determined. At that rate a paper would quickly swell to a volume.

An obvious corollary from what has just been said is that no single case should be treated as crucial and decisive. Here I am entirely at one with Miss Stawell, and I may add with all serious students of the subject. The evidence must be cumulative. In the end, the hypothesis which offers the *simplest* explanation of *all* the observed facts bearing on the question at issue will doubtless become generally accepted. But we are far from having reached that end as yet. I do not claim for the "Dionysius Case" more than that it is an important contribution to the evidence, and that it tells strongly in favour of survival and of the actuality of communication from "the other side." Miss Stawell herself, it appears, is inclined towards a similar view, though much more doubtingly and waveringly.

This brings me to the main substance of her paper. Miss Stawell finds *in the facts of the case as narrated* a difficulty which militates against the supposition that the communications really proceed from Dr. Verrall. Further, she offers an alternative explanation which, even if less plausible on the whole, and considered by itself, than that which I have advocated, is nevertheless regarded by her as sufficiently plausible to come into serious competition with it.

Miss Stawell states her "difficulty" thus: "In the two leading scripts (Feb. 28, Mar. 2, 1914, Scripts B and C) the communicator said that Mrs. Verrall was to hear nothing of the matter, and that there was much more to be got through. Yet, abruptly, after this all communication on the topic ceased, so far as Mrs. Willett was concerned, for a year and a half, until suddenly at a sitting where Mrs. Verrall herself was present, the subject was re-opened, the clue given, and great surprise expressed that Mrs. Verrall had received no message on the matter. This implies a strange lapse of memory on the part of the communicator, so strange that one is forced to ask, Can it be explained satisfactorily on the hypothesis that there was a deliberate conscious personality controlling the communications? I find it hard to think so."

That the surprise expressed in the later scripts is inconsistent with the instructions given in the earlier ones is clear; and undoubtedly the most natural account to be given of this

inconsistency is to ascribe it, as I have done in my paper, to a lapse of memory on the part of the communicators. Miss Stawell's alternative hypothesis explains the inconsistency by arbitrarily transferring the responsibility for it to the automatist herself. On this point let me note that the inconsistency requires to be not merely explained but *explained away*, if the incident is to lose the highly exceptional and perhaps unprecedented character which I assigned to it. What is so rare is that scripts written by the same automatist should contain statements startlingly at variance with each other. The question whether the true origin of the statements is external or subliminal is from this point of view irrelevant. It is what may be called in a non-committal phrase "the script memory" which in our experience is so seldom found to be seriously at fault.

When I treated the inconsistency in the scripts as due to forgetfulness on the part of the communicators and added that I had no explanation to offer, I meant that I had no explanation to offer which seemed to me preferable to the assumption that a lapse of memory had taken place. But I must candidly own that when I wrote my paper I attached no particular significance to the incident, though I noted it as being very unusual. The use made of it by Miss Stawell was entirely unforeseen by me. I still think that she has greatly overrated her "difficulty," and that such a lapse of memory after a year and a half, during which the subject was dropped so far as communications through Mrs. Willett were concerned, is not inconsistent with the control of the communications by a "deliberate conscious personality." But for those who attach more importance to her objection than I do, I venture to suggest an explanation of this discrepancy in the scripts which I think well within the bounds of possibility, though I refrained from offering it in my paper.

Let us see just how the case stands. Script B tells us that Mrs. Verrall is to hear nothing of the matter at present.

Script C says there is much more to follow, and that until the effort is completed the portions as they come are not to be seen by any other automatist.

Script D, returning to the subject a year and a half later,

asks if the Satire has been identified, and finding Mrs. Verrall unable to give a reply, expresses surprise that the messages concerning it and references to a Cave have not been passed on to her.

Finally, in Script E, a fortnight later, Gurney, upon being informed that all the classical allusions are now understood by the investigators, exclaims "Good—At last!"

In the long interval between C and D a complete change has taken place in the attitude of the communicators. *Can anything have occurred during this period to account for the change?*

It is certain that the expectation held out in C of further contributions to the problem was not fulfilled in any scripts produced by Mrs. Willett between the dates of C and D. Of these there were about a dozen altogether. They dealt almost exclusively with a single subject of a private nature which had no connection whatever with the Dionysius case, nor with either of the two principal communicators concerned in it. It does not, however, follow from this that the Dionysius topic had been wholly lost sight of by the group on the other side. The statements in B and C do indeed strongly suggest, if they do not directly assert, that a return to it would shortly be made *in subsequent Willett scripts*. But in C there is also something very like an intimation that attempts would be made to produce cross-correspondences on the subject in the scripts of other automatists. That at all events is the meaning I attached at the time to the instruction that "until the effort is completed the portions as they come are not to be seen by any other automatist"; so much so that from then onwards I began to look out very carefully for any signs of such cross-correspondences.

The suggestion I have to make is this. For some undisclosed reason the intention to send additional matter on the Dionysius topic through Mrs. Willett was not carried out. Possibly Gurney, who appears to take chief charge of arrangements on the other side, was unwilling to allow the important series of scripts, occupied with a totally different subject, that began shortly after the date of Script C, to be interrupted. In the meantime attempts were made to refer to the Dionysius case elsewhere. There

is good ground for believing that these attempts met with at least a partial measure of success in the scripts of Mrs. King. (See Appendix to my original paper, *Proc. S.P.R.*, Vol. XXIX., p. 239.) It is quite possible that the communicators may have thought that they had succeeded in "getting through" more than they actually had. Uncertainty as to what has and what has not been effectively transmitted and duly recorded by automatists is frequently admitted in the scripts, and perhaps rather specially so in Mrs. King's script. As time passed the group on the other side may have thought that sufficient lights had been given, and have assumed that the investigators had discovered the solution of the puzzle. Had we really discovered it the instructions that Mrs. Verrall "is to hear nothing of this *at present*" and that "*until the effort is completed* the portions as they come are not to be seen by any other automatist" would have ceased to be applicable; and Mrs. Verrall would have been taken into our counsel and been shown the scripts.

If this is really what happened, the surprise expressed in D becomes intelligible. It is inconsistent with the instructions given in B and C, but would not be inconsistent with the impressions subsequently formed by the communicators during the long interval that followed. The exclamation "*At last!*" used by Gurney on hearing that the classical allusions were now all understood, would also be not only intelligible but natural, if he took the view that the information supplied to us before Script D was produced had been sufficient, or ought to have been sufficient, to give us the solution of the problem.

I offer this explanation for what it may be worth. There is too much of the conjectural element in it to satisfy me. But in any case I should prefer it to the explanation given by Miss Stawell's alternative hypothesis, in which conjecture seems to me to play at least as prominent a part.

To that alternative hypothesis I now turn. It may be summed in three main propositions :

(1) That Mrs. Verrall possessed, consciously or subconsciously, *all* the classical knowledge implied in the scripts.

(2) That after receiving the message in Script A she sub-

consciously wove together a number of topics, not for the most part connected with one another by any obvious associations, into a coherent whole, the separate items of which, by reason of this subconscious activity, "leaked" from her subconscious mind into that of Mrs. Willett and emerged in the successive scripts, Mrs. Willett's own latent memories co-operating in the process.

(3) That the collocation of the ideas thus brought together may be said to exhibit "design"; but that of "purpose in communication" as distinguished from "design" the scripts furnish no sufficient evidence.

This account of the matter is ingenious and carefully thought out; but I am unable to accept it as probable.

As regards (1), everything turns upon whether Mrs. Verrall had at some period before the production of the evidential scripts (B, C and D) become acquainted with the story of Philoxenus, and more especially with the version of that story implied in the scripts. If she had not, *cadit quæstio*: the alternative hypothesis falls to the ground.

Miss Stawell thinks I have dismissed too easily the possibility that the scripts had their source of inspiration in Mrs. Verrall's subconscious mind. I admit that when stating that Mrs. Verrall "knew nothing about Philoxenus or his poem," I took it too much for granted that she never had known anything. Present ignorance, however complete, cannot wholly exclude the possibility of knowledge once possessed but since forgotten. But there are cases—and this, I think, is one of them—where it may go far towards doing so; especially where there is really nothing to be set on the other side except pure conjecture. I can readily believe that at some time or other in the course of her classical studies Mrs. Verrall had come across a mention of the poet Philoxenus and afterwards forgotten about him. But we have to suppose far more than that in order to account for the distinctly recondite knowledge concerning the plot of the *Cyclops* exhibited in the scripts. Miss Stawell's own suggestion is that Mrs. Verrall was led to look up the associations connected with the Ear of Dionysius by her conversation on the subject with Dr. Verrall in 1910, and in this manner acquired the necessary information. Conjectures of this kind are plausible

enough in themselves. But they are not easy to reconcile with the fact that in January, 1914, the message which (according to Miss Stawell) produced such very remarkable results in Mrs. Verrall's subconscious mind, found no appropriate response in her normal memories; and that in August, 1915, even a study of the reference books on the subject failed to recall to her that she had ever heard of Philoxenus. Again, Miss Stawell thinks it "not unnatural to suppose that Mrs. Verrall at some time or other had at least glanced through the pages of Professor Smyth's *Greek Melic Poets*." Perhaps not; but what evidence we have is in the other direction. My strong impression is—though I cannot absolutely vouch for the fact—that Mrs. Verrall told me she believed she had never looked into the book until she had recourse to it in connection with the references in Script D; and Mrs. Salter (Miss Helen Verrall) informs me that she is sure her mother never had any previous occasion to use it. Unfortunately Mrs. Verrall is no longer with us to appeal to on points like this. As things are, it is perhaps hardly possible to carry the controversy further. I can only say that my personal opinion remains unshaken. Mrs. Verrall herself was convinced that the Philoxenus story which contains the key to the puzzle was entirely new to her. I continue to believe that she was right.¹

(2) Coming next to Miss Stawell's account of the genesis

¹ Miss Stawell credits not only Mrs. Verrall, but also Mrs. Willett, with a more extensive subconscious knowledge than I should be prepared to allow probable. The more or less of Mrs. Willett's knowledge is in no way essential to Miss Stawell's main contention, and therefore I have not thought it worth while to discuss it. I must, however, take exception to the argument by which she supports her opinion. "It is plain," she writes, "that Mrs. Willett's conscious mind does forget very easily. When asked by Mr. Balfour (27 May, 1916) what she knew about the "Ear of Dionysius," she said she had heard the expression but did not know the meaning of it. Yet only two years before she had written, *in her normal consciousness*, script containing a fairly full account of the Ear, a script of which she had kept an annotated copy to which, as Mr. Balfour tells us, she could refer at any time." Surely there is a fallacy here. It is true that Script A contains a description of the Ear of Dionysius. But it does not describe it *by name*. Unless Mrs. Willett *already knew* that the description applied to the Ear of Dionysius, she might have read and re-read Script A without ever discovering the fact.

of the scripts, let me begin by noting a point of detail. The order of events is supposed to be as follows: Mrs. Verrall (who is credited, as we have seen, with a complete, though latent knowledge of all the classical references in the scripts) receives the message contained in Script A. Her latent memories are thereby stimulated "just enough to make them active, but subconsciously not consciously." This subconscious activity in its turn produces a "leakage" of ideas from Mrs. Verrall to Mrs. Willett, and is thus the true source and origin of the "evidential scripts."

What remains unexplained in this account is the origin of the message in Script A. Miss Stawell, of course, assumes that all the topics in this message had at one time or another been within Mrs. Willett's normal knowledge, and might, therefore, have emerged in her script without any external prompting. But even granting this, why did they emerge at all? On Miss Stawell's hypothesis no answer to this question is forthcoming. On the hypothesis that Dr. Verrall was the real as well as the ostensible communicator, the answer is plain. Evidently the message was sent in preparation for what was to follow.

This, however, is, after all, a point of minor importance, though not, I think, without some interest.

A much more serious objection to Miss Stawell's account of how the scripts originated is one of which she is sensible herself, though I doubt whether she has realized the full force of it. The essential basis of her explanation is "unconscious leakage" of ideas from mind to mind. Miss Stawell has not told us exactly what she means by "unconscious leakage." The term may signify much or little. If A represents the mind *from* which, and B the mind *to* which the leakage is assumed to take place, are both A and B to be regarded as unconscious of what is happening, or only A? And further, when we speak of A, do we mean supraliminal A only, or subliminal A also, and similarly of B? I am not quite sure, but I *think* Miss Stawell uses the term in its widest significance, which excludes any kind of awareness or intention either on the one side or the other, and either supraliminal or subliminal. In other words the whole process is to be taken as involuntary and automatic. It is in this

sense that the term is to be understood in the discussion which follows.

Miss Stawell tells us that unconscious leakage is not a new hypothesis, and that we have good evidence of it. Certainly it is not a new hypothesis ; on the other hand, the actual evidence in support of it is singularly scanty. The reason of this may be, at least in part, that such evidence is, from the nature of the case, difficult to obtain. But it may also be owing to the rarity of the phenomenon itself.

Two supposed examples are cited by Miss Stawell—the case of Mr. Piddington's sealed letter, and the leakage of the passage about " moly " in the " one-horse dawn " experiment. Neither of these can be regarded as conclusive, even if we ignore the possibility of chance-coincidence. The incident of Mr. Piddington's letter forms part of a complicated cross-correspondence. Miss Johnson, to whom we owe a careful review of all the circumstances (see *Proc. S.P.R.*, Vol. XXIV., pp. 222 ff.), finds in them strong evidence of a *single external directing intelligence* ; and though she thinks that this intelligence may have utilised telepathic communication between the automatists concerned and Mr. Piddington, it is obvious that the introduction on the stage of such a *deus ex machina*, while not negating the hypothesis of unconscious leakage, does render it superfluous.

As to the passage about " the herb moly " in the " one-horse dawn " experiment, it is true that the appearance of it in Mrs. Verrall's script could not be directly due to any conscious mental activity on Dr. Verrall's part. But we know that he was trying to transmit certain words to Mrs. Verrall, and we cannot be sure that this conscious effort on his part was not a *conditio sine quâ non* of the transmission of certain other words of the connection of which with the subject of the experiment he was only subconsciously aware. For a fuller discussion of this question, perhaps I may refer to an article of mine published in *Proc.*, Vol. XXV., in which I pointed out that no proof of purely subconscious telepathy can ever be obtained from *experiments*. All experiments necessarily start from supraliminal activity ; and having once started from supraliminal activity it is impossible to be certain that one is justified in eliminating it from results.

If proof is to be obtained of unconscious leakage it is among cases of spontaneous (*i.e.* non-experimental) telepathy that we must look for it. Veridical phantasms of the living that have appeared to persons unknown to the presumed agent, collective hallucinations, and the psychological characteristics of crowds, will perhaps be found to afford the best examples—in other words, cases where nothing more complex is in question than sensory impressions or emotional states.

Whether even single mental concepts are ever transmitted by unconscious leakage is doubtful. What we have in the Dionysius case is a series of mental concepts, apparently unconnected, or only loosely connected, but ultimately found to be cunningly linked together by a central idea that unites all the rest into a single whole. The transmission of a combined scheme of concepts in the way suggested has, I feel confident, no sort of warrant from experience. Miss Stawell may well call such an extension of unconscious leakage “remarkable.”

Can we say that the hypothesis, even though unwarranted by experience, is nevertheless intrinsically plausible? I do not think so. Unconscious leakage must from the nature of the case be in large measure at the mercy of chance. It would be unreasonable to expect from it the unity and coherence that might be looked for in a message deliberately sent by an intelligent communicator. Yet it is just such unity and coherence which are exceptionally manifest in these Willett scripts. What we see in them is not chance but design. Moreover, they show a noticeable absence of anything like surplusage or extraneous matter. There is hardly an idea to be found in them that does not contribute to the building up of the scheme as a whole. Even granting for a moment that the design itself originated in Mrs. Verrall's subconscious mind, how can mere leakage account for the fact that practically no ideas emerged in the scripts except such as were relevant to the design? It seems to me that this is a real difficulty, and that neither the *rapport* which may fairly be taken to have existed between Mrs. Verrall and Mrs. Willett, nor any aid which the dormant memories of the latter may be supposed to have rendered, suffice to meet it.

Indeed I see no way of meeting it fully except to suppose that Mrs. Verrall's subconscious mind was at the time occupied with these ideas *and with no others*. If the leakage occurred contemporaneously with the emergence of the ideas in the scripts of Feb. 28 and March 2 (Scripts B and C), the coincidence must be ascribed to a happy accident. If it extended over a period antecedent to the emergence, are we to suppose that Mrs. Verrall's subliminal concentration on the Ear of Dionysius extended over the whole of the period? This is possible, but is it also plausible?

Other difficulties suggest themselves which I can only briefly indicate. Mrs. Willett's automatic productions are incomparably more striking than Mrs. Verrall's, and the Dionysius case is among the most striking of all. Yet we are asked to suppose that the true source both of materials and of plan in this case was Mrs. Verrall's subconscious mind, whence they leaked into that of Mrs. Willett. If so, how comes it that nothing remotely similar to these scripts appeared in Mrs. Verrall's own automatic writings? And again, if the influence of Mrs. Verrall's subliminal mind on Mrs. Willett's scripts is so powerful as the hypothesis implies, how comes it that that influence has not left a more conspicuous impress on the Willett scripts generally? Perhaps the Statius case may be cited in reply to this question. I agree that the Statius case and the Dionysius case must stand or fall together, and that to explain the one is almost certainly to explain the other also. But they form only a small fraction of the total volume of Willett scripts. It is true that cross-correspondences occur from time to time between Mrs. Verrall's scripts and Mrs. Willett's, and may, from Miss Stawell's standpoint, be held to indicate telepathic leakage from one writer to the other. None of these cross-correspondences, however, are at all on the scale of leakage required to explain the Dionysius case; nor do they, so far as I can judge, markedly surpass either in number or quality the cross-correspondences to be found between Mrs. Willett's scripts and those of other members of our group of automatists.

Considerations like this cannot, of course, be properly

appreciated without a full knowledge of all the scripts. I will not dwell on them further, but will pass on to the last of the three propositions which summarize Miss Stawell's alternative hypothesis.

Miss Stawell draws a sharp distinction between "design" and "purpose in communication." "Design," in the sense of "an elaborate association of ideas," she admits and ascribes to Mrs. Verrall's subconscious mind. "Purpose in communication" she disputes, and the appearance of it she ascribes to the subconscious mind of the automatist.

The distinction between design and purpose, and the separation of rôles between Mrs. Verrall and Mrs. Willett, were inevitably forced on Miss Stawell by the premises from which she starts. She rejects—I believe quite rightly—the supposition that Mrs. Willett had ever known the story of Philoxenus. It follows that Mrs. Willett could not have originated the "design." The hypothesis of spirit communication being excluded, responsibility for the design is fixed upon Mrs. Verrall. But Miss Stawell insists that the associated ideas passed from Mrs. Verrall to Mrs. Willett by "unconscious leakage." Now, unconscious leakage is clearly incompatible with "purpose in communication." In fact it is the very opposite of it. Hence any appearance of purpose must either be explained away as illusory, or it is upon Mrs. Willett that the responsibility for it must be thrown.

To my mind this treatment of the matter is forced and unnatural. I look upon the "elaborate association of ideas" (or, as I should prefer to describe it, the skilful construction of a problem) as forming part and parcel of the manifestation of purpose in the scripts, and as practically inseparable from it. Miss Stawell herself seems tacitly to admit the closeness of the relation between the two. For she allows that "the way in which the facts are communicated" might be evidence of purpose. In particular she mentions the withholding of the clue all through Scripts B and C, and its final revelation in D. Is not this the very attitude of one who propounds a riddle, and deliberately waits before producing the answer to it? And, on the other hand, if the materials of

the problem found their way into the scripts through the operation of unconscious leakage, should we not expect the central and dominating idea of the combination to leak out early instead of late in the history of the case? Miss Stawell, however, has her counter-question ready. "If," she asks, "the clue was purposely withheld, why was it given in the end to the very person, Mrs. Verrall, from whom it ought to have been kept till all was complete?"

The argument in support of purposiveness is not really met by raising a difficulty on the other side, even if that difficulty was a formidable one. But is it so formidable? Surely there may have been good reasons in February and March, 1914, for asking that the scripts should be kept from Mrs. Verrall "for the present," and yet those reasons might have lost their weight a year and a half later. My own view is that the communicators had forgotten that the injunction had ever been laid. But whether they had forgotten this or not, they may well have thought that, the investigators having failed to solve the problem, the time had now come to bring matters to a conclusion by supplying the key to the enigma themselves. The analogy of the Statius case deserves to be considered in this connection.¹

Evidence of purpose is, however, by no means confined to that indirectly furnished by the construction of the problem and the manner of its presentment, but is to be found scattered in plenty throughout the scripts.

The communicators tell us they are trying "an experiment"; it is "something good and worth doing," which takes the form of "a literary association of ideas pointing to the influence of two discarnate minds." The "Aristotelian" and the "Rationalist" (S.H.B. and A.W.V) are described as being engaged in "a particular task," an "effort" which still awaits completion. "The incident," we are informed, "was chosen as being evidential of identity"; and it is claimed that the combination is characteristic of its authors—that it is "A.W.ish" and "S.H.ish."

¹ See note at the end of this paper.

Statements like these plainly imply purpose. How does Miss Stawell deal with them? By the simple expedient of sweeping them aside as "fancies" woven by Mrs. Willett round the ideas received by her from Mrs. Verrall.

We unfortunately possess no general criterion by which genuine messages *ab extra* can be distinguished from the imaginations and embroideries of the automatist. I am, therefore, far from asserting that the peculiar distribution of subconscious activities assumed by Miss Stawell is inadmissible. But this, I think, may fairly be said; that so far from affording support to her alternative hypothesis it is an additional difficulty in the way of that hypothesis being accepted.

Why Miss Stawell should be so wedded to the idea of "unconscious leakage" I own I do not fully understand. If I were seeking some way of escape from the hypothesis of spirit communication, and was willing to believe that Mrs. Verrall, possessing, though partly in the form of latent memories, all the raw material required, had evolved out of them the complicated design presented in the scripts, I should see no advantage in trying to discredit the clear evidence of purpose which those same scripts exhibit. On the contrary, I should be inclined to ascribe both design and purpose to the same source, namely Mrs. Verrall's subconscious mind. The difficulties which this explanation of the case involves are serious enough, no doubt. That the subconscious mind of a living person, herself an automatist, should elaborate such a puzzle and communicate it telepathically to another automatist in order to manufacture fictitious evidence for survival, the normal self of the communicator remaining the while entirely innocent of what was taking place, is a hypothesis with as little support from experience as the "unconscious leakage" which finds favour with Miss Stawell. But at least it avoids some of the objections to which I cannot but hold the latter to be open; and among them the artificial separation of the construction of the puzzle from the use to which it is put.

Let me in conclusion repeat once more that though I am unable to agree with Miss Stawell, I nevertheless regard

her paper as a valuable contribution to the study of the subject. It raises questions which ought to be raised ; and I frankly admit that she has directed the lance of her criticism against what is probably the least protected point in the armour of her adversary. May I on my side hope that the considerations I have urged in reply will go at least some way towards reconciling her to a view of the case which already, as it would seem, she only half-heartedly opposes ?

NOTE ON THE ANALOGIES BETWEEN THE STATIUS
CASE AND THE DIONYSIUS CASE.

IN my original paper I called attention to certain features which were common to the Dionysius case and to the Statius case which preceded it.

Both present a literary problem the solution of which appears to be purposely withheld at first, and is finally revealed only after the lapse of a considerable interval of time.

In both the part of principal communicator is assigned to Dr. Verrall, though in the Dionysius case he is associated with his friend S. H. Butcher.

Both purport to furnish evidence of the continued existence after death of their presumptive author or authors.

A careful comparison of the two cases shews that there are other points of resemblance, as well as some points of difference, which it may be worth while to note.

The two cases are *similar* in that :

- (1) Both open with a message to Mrs. Verrall.
- (2) In both the final clue is given in Mrs. Verrall's presence.
- (3) In both the sitting at which Mrs. Verrall was present was her only sitting with Mrs. Willett during the periods covered by the two sets of scripts respectively.
- (4) In both the interval of silence, during which the subject appeared to be ignored, was occupied with scripts relating to matters of a private nature.

The cases *differ* in that :

- (1) The Statius case is started in a trance-script, but developed and concluded in three scripts written

in a state of normal consciousness; whereas the Dionysius case is started in a script produced in a normal state, but developed and concluded in three trance-scripts.

- (2) The interval of silence occurred in the Staius case between the first and second scripts, in the Dionysius case between the third and fourth. In the Staius case the sitter present when the subject was resumed was myself, in the Dionysius case Mrs. Verrall.

While I think these points of similarity and difference may be worth noting, and, in some instances, not without interest as bearing on the present controversy, it does not appear to me that any important argument can be drawn from them in support of either one side or the other. Miss Stawell asks whether Mrs. Verrall had any sitting with Mrs. Willett during the interval between scripts C and D. The answer, as may be gathered from the above statement, is in the negative. In fact up to the date of script D Mrs. Verrall had not sat with Mrs. Willett since Sept. 8, 1913, the date on which the final clue to the Staius problem was given. I cannot see, however, that this circumstance is in any way inconsistent with Dr. Verrall's being the real communicator; while, on the other hand, the fact that in the Staius case the return to the subject occurred in two scripts produced not in Mrs. Verrall's presence but with myself as sitter, tells, so far as it goes, against the supposition that in the Dionysius case the resumption of the subject was dependent upon Mrs. Verrall's attention being once more directed to it.

IV.

PRESIDENTIAL ADDRESS.

Delivered on June 28, 1917.

BY L. P. JACKS, LL.D.

THE THEORY OF SURVIVAL IN THE LIGHT OF ITS
CONTEXT.

WE are working in a region densely populated with the hopes and fears of men; and not only with hopes and fears but with superstitions, obsessions, preconceptions and fixed ideas innumerable. These things swarm round the inquirer like the evil spirits which beset the path of Bunyan's Pilgrim when he passed through the Valley of Humiliation. They threaten at every turn to drive us off from the strait and narrow road of strict scientific inquiry; they are immensely active; and nowhere are they more active than in the criticisms and the occasional contempt which are poured upon the work of this Society by those who hold aloof from it. My plea is that we should turn our back upon them all; upon the hopes and fears and all the other emotional interests that are at stake as well as upon the superstitions and fixed ideas. That is easy to say but difficult to carry out. It requires an almost fanatical wariness.

All these forces may be seen at work in the charge which is frequently made about the triviality and unimportance of the evidence which the Society is investigating. "Your evidence," it is said, "is nothing but a mass of trumpery information about pocket-knives and hat-pins and photographs and obscure passages in Greek poets. There is nothing to lift the veil which hangs over

the mysteries of life ; nothing which helps us in the reconstruction of society ; nothing that throws light on any problem of morals or philosophy ; nothing that is of the least importance, but always this rigmarole of trivialities." Such is the charge ; and I venture to say it betrays a complete misunderstanding of the business in which we are engaged. Strictly speaking we have nothing to do with the problems of morals and religion, save in the sense that everything in this world is connected with everything else. We are under no obligation to provide anybody with a key to the mysteries of life. We are trying to find out the meaning of certain obscure and challenging phenomena ; we are trying in the first instance to get these phenomena correctly reported, instead of getting them coloured and distorted by our desire to believe in the immortality of the soul, or in anything else of equal importance. For this purpose a lost hat-pin may be as significant to us as the falling apple was to Newton ; while on the other hand what is most important to the philosopher, such as a key to the mysteries of life sent down from another world, is precisely the kind of evidence that would help us least, and would be open to the gravest suspicion even if we got it.

The main problem now before the Society is one of identification. This problem has two forms, which I will distinguish as the more and the less popular. The more popular relates to the communications which come through mediums. These plainly come from somebody, and the question is, can we identify these "somebodies" with the persons whose names they assume, persons who were once among the living. The less popular form relates to the phenomena of dreams. This, though far the less sensational of the two, is at least equally important, and may conceivably, when it has been more profoundly studied, give us the key to the other. Here, too, the problem is one of identification. In dreams we apparently encounter ourselves, as well as other people, in unwonted surroundings, and the question arises whether the self dreamt about can really be identified with the dreamer. This question, which is immensely entangled, I shall leave aside and

confine myself to the problem of identification in its more popular form.

Among the dangers and the difficulties of psychical research, not the least are those which arise from the use of the common words "spirit," "spiritual," and "spiritualism"; and the suggestion I have to make is, that as a temporary measure we should be well advised to drop these words from our working vocabulary and pursue our investigations for the time being as though they did not exist.

Everyone who has thought out the problem of proving the identity of those who are alleged to communicate from beyond the grave must have experienced both the danger and the difficulty that lurk in these words. To prove identity, to prove that the person who was here and the person who is there are really one and the same, you want as much resemblance and as much continuity as possible. Difference and discontinuity, on the other hand, are always obstacles to identification. But what greater difference, what wider breach, could be conceived than that between an embodied and a disembodied being—between a man and a ghost? No two beings that I can think of could be more unlike one another than myself in my body and myself out of my body. What it may be to see without an eye, to speak without a tongue, to think without a brain, or to move about without limbs I find myself wholly unable to conceive. I cannot deny that such things are possible; but I am certain that they are very different from seeing with an eye, speaking with a tongue, thinking with a brain, and moving about with the aid of my bodily limbs. The difference is so great and the discontinuity so startling that I cannot recognise myself under those conditions as one with the person I now am, nor do I understand how anybody else could possibly identify me.

We are apt to thrust this difficulty aside by saying that the true self of a man consists of his moral characteristics, and, if these are found in existence after death, then, body or no body, you have the real essential man. That I do not question as an abstract proposition. It is a profound truth of moral philosophy; but it has no relevance to the

business of psychological research. Moral characteristics are of the highest importance ; but they are not easy to distinguish, they are elusive and difficult to define, and are of little use as identification marks. I imagine that a man would have some difficulty in picking out his wife from a crowd of ten thousand women if he had nothing but her moral characteristics to go by, however admirable these might be. The sound of her voice or the colour of her dress would be much more to the purpose. Nor would it be easy to get one's passport *visé* in a foreign city, or to persuade an American banker to cash one's letter of credit, if our moral characteristics were all we could adduce to prove our identity. Now, the problem which the theory of survival has to solve is closely analogous to that of a man looking for his wife in an enormous crowd, or to that of the American banker who has to satisfy himself that his would-be client is really the person he professes to be. Moral characteristics will not suffice unless they are backed up by evidence in detail, of which the most trivial may be the most important. Speaking for myself, I am by no means sure what my moral characteristics really are ; if called upon to enumerate them I should certainly fail, not from modesty, nor, I hope, from vanity, but from sheer ignorance ; nor would I trust their enumeration by another person. I would much rather be asked for my weight or my height. On the whole I am inclined to think that my moral characteristics are of such a kind that there must be millions of men in the world for any one of whom I might readily be mistaken if there was nothing else to go by.

But now I venture to say that as scientific investigators we have no right, and we have certainly no need, to start our inquiries from the common distinction between " bodies " whose characteristics are all physical and " spirits " whose characteristics are all moral ; and if we assume that right from the outset, we shall pay the penalty of endless confusion which properly falls to those who beg the question at issue. The distinction between body and spirit belongs to a metaphysical theory which has filtered down into

popular thought and got itself fixed in popular phraseology. It may be a sound theory—I do not question that; but it is a theory all the same, and must not be allowed for a moment to prejudice the minds of those who are inquiring into matters of fact. Our business and duty is to be guided solely by the evidence before us; not to assume that the beings with whom we are in contact are this or that, but precisely to find out from the evidence *what* they are. By jumping to the conclusion that they are disembodied spirits we not only saddle ourselves with a tremendous difficulty, which makes the problem of identification next to impossible, but we are interpreting facts ahead of the evidence, or imposing a theory on the facts—the most serious of all scientific errors.

If I am saying something which is not clear, let my hearer ask himself the plain question, How does he know that these beings are disembodied spirits? He may answer, They must be disembodied, because they left their bodies behind them. But that is begging the question, for the very point at issue is to prove that they are the people who left their bodies behind. Or he may say, “I know they are spirits, because there is nothing else they can be.” That is metaphysics. In this way psychical research, which is research into the nature of the soul, begins with a metaphysical theory as to the nature of the soul, thereby foreclosing the most important part of the inquiry. It behoves the psychical investigator of all men to be perfectly open-minded, and especially to be open-minded to the question as to what kind of beings they are who appear to be communicating with him. They may be disembodied spirits; but if they are, it is for them to prove themselves so, and not for him to assume it. If he assumes it rashly, he may find that he has misinterpreted the whole body of evidence before him.

Another preconception, closely connected with that of disembodied spirits, and deeply entangled with the whole discussion, is the idea of two worlds, which we distinguish as “this world” and “the next.” This distinction is otherwise expressed by the words “departure” and “survival.” We speak of the dead as the departed; which

means that they have left this world; and when evidence arrives which suggests that they are still in existence, we assume that they have arrived in another. Now all this may be true. On the other hand, it is conceivably false. To prove that the dead survive it is not necessary to assume that they are in *another* world. They may survive in this world. They may even remain organic members of the human race. Like the notion of disembodied spirit, the idea of the two worlds is one we have inherited from other sources; and again our duty is not to accept it as a key to the evidence, but to bring it to the test of the evidence itself. Here also we need to be quite open-minded. We may find—I do not say positively that we shall—that the upshot of psychical research is not to give us another world, supplementary or successive to this one, or of another nature than this, but to extend the boundaries and deepen the significance of the one world in which we and the so-called “departed” are all living together under a unitary system of law. At all events, let the matter be decided by the evidence, and not by our preconceptions of what the evidence ought to mean. For my part I should be glad to hear no more about “the other side,” unless it be used as a metaphor or as a concession to the poverty of language, though even so I think it confusing and dangerous. If you take it for granted that communications *must* come from another world, or from “another side,” you will find yourself at every step putting meanings into the evidence that it does not actually bear; you will read it in the light of a theory formed in advance, which theory, if the evidence were impartially taken, might be found untenable.

Indeed, our minds are so deeply entangled in metaphysics, there is so much unconscious metaphysics in current language, especially in the distinction between two worlds, this and the next, that the greatest care is needed to prevent ourselves falling into a trap. We are often caught unawares, and find ourselves reporting as evidence what is not really evidence, but something which we have already twisted and forced into the mould of one or other of these unconscious theories. Even in so simple a matter

as reporting a dream, unless we are exceptionally alert we fall into the trap at every turn. We say, "I dreamt that I did so and so"; and in so saying we beg the most important question at issue. For the main problem which the student of dreams has to solve is precisely a problem of identity; he has to determine whether the dreamer and the person dreamed about are really one and the same; which question you will observe he settles in advance by saying, "*I dreamt that I did so and so.*" Here again the notion of two worlds dogs the inquiry at every step. We speak of "the world of dreams" and "the world of waking realities," and we think of ourselves as passing from the one to the other during sleep, just as we do in the parallel case of death, and we begin to construct hypothetical bridges which may link the two worlds together. In all this we are simply suffering ourselves to be bound hand and foot by popular metaphysics. Instead of taking the two worlds for granted and assuming a "passage" from one to the other, whether in sleep or in death, we ought rather to consult the evidence on this very point. Perhaps we should then find that the notion of two worlds, or even two sides to the one world, is entirely without warrant, and that no passage takes place at all. We might find something more surprising still; namely, that the number of worlds is much greater than two, and may possibly extend into millions. In any case the number two is nothing but an obsession, and as such has no right to intrude itself for a moment into inquiries which profess to start without prejudice.

These warnings are not new. Long ago they were uttered by William James and Professor Bergson, my great predecessors in the position I occupy to-day. Both these thinkers have pointed out the confusion which has befallen the whole science of psychology through the presence of subconscious theories formed in advance of the facts to be examined. Perhaps the most valuable part of Professor Bergson's work is the exposure he has given us of the havoc wrought by this habit. Take, for example, the fundamental question of the relation between the mind and the body. When this question is raised we

immediately take it for granted that we are dealing with two distinct orders of fact, the material and the mental; just as in psychical research we assume the distinction between embodied and disembodied spirits, or between two worlds, this and the next. That, we think, is the common-sense view of the matter. What can be more obvious than the truth that the mind is one thing, and the body another? Taking that as our starting-point, all our subsequent thinking has to follow suit and uphold the distinction with which we have started out. But Bergson has shown us that the notion of mind being one thing and body another is not commonsense at all, and by no means obvious. It is a highly elaborated metaphysical doctrine, with a long history behind it, which has got itself so deeply entrenched in current thought and speech that we have come to treat it as self-evident and imagined that nothing else is possible. To take it for granted is, once again, to beg the question at issue. Our business as psychologists is not to assume that mind and body are two things, but precisely to find out whether they are so or not. They may be so; but that is a matter for the evidence to decide. Let the evidence therefore decide it. Let this and every other theory be dismissed from the mind. Get, if you can, at the immediate data of consciousness; that is, get at the evidence before it has been warped and twisted by subconscious metaphysical theories. Such is the important plea of Professor Bergson in regard to psychology in general. It is not easy to act upon, because very few of us are aware of the extent to which our minds are unconsciously pledged to these notions. It requires long training to detect the intruders; and even when they have been detected in one form they often assume another, as a well-known personage is said to do in the moral world, reappearing at points where we are off our guard.

But since the work of psychical research is relatively new, it ought to be easier to rid our minds of these pre-conceptions than it is in the older branches of psychology, where the force of habit is more deeply entrenched. What we have to do is to seek for the immediate data: that is,

to take the evidence as it occurs, before it has been translated by some reporter into the terms of a theory about disembodied spirits, or about another world, or about anything else.

I freely confess that in what I am about to say I shall not be able to do this thoroughly and consistently. To do it thoroughly one would have to be at the very source of the phenomena: that is, in the position of an actual observer at the moment when a cross-correspondence, or some other manifestation, is taking place. Standing at one remove from the evidence, I cannot do this, for I have to take it in the form in which it has been reported, and it is almost impossible to get any report which has not undergone some process of translation in the mind of the reporter. The best I can do is to tap the evidence as high up as I can reach it.

I propose, then, to take it at the point where some person of known credibility comes forward with the statement that he has received what is called a communication, but before any theory has been formed as to where the communication comes from or as to the kind of being who is communicating. Such evidence can be found in plenty by anybody who will look for it in the records of this Society—especially in the carefully sifted records of the cross-correspondences. I well know that even in this I am giving something more than the immediate data—the word “communications” shows that; but it is the nearest approach to immediacy which the circumstances afford me.

We will assume, then, that communications, genuine communications, are taking place; and, dismissing from our minds the notion that they are coming from disembodied spirits or from another world, we will let the communications themselves tell us where they are coming from, and what kind of beings they are who are making them. Especially will we be on our guard against letting the words “spiritual,” or “supernatural,” or “supernormal” intrude themselves on our observation. These words imply that we have already made up our minds as to what the communications mean, which is the very

thing we want to find out. We will not use these adjectives unless the evidence itself convinces that they and no other are the adjectives we ought to use. These precautions taken, we shall find that certain facts now start into prominence which escaped us altogether while we were under the malign influence of our preconceptions; while others which we previously thought unimportant become very important indeed.

To begin with, these communicating beings, wherever they are, and whoever they may be, *quite obviously retain the distinction of sex*. They make use of the personal pronouns masculine and feminine; they speak of one another as "he" and "she"; and they employ the distinction with no discernible difference of meaning from that with which we are all familiar. This suggests at once that the communicating beings stand with ourselves on a common biological ground; and since biological facts, like all other facts, are not isolated, but form part of a context in which the whole order of nature is involved, we could from this one fact alone build out a whole system to correspond, just as the palæontologist when he discovers the bone of an extinct animal can reconstruct the whole animal to which it belonged. This, I say, we could do; and the only thing that has prevented us doing it hitherto is the notion that everything we are going to discover must bear a "spiritual" sense, must mean something other than it would mean if it occurred in the known order—that is, may mean anything we choose to make it mean. Dismissing that notion, we find ourselves in the presence of a fact enormously rich in implications. *These beings retain the distinction of sex*.

Next, and almost equally striking, is their use of language, both in the spoken and the written form. They use it for addressing one another and for addressing us through the medium, and they express by it ideas which are intelligible to human beings. Moreover, the language spoken is plain English, or plain French, as the case may be, with its grammatical forms and constructions on the whole well preserved. Nothing is more surprising to me in

the history of psychical research than the little attention that has been paid to this remarkable aspect of the evidence. I can only account for it, as before, by the obstinate prejudice that everything is occurring in a spiritual realm where nothing means what it seems to mean. But for that we should have brought this fact—the use of language—into the full light of our philological knowledge and drawn from it exactly the same kind of inferences that would follow if we were to learn that French and English were spoken on the planet Mars. In that case we should at once conclude that the inhabitants of Mars are human beings; that its ethnology is a counterpart to our own; that its history, even its social history, is, in part at least, parallel to that of the earth; for every language is an embodied memory, and nobody can speak English or French as his native tongue without being English or French in many other respects—in respect of his present, his future, as well as of his past.

How is it that there has been so little scrutiny of the evidence on these lines? How is it, I cannot help asking myself, that a fact which would throw a flood of light on any world, or sphere, or planet where it was discovered has so far thrown hardly any light at all on the world which these communicating beings are supposed to inhabit? Is it because we have made two compartments in our thinking, just as we have made two worlds in the universe, in one of which every fact has its intelligible context, while in the other each fact can be treated as though it had no context at all?

But the internal evidence is not exhausted by the two facts I have mentioned; indeed, it is so rich that I can do no more than select a small portion of it. At every point these beings are incidentally betraying something of importance. For example, they are evidently in time: they look before and after, and even pine for what is not; they can measure time by our intervals; they speak of yesterday, to-day, to-morrow and next week—distinctions which refer to astronomical conditions and would be meaningless without them. They even make appointments for

the future, a strange proceeding if we had to do with the timeless self or transcendental ego of Immanuel Kant. Memory and expectation are theirs. They constantly bid the sinner to *wait* for future developments. They become fatigued under exertion and desist when fatigue comes on. They move from place to place, and distinguish places that are near from those that are far off. They hear and they see; and though I can find no distinct references to an atmosphere which carries the vibrations of sound, I find many references to the light which is necessary for seeing, and to the colours which light produces. They are acquainted with each other's appearance, and describe it, sometimes in detail. There is hardly a case of alleged communication in which you do not find one or more of these striking characteristics; and if there were only one of them—for example, the power of seeing,—that alone might suggest to science a whole context of necessary relations and natural laws, and enable us to reconstruct with general accuracy the kind of world in which the alleged seeing took place.

Let us pause at this last item of evidence, which is of great interest, and consider the various ways in which it may be taken. We are in communication, let us assume, with beings who by their own account are acquainted with the phenomenon called light. Now, let us suppose that in reading this evidence we do what I have been urging we should *not* do, namely, bring with us the notions or beliefs inherited from popular metaphysics or from religion. In particular, we are all familiar with the notion of a heavenly city where the light is not that of the sun or the moon or the stars, but comes, as we say, from a spiritual source. I have no word to say against this belief; but I do say that it has no business here, and that if we introduce it at this point we are performing the operation which is known as "queering the pitch." However, suppose we introduce it and jump to the conclusion that the light mentioned must be the light of that city which has neither sun nor moon. What follows? Why, that scientific inquiry comes to a dead stop. Science if left to herself would at once follow up the clue; she

would say : If light, then a luminary which produces the light, a medium through which the light is transmitted, an eye sensitive to action of light, an optic nerve, an appropriate sense organisation, and so forth. But no ! This is mystic light, this is spiritual light, light that never was on land or sea : light that has nothing to do with heat ; that requires no luminary to produce it ; that has no laws of refraction, no rate of transmission ; light that never waxes nor wanes, and knows no alternation of day and night. Now, all that may be wholesome mysticism ; it may be good religion ; it may be sound metaphysics ; but its introduction at this point is simply fatal to scientific inquiry. By suddenly changing the meaning of "light" to fit your preconceptions of the spiritual world, you tear out of the hand of science the clue she was just beginning to grasp, and a piece of evidence which is full of significance and might have led to most important conclusions leads to nothing at all.

Let me illustrate my meaning by one of those far-fetched suppositions which, just because they are far-fetched, are the less likely to encounter our prejudice. Suppose we were credibly informed by any means you choose to imagine, that a rose, a single flower fully formed, had been discovered on the planet Mars. How Science would leap to her feet on receiving the information ! From that single fact she could reconstruct the general characteristics of the flora of Mars, with the greatest ease and almost infallible certainty. A planet which can produce a rose must be able to produce ten thousand other things from the same conditions, and science could tell us in general what they are. Not the flora alone but the fauna would be involved. And beyond all that the fact would expand into a mine of information concerning the climate, the soil, the atmosphere, the seasons, and what not. We may say, with little exaggeration, that the whole planet would give itself away by letting out the single secret that it contained a rose. But now suppose that just as this reconstruction was about to begin we were suddenly confronted with a new and unexpected piece of information. "This rose of Mars," we will imagine our

informant to say, "is not what is commonly meant by the word. It is a mystic rose, a spiritual rose of dawn, a rose that grows on no tree, and is planted in no garden: a rose that flourished without the light of the sun; about whose roots no man has dugged; a rose that was never born from a bud; a rose that neither grows nor withers nor dies." What would Science say to that? Needless to say, she would have nothing to answer. She would be stopped on the threshold. The question would pass out of her hands altogether, and it would now be for the metaphysicians, the poets, the mythologists, the mystagogues to make what they could of the new information. And even they could not make much of it. Now that, I make bold to say, is the position in which psychical research is often placed by the habit we all have of translating the evidence into what we call "spiritual terms" before we have given ourselves time to consider what the evidence really means.

But now what does it mean? What information does it convey as to the kind of beings with whom we are communicating? Instead of answering the question by means of an idea which is quite external to the facts, let us consult the internal witness of the evidence itself and be content for the time being with that.

All the characteristics I have named—sex, language, sight, hearing, mental equipment, and the rest—are well-known human characteristics. Following the clue they place in our hands, and arguing strictly from effects to causes, we are led immediately to the conclusion *that these are human beings*. Nothing else is suggested by the bare evidence, and, so far as we are guided by the evidence, nothing else is conceivable. Whatever other conclusion we might be tempted to draw in deference to metaphysics, to moral philosophy, or to religion, this and this only is the internal witness of the evidence itself.

But, you will say, these people have died, they have passed from this life, they have left their bodies behind them, they are invisible: it is right to assume, therefore, that they are living under conditions so different from those of earth that they cannot be human beings as we

understand the terms. They are at least disembodied—for yonder are their bodies in the grave.

Again it seems to me you are leaping to conclusions: you are importing foreign matter; you are going beyond the evidence. To begin with, we must not take it for granted that they are the dead. That is one of the questions at issue: a question which the evidence must decide, and not a known fact which decides the meaning of the evidence. But even if the question were not open, even if it were a proved truth that they are the dead, you are still forcing the pace. No doubt it is natural to think that the world in which these beings now find themselves is very different from the world they have left. But that notion is not in the evidence; it is in your mind. What the evidence reveals is not the difference between the two worlds, but their extraordinary likeness, a likeness so close that it is hard to resist the conclusion that they are one and the same. A world in which sex is maintained and language used in the vernacular, not to speak of a score of suchlike things, must not be set down offhand as a world that is wholly different from this. To say of one of these beings that it is "he" or "she," that it speaks its native language, and so on, does not suggest that it is disembodied, but strongly suggests the contrary.

There is no such thing as an isolated fact in science; every fact has a necessary context, and carries with it the whole context of which it is an organic part. If you find a rose you know there was a tree that bore it; you know there was soil in which the tree was rooted; that there were sun, air, moisture to nourish its growth. In the same way, if you get one of the essential characteristics of a human being you get the lot. If you find sex you find much more than sex, namely, a whole biological system; if you find vision you find light; and if the light, then everything that goes with the light; and this gradually expands into wider and wider contexts until you get the whole order of nature as we know it here and now. Science cannot reason otherwise. To forbid her so to reason is to take the question out of her hands and pass

it to imagination or to faith. No man honours imagination and faith more than I do; but this Society is a scientific body.

Here, then, we are confronted with a most important consideration which, unless I speak in ignorance, has not been sufficiently weighed. To science—not to metaphysics alone, but to positive science in its severest form—every individual carries with it the world to which it belongs. It is the representative of a world; it is the summary of a world. Its full context is nothing less than the whole system of things, of laws and relations in which it stands, and without which it cannot be, and cannot even be thought of. Whenever you get an individual thing you get at the same time the world that goes with it, the world in which it has come to be what it is; if you get the rose you get also the tree, the soil, the sun, the solar system—in fact, the natural universe. Each of us in like manner is what he is, is in fact himself, in and through the world to which he belongs; he and his world are so inextricably bound together that you cannot have the first without having also the second. Strip him of his world and you destroy his identity, you destroy everything that makes him what he is. A rose which survives in another world without a tree, without air, and without sun, is not a rose at all, but something else called by the same name; still less can it be the identical rose that grew in my garden yesterday.

If you remind me that the rose of the next world *once* had the soil, the air, and the light of this, and that, having had them once while it was on this earth, that suffices to maintain it as a rose in its new sphere of being, so that it can now get on without them—if you tell me this, I must say with all respect that though you have made a delightful fairy tale, to science it is nothing but nonsense. My rose, the one that grew in my garden yesterday, was precisely the sort of thing that could *never* get on without sun, air, and soil in any sphere of being, and which lost all the characteristics of a rose very soon after it was deprived of them. Your rose, which can now get on without them for ever, is another kind of article

altogether, and nothing that you can say will ever persuade me to identify it with the flower whose ways I knew so well, whose nurture I tended, and at whose withering I shed a tear or composed a melody.

If, then, it is true—and I think it unquestionably is true—that you cannot separate the individual from his world, that you cannot tear him out of his known context without destroying his identity—what follows? It follows that the theory of human survival involves far more than it seems to do at first sight. It means that the individual carries his world with him and cannot survive on any other condition. In other words, when we are proving the survival of A, B, and C, we are proving also the survival of the world of relations in which their individualities are rooted, and which is the necessary background to each one of them, being the man he is. Such is the load which the theory of survival, so far as it is based on *scientific* evidence, will ultimately have to sustain.

Some may be tempted to say that the burden is too great, that no theory could ever sustain such a load. But why not? I do not see that the survival of the whole order of nature is one whit harder to understand or believe in than the survival of any individual who belongs to that order. And truly it *does* survive, for it dies and lives again incessantly, enacting before our eyes the very thing of which we are in search. At all events, I should insist that the evidence, taken at its best, points unmistakably in that direction; for it indicates human beings, and thereby indicates the whole order of nature which is involved in their existence. It may be that our present notions of the order of nature are too narrow—merely parochial; and that our right course is to expand our conceptions of nature to fit the evidence, instead of forcing the evidence into the narrow mould of our existing ideas. Survival, if proved, cannot stand alone as an isolated fact. It will react upon the whole body of our knowledge, as every new discovery inevitably does. It will compel readjustment all round. Its effect in knowledge might even be revolutionary.

But why talk about “survival” at all? Is not that

also a question-begging term? Assuming these beings to be the persons they seem to be, are we quite sure they have "survived"—that that is the proper term to apply to their condition? Do we know for certain that they have made a passage, that they have left a familiar port and arrived at a strange one? We know, indeed, that they died. But were we present in the article of their death, and did we see the departing soul making its exit to "another world"? Did they? Do either they or we know what happened? Does their "survival" stand in the evidence? No, it does not. What stands in the evidence is their existence where they are. There is no evidence—at least, none that I can credit—*of how they got there.*

In past ages the nightly disappearance of the sun gave rise to the belief that the sun had gone away, which is precisely what it seems to do, and a cosmogony was constructed to account for the departure and for the subsequent arrival. Even the idea of "survival" was introduced to account for the strange doings of the sun. We now know that the sun has never moved at all: there has been no departure and no arrival: or rather, it is we who have departed and arrived, and not the sun. May it not be that we are here in presence of a similar problem? May it not be that where these beings now are, *there they have been all along*; that we have simply found them in one of their many homes?

It is a question which opens out into fields of speculation too vast for me to attempt their exploration now. But perhaps the notion of multiple personality may have some light to throw on this matter. *No man knows how many men he is.* Which means that no man knows how many lives he lives, and how many worlds he inhabits here and now. The many in the one! We take that as meaning many atoms of dust combined into one world. But why not many lives in one life, many selves in one self, many worlds in one world? But that is an abyss on the edge of which it becomes me to pause.

I will only say, in conclusion, that in this inquiry we are all too ready to "take the cash and let the credit

go.” The cash is the particular fact we are in search of—to wit, the fate of some individual whom we have lost and who was dear to us. The credit is the whole system of other facts with which this one stands in necessary relation. To these we give little attention. The emotional stress is often so great that the particular fact we are in search of stands out completely isolated in the mind, and nothing else is of any importance. So we take the cash and let the credit go. But Science cannot look at the matter in this way. Her main interest is with the *credit*; with the bearing of this thing on all other things. I am afraid we have sometimes forgotten that. It is not easy to remember, especially at the present time, when so many millions are held fast in the grip of their private sorrows. But we must try to remember it. After all, the S.P.R., high as its functions are, cannot claim the highest function of all, which is that of administering consolation amid the tragedies of life. If that follows from our labours—well and good! But it is not for us to make it our object.

V.

SOME EXPERIMENTS WITH A NEW AUTOMATIST.

A PAPER READ TO THE SOCIETY ON APRIL 24, 1916.

BY MRS. W. H. SALTER.

IN the *Journal* for February, 1915, a notice was inserted asking members of the Society and their friends to offer themselves as subjects for experiments in thought-transference, either with or without hypnotism. Amongst those who answered this appeal was Mrs. Stuart Wilson, the new automatist to whom reference is made in the title of this paper. Mrs. Wilson, who is an American by birth and the wife of Brigadier-General Charles Stuart Wilson, C.B., of the Royal Engineers, has been for many years an associate of the S.P.R., and is known personally to several members of the Council. I should like to take this opportunity of thanking Mrs. Wilson for the trouble to which she has allowed herself to be put in complying with the various conditions which I have from time to time suggested in the conduct of these experiments, and also in providing me with prompt and detailed records of her own experiences.

Mrs. Wilson and I met each other for the first time on April 12, 1915, at the Rooms of the Society. Our original scheme was to carry out a series of experiments in thought-transference on the same lines as those which had been carried out with the Misses Tipping (see *Proceedings S.P.R.*, Vol. XXVII.), Mrs. Wilson being the percipient and I the agent. But we decided in this case to try the effect of hypnotising the percipient, and accordingly Dr. Gilbert Scott kindly undertook to be present at the experiments and to act as hypnotist. Mrs. Wilson proved a good subject as regards the lighter stages

of the trance, but Dr. Scott was never able to induce somnambulism.

We tried seven experiments of this kind, the subjects chosen for transmission including numbers, playing cards, simple diagrams, etc. Sometimes I sat in the same room as the percipient behind a screen, and sometimes in the passage outside, the door of the room being closed. A certain amount of success was obtained, especially in the case of the diagrams, but it seemed doubtful whether the proportion of successful results was greater than might be expected from chance-coincidence.

About this time Mrs. Wilson found that when lying on her bed in the evening she was able by self-suggestion to put herself into a condition resembling a light hypnotic trance, and I therefore proposed that we should see whether we could obtain a greater degree of success in experiments at a distance. Accordingly we tried five experiments under these new conditions between April 26 and May 16, 1915, Mrs. Wilson again acting as percipient and I as agent. The times at which these experiments took place were pre-arranged, Mrs. Wilson being always in London, and I sometimes in another part of London, and sometimes at Cambridge. The subjects which I chose for transmission were articles of various kinds (in two cases pictures) which I held in my hands or placed in front of me, concentrating my attention upon them as much as possible. In no case did Mrs. Wilson get any clear impression of the subject of the experiment, but she did on several occasions display what appeared to be abnormal knowledge of my surroundings, and from the reports which she sent me I formed the opinion that she was likely to prove a good percipient, if the right conditions could be devised.

I therefore proposed to Mrs. Wilson that instead of deliberately trying to convey certain thoughts to her, I should write automatically at the time of our experiments, with the idea that if thoughts are transmitted by the subconscious rather than the conscious mind, Mrs. [Wilson might in this way get into touch with my

subconscious thoughts as expressed in automatic writing. It is with this third series of experiments that I am here concerned, and I will begin by describing in greater detail the conditions under which they were carried out.

As to my own part, I did not in any way modify the course which I generally follow in regard to my automatic writing, having come to the conclusion that better results are likely to be obtained when I leave my mind entirely free and do not try to direct it towards any particular subject or person.

Mrs. Wilson's procedure is as follows: having provided herself with pencil and paper, she lies down in the dark and lapses almost at once into a light stage of hypnosis. In this condition a series of very vivid mental pictures present themselves to her, amounting sometimes to visual hallucinations. Not infrequently she hears a voice, it may be her own voice or the voice of some other unknown person. On some occasions the voice also has been completely externalised as an auditory hallucination.

Mrs. Wilson makes brief notes of her impressions at the conclusion of the experiment; sometimes, after she thinks the experiment is over, she has some further impressions, which are duly noted. Once or twice it has happened that the impressions have taken the form of a vivid dream during ordinary sleep of which Mrs. Wilson has noted as much as she could remember on waking. The detailed records which she sent to me were based on her own contemporary notes, and were usually written out on the day following the experiment. These records have all been preserved, together with the postmarks showing the dates upon which they were despatched.

My own scripts were as usual sent to Mr. Piddington immediately after they had been written, and before I had received any statement from Mrs. Wilson as to her contemporary impressions. I never showed my scripts to Mrs. Wilson, or gave her any clue as to their contents. On receiving from her the record of her own impressions, I usually sent a brief acknowledgement,

stating—if such were the case—that the experiment had given interesting results, but by Mrs. Wilson's own desire I never mentioned any details whatever. It should therefore be noted that whereas the impressions received by Mrs. Wilson during any of our preceding experiments, were in each case known to me, Mrs. Wilson had no normal knowledge as to the contents of my preceding scripts, none of the scripts with which I am here concerned having been published. This point is important, because it happened more than once that a topic referred to in my script made its appearance a short time afterwards in Mrs. Wilson's impressions.

The question may be asked, whether in my conversations with Mrs. Wilson or in my letters to her during the period of these experiments anything was said which might directly or indirectly turn her thoughts towards the subject-matter of my contemporary scripts. I have no hesitation in saying that this factor in the case is negligible. As I have already remarked, I never said anything at all to Mrs. Wilson about my own scripts, and our conversations together were on quite other subjects. My letters to Mrs. Wilson during this period have all been preserved. They consist for the most part either of vaguely encouraging remarks to the effect that I thought the result of the experiments interesting, or in suggestions as to the time and conditions of the next experiment.

It will be seen that the conditions under which these experiments were carried out were such as to reduce to small proportions the risk of error from mere inaccuracy of memory or record. I do not think that the theory of deliberate collusion between Mrs. Wilson and myself will be widely held, although I freely admit that we cannot disprove it.

It will be convenient at this stage to say something about the extent of Mrs. Wilson's acquaintance with the various reports on automatic writing which the Society has published in recent years, since her impressions might well be influenced by her memory of what she had read in these reports. Mrs. Wilson, as I have

already stated, has been an Associate of the S.P.R. for some years. She has therefore received, and in most cases has read, the *Journal* and *Proceedings*, during this period. She has seldom however read any of their contents more than once, and her conscious recollection of them is not extensive or accurate. But for evidential purposes we must assume that Mrs. Wilson—subconsciously at least—knows whatever has appeared in the *Journal* or *Proceedings*. This assumption however will affect the argument of my paper very little; for the connexions of thought between Mrs. Wilson's records and my scripts relate in the great majority of cases to topics which are not mentioned, certainly not emphasised, in any published reports, so that Mrs. Wilson's previous knowledge could not lead her to expect that some allusion would be made to these topics in my script. Generally speaking, it may be said that whilst Mrs. Wilson's impressions exhibit hardly any signs of being influenced by her recollection of published reports on automatic writing, they have a curious tendency to dwell upon topics to which more or less frequent reference has been made in unpublished scripts, of which Mrs. Wilson could know nothing. This aspect of the case is one with which I shall not concern myself here, except in so far as certain of my own scripts, written during the period of my experiments with Mrs. Wilson, appear to be reflected in her records. For—besides the fact that I am not in a position to compare Mrs. Wilson's records with scripts by other automatists, to which, being myself an automatist, I do not for evidential reasons have access—this interrelation of scripts is a question which could not be fully discussed without going into matters not at present publishable. In the opinion of those investigators who are able to judge the case, Mrs. Wilson's records are a valuable contribution to the evidence for supernormal phenomena which the Society has obtained in the last few years through experiments in various kinds of automatism, chiefly writing.

Having thus indicated the limited scope of this paper, I will now give an account of a group of cross-corre-

spondences which occurred between Mrs. Wilson's records and my own script during our first seven experiments together between May 20 and June 16, 1915. The whole of the script which I wrote during these four weeks is printed here, either in the main part of the paper, or in the Appendix at the end, to which I have for convenience relegated such parts as are not immediately relevant, and I have also printed the whole of Mrs. Wilson's records of impressions obtained during this period. Both the records and the scripts are printed *verbatim* with explanatory notes and translations in square brackets. In some cases I have inserted letters in round brackets, (*a*), (*b*), etc., for convenience of reference in subsequent comments.

I.

Mrs. Wilson's record of May 20, 1915, has no apparent connection with my contemporary script and need not be quoted here. It will be found in the Appendix, p. 343.

II.

Mrs. Wilson's record of May 23, 1915, 10.15 p.m.

A plant.—A gipsy caravan.—A book.

(*a*) The portrait of Dr. Wilson [Mrs. Wilson's cousin] who died with Captain Scott in the Antarctic, and the words which formed part of Captain Oates' epitaph: "A very gallant gentleman." A man's hands.—[*Here Mrs. Wilson went to sleep*].

After 6 a.m., May 24, 1915.

A race horse.—Then distinct at last something that had seemed at one time a white crescent moon, at another a section of my Japanese crystal, and which had been trying to form itself from the very beginning. A goblet surrounded by soft light and standing on a crescent. I am sure it meant the Grail.

(*b*) A gigantic cloudy hand stretched out over a troubled sea, seen dimly in the cold grey dawn or dusk.

(c) Two women setting out on a journey to some temple. I do not know why I thought of Baalbek.

(d) A very ugly and formidable whip.—An iron collar. I was told it was the collar of a willing slave.

H. V. script, May 23, 1915, 10.15 p.m.*

Labor non inutilis [labour not useless]—taking the omen—felix qui potuit¹ [Happy he who was able]—songs of gladness—the meaning of the song—over the sea²—the water echoes—over the seas our galley went²—realms unknown—traversing the deep—the peak of Darien³—to see the sunrise—the waters of the sunset—to see the great Achilles whom we knew⁴—the happy warrior thrice blessed—the chain is broken—link in link—there shall never be one lost good⁵—the circle of life—full tide—full span—the stream runs slow—

better to be a slave⁶—but that belongs to Achilles.

The early part of this script consists in a series of allusions to voyaging both literally and metaphorically over unknown seas and to the joys of knowledge. We have first a quotation from the second book of the *Georgics*. Virgil is speaking of the philosopher Epicurus (or of his follower Lucretius) and says :

Felix qui potuit rerum cognoscere causas. [Happy he who was able to learn the causes of things].

Then follow three quotations from English poems all dealing with voyages. First the opening line from one of the songs in Browning's *Paracelsus* :

Over the seas our galley went.

The meaning of this song in relation to the whole poem does not concern us here ; it is enough to say that it tells the story of an imaginary voyage to a land that no man has visited before. The second quotation

* For convenience of reference all my scripts are filed under these initials, which are those of my name before marriage.

¹ Virg. *G.* II., 490.

² Browning, *Paracelsus*.

³ Keats, *On first looking into Chapman's Homer*.

⁴ Tennyson, *Ulysses*.

⁵ Browning, *Abt Vogler*.

⁶ See Homer, *Od.* XI., 489.

is from Keats' sonnet *On first looking into Chapman's Homer* :

Or like stout Cortez when with eagle eyes
 He stared at the Pacific—and all his men
 Looked at each other in a wild surmise—
 Silent, upon a peak in Darien.

Here we have an allusion to an actual voyage of discovery applied metaphorically to a discovery in literature.

The third quotation is from Tennyson, from the poem in which Ulysses in his old age looks back with regret upon the days of his wanderings and determines to make one last voyage before the end comes :

for my purpose holds

To sail beyond the sunset, and the baths
 Of all the western stars, until I die.
 It may be that the gulfs will wash us down ;
 It may be we shall touch the Happy Isles,
 And see the great Achilles, whom we knew.

There is an obvious association of ideas between these passages in my script and Mrs. Wilson's reference to the portrait of her cousin, Dr. Wilson, and to Captain Oates' epitaph. The Scott Antarctic expedition, upon which Dr. Wilson lost his life, is one of the most notable examples in recent years of a voyage of discovery, and the spirit which animated it was evidently the spirit expressed in the various quotations given in my script,—to adventure into undiscovered regions at whatever cost to oneself. The impression of a gipsy caravan, which Mrs. Wilson recorded just before her impression of Dr. Wilson's portrait, suggests a wandering life and perhaps belongs to the same train of thought.

This is the only occasion upon which Mrs. Wilson has made any allusion in her records to Dr. Wilson or to the Scott expedition, and this is the only occasion, at least within the period of my experiments with Mrs. Wilson, upon which my script has referred with such particular emphasis to the ideas of exploration and

discovery. I should add that until I received Mrs. Wilson's record, which of course was after my own script had been written, I did not know that she and Dr. Wilson were related. I should not however lay much stress on this connexion between Mrs. Wilson's record and my contemporary script were it not reinforced by another connexion of a more definite kind. Achilles, and by implication Ulysses, make their first appearance in this script through the quotation from Tennyson's *Ulysses*. Then after a short divergence the script returns to the subject with the words :

Better to be a slave
but that belongs to Achilles.

The allusion here is to the passage in Homer's *Odyssey* in which Odysseus, or to give him his Latin name Ulysses, goes down to the underworld and meets the shade of Achilles, who says to him: "I would rather be a serf with another man for my master and that man poor, than rule over all the dead that have passed away."

It will be remembered that Mrs. Wilson's record closed with impressions of a whip and a collar (*d*) described as "the collar of a willing slave." This phrase represents very closely the spirit of Achilles' words. He is ready to be a slave, if he may return to the world of living men. The word "slave" moreover is actually used in my script, although "serf" would be a better rendering of the Greek.

Two other impressions which Mrs. Wilson recorded on May 23, 1915 (*b* and *c*), show an association of thought with phrases which occur in my preceding script of May 20, 1915, written during my first experiment with Mrs. Wilson, and it is worth noting that at the conclusion of her record on May 20, 1915, Mrs. Wilson wrote :

The odd part of the whole experiment is that while I felt sure I had failed, another part of my mind was insisting that it had got your idea. If so, perhaps it will emerge from the subconscious stratum before long.

H. V. script of May 20, 1915.

The mills of God grind slowly—

Far away—the fading light—calm was the morn¹—the evening and the morning²—

The temple of Asclepius—the healing draft (*sic*) a snake in the temple—the wand—the white wand of the healer—stretch forth thy hands.

Broken images—the temple of Baal—they shall count their flocks—the shepherds and the sheep—Ah who shall tell the city³—jewels was the word³—master of the murmuring courts⁴—

When I first read through Mrs. Wilson's second record (May 23, 1915), I was in some doubt as to how (*b*) should be interpreted.

A gigantic cloudy hand stretched out over a troubled sea, seen dimly in the cold grey dawn or dusk.

I thought the allusion might be to the crossing of the Red Sea (Exod. xiv. 15 ff.):

And the Lord said unto Moses . . . "Stretch out thine hand over the sea, and divide it."

But on July 7, 1915, I asked Mrs. Wilson what this passage in her record suggested to her, without myself offering any interpretation of it. She at once said: "The Spirit of God moving on the face of the waters."

This takes us to the first chapter of Genesis:

And the Spirit of God moved upon the face of the waters.

And God said, Let there be light: and there was light.

. . . And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.⁵

¹ Cf. Tennyson, *In Memoriam*, XI.: "Calm is the morn."

² Genesis i.

³ These phrases refer to an earlier H. V. script in which some words were illegible.

⁴ Rossetti, *Love's Nocturne*.

⁵ This passage figured with some prominence in a paper read by Mr. J. G. Piddington at a Private Meeting of the Society on January 29, 1915, but Mrs. Wilson was not present at this meeting and knew nothing of the paper till it was published in December, 1916.

The words "the evening and the morning," are quoted in my script of May 20, 1915. They occur six times in Genesis, Chapter I., once for each day of creation, and my script leaves it an open question to which of the six days reference is here made. But there is undoubtedly a reference to the first chapter of Genesis, to which Mrs. Wilson, according to her own independent interpretation, referred on May 23, 1915.

Further, Mrs. Wilson's impression of a "hand stretched out over a troubled sea" is immediately followed by an impression of two women setting out on a journey to a temple, and Mrs. Wilson adds that she thought of Baalbek, which is a town at the foot of Mount Lebanon, and was one of the chief seats of the worship of the Assyrian sun-god Baal.

In my script of May 20, 1915, immediately after the quotation from Genesis, there is a reference to the temple of Aesculapius (Asclepius), the god of healing. This topic is pursued in the allusion to the snake, one of the symbols most frequently associated with Aesculapius, and in several phrases about healing, which conclude with the words: "Stretch forth thy hands."

Taking the context into consideration, I think the allusion here is probably to the healing of the man with the withered hand.

Then saith he to the man, Stretch forth thine hand.¹

If the allusion in my script is to this passage, the words are not quite accurately given; *hand* should be singular and not plural. The words "stretch forth thy hands" occur in John xxi. 18, but the context there has no relevance to the context in my script. So far as the cross-correspondence between myself and Mrs. Wilson is concerned, it matters little to which passage my script is taken to refer.

The script then goes on :

Broken images—the temple of Baal—they shall count their flocks—the shepherds and the sheep.

¹ Matt. xii. 13. I am confirmed in this opinion by the fact that a fortnight later in my script of June 4, 1915, the words "the palsied hand" occur.

There is almost certainly a reference here to Byron's poem *The Destruction of Sennacherib*.

The widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;

and this perhaps accounts for the subsequent allusion in the script to shepherds and sheep, for the opening line of Byron's poem is :

The Assyrian came down like a wolf on the fold.

However that may be, the "temple of Baal" makes a clear point of connexion between my script and Mrs. Wilson's record of three days later containing an allusion to Baalbek. This is the only time that there has been any reference to Baal in Mrs. Wilson's records.

In my own script the line quoted above

And the idols are broke in the temple of Baal,

was quoted on August 11, 1910 (an unpublished script). There have been one or two other allusions, certain or probable, to *The Destruction of Sennacherib*, but no other allusions to the temple of Baal.

It will be observed that whereas in my script the allusions to a hand outstretched and to the first chapter of Genesis emerge as two quite distinct lines of thought, in Mrs. Wilson's record they are combined into a single impression of a hand stretched out over the sea, which symbolises "the spirit of God moving on the face of the waters." This difference in form may seem to diminish the force of the coincidence, but we must take into consideration that in such cases each individual mind is likely to follow pre-existing lines of association and these will almost certainly introduce individual modifications of the form in which any given idea is clothed. What is notable in these cases is that in one form or another the same ideas *do* arise in two or more minds, and I believe that a careful study of the varieties of form into which ideas are moulded by each individual mind might throw interesting light on the mental processes lying behind these phenomena.

TABULAR SUMMARY.

<i>May 20, 1915.</i>		<i>May 23, 1915.</i>
WILSON RECORD.		<p>A temple, associated with Baalbek. A hand stretched out over the sea, associated with Genesis i. 2.</p> <p>The Scott Antarctic Expedition.</p> <p>A willing slave.</p>
H. V. SCRIPT.	<p>“The evening and the morning” Genesis i. 5 ff.</p> <p>“stretch forth thy hands.”</p> <p>The temple of Baal.</p>	<p>Several allusions to voyages of discovery.</p> <p>“Better to be a slave.”</p> <p>Achilles.</p>

III.

Mrs. Wilson's record, May 28, 1915, 10.15 p.m.

(a) Snow-covered mountains with a narrow valley between them and at the end of the valley a cavern, out of which darted long snaky necks with dragon-like heads.

(b) Something that looked like an implement made of ivory which was twirling so rapidly that it took me some time to realise that it was a spindle.

(c) The market-place of a quaint old town, like the Spanish towns I know so well. A puppet show was going on. The puppets were in costumes of somewhere about the period of Philip the Second. Then came another picture, still of a mediæval hill-town at night. This time the square was empty and a church-tower stood out against the sky, while to the right of it there shone high above the horizon a brilliant constellation. Someone said: “A sign in the heavens.”

(d) Snow mountains again and the voice, which last night was distinctly my own said: “The untrodden heights.”

(e) A quotation from Browning which has haunted me all the afternoon :

God's in His Heaven
All's well with the world."¹

(f) After this I stopped, got out of bed and wrote it down, but, after I was in bed again, I began to wonder about the spindle, and at once saw the Sleeping Beauty with the old women in the attic, playing with the spindle, saw her prick her thumb and immediately afterwards I saw the valley with the cavern at the end, with the figure of a girl in white going towards it, and I realised she was Psyche on her way to Proserpine at Aphrodite's bidding. As the result of that visit was that she fell into a death-like sleep on her way home, I wonder if the idea you want is not some allusion to a trance-like sleep ?

Now Mrs. Wilson's impressions on this occasion seem to show two distinct stratifications of thought. We have first the impression of a valley between snow mountains with a cavern at the end of it, followed by the impression of a spindle. At the end of the record these two ideas seem to coalesce into the impression of a trance-like sleep, as represented by the Sleeping Beauty, who fell asleep after pricking her thumb with a poisoned spindle, and by Psyche who fell asleep after her visit to Proserpine.

The other stratum of thought is represented by two mental pictures of mediæval hill-towns and a quotation from *Pippa Passes*. Between these two pictures and Browning's poem there is a natural link, for the scene of the poem is laid at Asolo, a mediæval hill-town of North Italy.

I now turn to my own scripts of which there are two to be considered here, one written on May 27, 1915, the other on May 28, 1915, during my experiment with Mrs. Wilson.

H. V. script of May 27, 1915, 11.30 a.m.

The garden of sleep—poppy seed—hellebore—the grape of Proserpine—²

¹ *Pippa Passes*.

² Keats, *Ode on Melancholy*.

no, no go not to Lethe—¹
 by the banks of the river—the flowing stream—run slow
 run fast—
 even the wariest (*sic*) river—²
 Litany—with prayer and fasting—All Souls—for they rest
 from their labours—³
 white-robed the saints in glory—the open gate—cardine
 portae—
 Beyond imagining—a solemn music⁴—the passionate hope⁵
 —the evening bell⁶—the last ray lingering on the meadow—
 the sun in heaven—drifting on—ivory—an ivory tower⁷—and
 a green wreath—full of content—
 rock of ages—the water shall flow—in a green land—

The ideas upon which stress is laid in the first part
 of this script are sleep and the goddess who brings sleep,
 that is Proserpine.

There are two quotations from the opening lines of
 Keats' *Ode on Melancholy*.

*No, no! go not to Lethe, neither twist
 Wolf's bane, tight-rooted, for its poisonous wine;
 Nor suffer thy pale forehead to be kissed
 By nightshade, ruby grape of Proserpine.*

and almost immediately afterwards there is a quotation
 from Swinburne's *Garden of Proserpine* :

From too much love of living
 From hope and fear set free,
 We thank with brief thanksgiving
 Whatever gods may be
 That no life lives for ever,
 That dead men rise up never,
 That *even the weariest river*
 Winds somewhere safe to sea.

¹ Keats, *Ode on Melancholy*.

² Swinburne, *The Garden of Proserpine*.

³ Cf. *Litanei* (Schubert) "Ruh'n in Friede alle Seelen."

⁴ Milton, *At a Solemn Musick*.

⁵ Cf. Browning, *Abt Vogler*, and *Proc. S.P.R.*, Vol. XXII., p. 59.

⁶ Cf. Tennyson, *Crossing the Bar*.

⁷ Cf. Cant. vii. 4: "Thy neck is a tower of ivory."

With these phrases in my script compare Mrs. Wilson's allusion to Proserpine and her suggestion that the idea which is wanted is "some allusion to a trance-like sleep."

My script of May 27, 1915, is also connected with Mrs. Wilson's record of the following day by the occurrence in both of the word *ivory*. In H. V. script it is applied to a tower and in Mrs. Wilson's record to a spindle, but it should be noted that the material is emphasised in each case. Mrs. Wilson sees "something that looked like an implement made of ivory," afterwards identified as a spindle, and H. V. script has:

ivory—an ivory tower—

Later in her record Mrs. Wilson notes an impression of a tower, but she does not associate this in any way with the ivory spindle.

If this cross-correspondence on the word "ivory" is more than a chance-coincidence, it is an instance of the tendency on the part of each automatist, to which I referred above, p. 317, to "introduce individual modifications of the form in which any given idea is clothed." Twice in my recent scripts (March 18 and March 24, 1914) I had alluded to "a tower of ivory." The words are from Canticles vii. 4:

Thy neck is a tower of ivory,

but the immediate reference in the script was to a poem by Walter de la Mare, of which the opening lines are

There was nought in the valley
But a tower of ivory;

a poem with which I am familiar.

When therefore I wrote the script of May 27, 1914, there existed in my mind a strong link of association between "ivory" and "tower," so that any allusion to the former would almost inevitably lead me on to the latter. In Mrs. Wilson's case this particular association had no force, and she links her impression of *ivory* with a spindle, perhaps because the story of the Sleeping Beauty was already latent in her mind.

This is the only time that the word "ivory" has occurred in Mrs. Wilson's records. She had no knowledge of my scripts of March 14 and March 24, 1914.

Mrs. Wilson's record of May 28, 1915, also included as I have said, an impression of the Sleeping Beauty "with the old women in the attic," pricking her thumb with the poisoned spindle. It thus shows a connexion of thought with a passage in my own contemporary script which runs:

Thrice the brindled cat hath mewed¹—spells and potions—
the witches brew—Medea's cauldron²—

For according to the story of the Sleeping Beauty "the old women in the attic" were witches, and it was in consequence of the spell laid upon her by one of them that she fell asleep.

TABULAR SUMMARY.

		<i>May 27, 1915.</i>	<i>May 28, 1915.</i>
H. V. SCRIPT.		The garden of sleep—the grape of Proserpine—(the garden of Proserpine). an ivory tower.	spells and potions. the witches' brew, etc.
WILSON RECORD.			A trance-like sleep. Proserpine. An ivory spindle. The Sleeping Beauty. with the old women (witches).

IV.

Mrs. Wilson's record of June 4, 1915, 10.30 p.m.

(a) The first impression was of a bas-relief cut in rock representing gods or kings. I thought it was a reminiscence

¹ Cf. Shakespeare, *Macbeth*, Act iv., sc. i. (The witches' song). "Brindled" should be "brinded."

² For the rest of this script see Appendix, p. 345.

of Egypt, but was told it was India. When I say *told* I do not mean that I heard voices, for last night there were none, but none the less I understood that certain words were to be recorded. There were a lot of Indian scenes, most of them in a town. Towards the end of the series there was one of a square, or garden, with canals and very brilliant flower-beds. In the background were large and very fine gates opening into a park.

Next came a landscape, a rolling country with enormous tawny hills in the distance. The whole place seemed a desert.

Then came a seaport that seemed almost European, and then a very black and rough sea.

The last of all was, I suppose, meant for the Jungle. There were enormous trees with heavy dark foliage and at their base a sort of thicket of bamboo which seemed to be getting sun from somewhere, for the delicate pale-green leaves were very lovely.

The words: "There is one glory of the sun and another of the moon."¹

[After this Mrs. Wilson went to sleep.]

(b) *In the early morning, almost a dream.* [June 5, 1915.]

The same park [as above] with the gates closed. I was standing outside and in the air near me, surrounded with golden light, there floated a baby's hand. Inside the gates and to the right there was a house, and at the top of a flight of steps leading to the door stood a woman in white. I could not get all the words, or else I forgot them at once.

"A child's hand and a woman's . . ."

(c) *A dream* [June 5, 1915.]

I was one of a large company; we were just living our lives, and among us constantly was a young man in the black and white habit of a monk. He was very thin and haggard, but it was an angelic face, so pure and sweet with rings of fair hair curling round the forehead. He came and went and we all knew him, and I do not know what happened, but suddenly we realised that he was "Death, the unrecognised familiar friend, the conciliator and consoler."

¹ 1 Cor. xv. 41.

The first two sections of Mrs. Wilson's record (*a* and *b*) consist in a series of impressions of India, with one of which (the park scene) Mrs. Wilson associates an impression of a woman and child. She also associates with this series a quotation from the English burial service (1 Cor. xv.).

There is probably a first emergence here of the same train of thought which appears more definitely amongst Mrs. Wilson's impressions on June 13, 1915 (see below), that "some one in India has had a great grief, the death of a child, I think."

It is with the last section of Mrs. Wilson's record (*c*) that I am now concerned.

In order to make clear the connexion which I believe exists between Mrs. Wilson's dream and my own script written on the same day, I must go back to the last of the five earlier experiments carried out by Mrs. Wilson and me, the conditions of which I have described in my introduction (p. 307). Briefly, I as agent endeavoured at a pre-arranged time to transmit a definite idea of some kind to Mrs. Wilson. I quote my own contemporary note of this experiment.

May 16, 1915, 10.15 p.m.

I sat in my bedroom at 5 Selwyn Gardens, Cambridge, looking at Dürer's picture "Ritter, Tod und Teufel" [The Horseman, Death and the Devil], the picture which suggested "Sintram."

Shortly before the experiment M. de G. V. [my mother, Mrs. Verrall] suggested as a subject the picture hanging in her room called "Der Tod als Freund" [Death the Friend], but I did not choose this, because I did not think I could visualise the picture sufficiently clearly.

The picture by Albrecht Dürer, which was the subject of this experiment, is probably familiar to most of my readers. It represents a knight on horseback with Death "on a pale horse" riding beside him, and walking behind a fiendish creature with a boar-like head. The connexion between this picture and Sintram is that it was sent to Baron de la Motte Fouqué by a friend with a

request for an explanation, and the Baron replied to this request by writing "Sintram and his Companions: A Northern Tale after Albrecht Dürer."¹

The other picture mentioned in my note on May 16, 1915, "Der Tod als Freund," is a German woodcut representing the interior of a belfry-tower. The bell-ringer, a very old man, is sitting in a chair; he has evidently died whilst ringing the angelus, and Death, dressed as a Pilgrim, is ringing the bell for him. Through the belfry-window, looking westwards, a landscape is visible, a level stretch of fields, lit by the rays of the setting sun.

Mrs. Wilson's impressions on May 16, 1915, did not appear to have any relation to either of these pictures, and the experiment was therefore reckoned a failure. I said nothing whatever to Mrs. Wilson as to what the subject of it had been.

When I read Mrs. Wilson's account of her impressions on June 4, 1915, and in the early morning of June 5, with the allusion at the end to "Death the unrecognised, familiar friend," I was at once reminded of the subject of our experiment on May 16. Mrs. Wilson's dream suggested that she had received a belated impression of an idea I had then thought of conveying to her, and I looked at my script of June 4, 1915, to see if any recurrence to the subject of the earlier experiment could be found there also. I will now quote part of this script.²

H. V. script of June 4, 1915, 10.15 p.m.

. . . a curtain of darkness—a lantern in the dark—the little candle

The race is won

In lonely splendour—

stone on stone—

the horseman (*At this point I fell asleep and slept for nearly two hours. On reading the script through the next morn-*

¹ Sintram und seine Gefährten. Eine nordische Erzählung nach Albrecht Dürer.

² For the rest of the script see Appendix, p. 346.

ing, I noticed that the last sentence appeared to be unfinished and thought that I would try to complete it).

June 5. 1905, 10.20 a.m.

The horseman of the dawn—

the knocking at the gate . . .

The allusion to a horseman suggested the title of Dürer's picture, *The Horseman, Death and the Devil*, but I was not sufficiently familiar with the story of Sintram, which I read as a child, to remember whether there was any point in referring to him as "the horseman of the dawn," a curious and distinctive phrase. I therefore read the book again on June 12, 1915, and will now give an outline of the story, emphasising the relevant points.

STORY OF SINTRAM AND HIS COMPANIONS.

Sintram's father, Björn, and other knights are sitting in council when Sintram, a boy of twelve, rushes in frightened and says that Death and "yet Another" are there behind him. Björn refuses to explain the incident, but Rolf, an old servant, eventually tells the story of the curse which is on Sintram.

One Christmas when the child was five years old, his father,—to keep an oath sworn in anger—determined to kill in cold blood two helpless merchants who had sought refuge in his castle. When his wife Verena tries to restrain him from this crime, he calls on Death and the Devil and stakes his child's soul upon the keeping of his oath. Verena calls for God's help, a sudden blindness comes upon Björn and his followers, and the merchants escape. Ever since then the child has been subject to these strange visitations at Christmas time. Verena has gone into a convent, where she spends her time praying for her husband and son.

The story then develops, and Sintram passes through various periods of temptation, in consequence of the curse. The climax of the story is reached in Chapter 27. Sintram, now a grown man, has been to visit the old priest at the convent where his mother is living. The priest tells him that the crisis of his life is now at hand. He is to ride home to

his father's castle alone by night, and on the way he will be assailed by the powers of evil. The priest prays for him, and he sets out on horseback, accompanied by his dog. Then follows the scene based upon Dürer's picture.

"In front of Sintram the dark valley stared at him like his grave." He rides on, and presently is joined by a figure on a small tired horse, who insists on riding with him. At first Sintram does not know who his companion is, but eventually the unknown rider reveals himself as Death. He carries an hour glass in his hand, from which a light shines, he has a snake wreathed about his head, and his horse has a bell round its neck which rings a death-knell, as he moves on. Then the devil, in the shape of a beast half boar and half bear, comes up behind and tempts Sintram, who however resists him, and commends his soul into the hands of Death. The devil then leaves him, and Sintram supposes that he is now to die. But Death explains that it is to Sintram's father, Björn, that he is coming and not to Sintram himself. His aspect then changes, the gleam in the hour-glass grows brighter, the snaky crown becomes a shining palm-wreath, the horse turns into a white vaporous cloud and the bell begins to play lullabies. Sintram rides home. "Death had vanished, but in front there floated something like a rosy cloud of dawn,¹ which remained visible after the sun had risen and was shining bright and warm in the winter sky."

Meanwhile (Chapter 28) Björn is lying at the castle in a trance, and is supposed to be dead. A group of servants are talking together, when another servant breaks in upon them in great excitement, and says: "A *horseman*² is approaching, a wonderful horseman, I would think he was Lord Sintram, but a *bright, bright cloud of dawn drifts close in front of him all the way*, and plays upon him with such brilliant lights that you might think it was just red flowers falling on him. And besides that his horse has a reddish wreath on its head, such as I have never been used to see worn by our dead master's son."

Another servant explains that he made the horse a wreath

¹ Eine röthliche Morgenwolke.

² Ein ritter.

of red oak-leaves the day before as an emblem of victory. Something seemed to tell him he must.

Meanwhile Sintram reaches the castle. Björn rouses himself from the trance, and cries out: "Who is this that comes? I know, it is my son Sintram. But whom does he bring with him? That is the whole question. On that depends whether I am lost or no."

'You are not lost, dear father,' said Sintram's friendly voice through the gently opened door, and the *rosy cloud of dawn* drifted in with him.

Björn folded his hands, looked thankfully up to Heaven and said with a smile: 'Yes, yes thank God, it is the right companion. *It is beautiful, friendly Death.*'"¹

Sintram and Björn have some talk together, and then the story goes on:

"Little by little the hall grew quieter. The old knight's last hour was approaching. . . . At the end the dying man said: 'Is that Verena's evening bell at the convent?' Sintram nodded. . . . Then it was as though a ray of light flashed from the old eyes, *the dawn-cloud* wrapped itself close about him, and light and cloud and life had gone together from the corpse."

It may therefore be said that "the horseman of the dawn" is a very apt description of Sintram as he is represented by de la Motte Fouqué in the principal incident of his story, based on Dürer's picture; moreover the "dawn-cloud," which floats before Sintram, symbolises Death, the friend, whom he brings to his father, so that an allusion to this incident is well chosen to bring out the underlying association of ideas between the two pictures which figure in the experiment on May 16, 1915. Dürer's picture (the origin of Sintram) and the picture representing Death the friend.

V.

Mrs. Wilson had very few impressions on this occasion (June 8, 1915), and since they do not appear to have

¹ Der schöne, freundliche Tod.

any connexion with my contemporary script, they need not be discussed here. (See Appendix, p. 345.)

VI.

Mrs. Wilson's record of June 13, 1915, 10.15 p.m.

Very few pictures and a perfect torrent of words. Blank verse, I think. I have still a distinct idea of the metre, but of course could only remember a sentence here and there. The ideas seem to be, first, that someone in India has had a great grief, the death of a child, I think; secondly, that someone is called or chosen for some work, not entirely easy.

A red and stormy sunset over the desert.

One of those little green plants, called Jonah's gourd, that grow in the sand.

The facade of a house or temple, the columns linked together with white flowers woven into heavy ropes.

An interior and the words: "one who sits desolate." "My house left desolate unto me." "Rachel mourning for her children." Then a picture of a round-faced, fair-haired woman embracing two children. I heard her say: "Yes, I have these left."

I forgot to say there was an impression of an oriental bazaar to signify India was intended.

What follows seems to have no connexion with what I have already written.

"Above all things to thine own self be true,

Thou canst not then be false to any man."¹

"A harp of a thousand strings."²

With this the picture of a wind-harp hanging from the branch of a tree, and the next two sentences are still evidently struggling with the harp idea.

"By the waters of Babylon we sat and wept."

"How shall we sing the Lord's song in a strange land."³

Then any amount of blank verse, and with it a vision of the Abbey picture of Galahad taking his seat at the Round Table, followed by the one where he keeps vigil over his armour.

¹ Shakespeare, *Hamlet*, Act I., sc. iii.

² Dr. Watt's *Hymns*.

³ Psalm cxxxvii. 4.

Lastly the words: The dark things shall be made plain, and the crooked things straight."¹

This morning [June 14, 1915], just before I opened my eyes, the two following symbols:



2

Mrs. Wilson divides her impressions on this occasion into two groups. The first she describes as centering about "the idea that some one in India has had a great grief," probably "the death of a child," seems to be connected with her earlier impressions on June 4, 1915 (see above, p. 322). It is with the second group that I am now concerned. Mrs. Wilson describes it as representing the idea that "some one is called or chosen for some work not entirely easy."

This same idea seems also to be represented in the opening sentences of my own contemporary script, which I will now quote.

H. V. script of June 13, 1905, 10.15 p.m.

non datur omnibus [It is not given to all]—some and another—here and there—

the priest who slays the slayer and shall himself be slain—³
truth and a sword—a two-edged sword—⁴

though I should perish—the prayer of Ajax—⁵

the master-stroke—

The rising morn,⁶ the daystar—

The flight of the Duchess—

Give to me the life I love⁷

the wayfarer's song

the song of the bird—

¹ Cf. Isaiah xl. 4.

² See below, p. 333.

³ Cf. Macaulay, *Lays of Ancient Rome*. "The priest who slew the slayer," etc.

⁴ Cf. Rev. i. 16, and Heb. iv. 12.

⁵ Cf. Homer, *Il.* 17, 645.

⁶ Grey, *The Bard*.

⁷ R. L. Stevenson, *Song of the Road*.

The sun over the meadow—
 the sign by the way—
 in a strange land¹—the flowing tide—fallen upon evil
 days—
 lily of the valley—²

In the quotation from Macaulay allusion is made to the priest of Diana at Nemi. He was usually a runaway slave, who became priest by killing his predecessor in single combat, and held office until he was himself killed by his successor. This quotation, taken with the preceding words of the script, seems to indicate a man endowed with some special faculty or appointed to a special task.

The next words of the script :

truth and a sword—a two-edged sword

seem to be derived from several closely connected passages of the Bible. Compare, for instance, the following :

And he had in his right hand seven stars : and out of his mouth went a sharp *two-edged sword* : and his countenance was as the sun shineth in his strength. Rev. i. 16.

For *the word of God* is quick and powerful, and sharper than a *two-edged sword*, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discerner of the thoughts and intents of the heart. Heb. iv. 12.

Stand therefore having your loins girt about with *truth* and having on the breast-plate of righteousness . . . And take the helmet of salvation and *the sword of the Spirit*, which is *the word of God*. Eph. vi. 14-17.

With this allusion in my script to truth, compare Mrs. Wilson's quotation from *Hamlet* :

Above all things to thine own self be true.

The next phrases in my script of June 13 :

though I should perish—the prayer of Ajax,

are an allusion to a passage in Homer's *Iliad*, where the Greek warrior Ajax, finding himself and his com-

¹ Ps. cxxxvii. 4

² Cant. ii. 1.

panions surrounded by a dark mist on the battlefield, prays to Zeus to disperse it, saying :

“ Give us light, though thou destroy us in it.”

The words of the script which follow almost immediately after the reference to Ajax :

the rising morn—the day-star

appear to be following a similar train of thought, for they allude, I think, to a passage in the Second Epistle of Peter (i. 19).

We have also a more sure word of prophecy ; whereunto ye do well that ye take heed, as unto a light that shineth in a dark place, *until the day dawn and the day-star arise in your hearts.*

With these allusions in my script to the idea of light dispersing darkness, compare Mrs. Wilson’s impression of the words : “ The dark things shall be made plain and the crooked things straight.”

These words are an inaccurate quotation from Isaiah xl. 4 :

The crooked shall be made straight and the rough places plain.

It will be observed that Mrs. Wilson has substituted “ dark things ” for “ rough places,” and changed the meaning of the word “ plain.” Students of automatic writing will remember other cases in which it seems as though a passage of literature has been deliberately misquoted in order to emphasise an association of thought between two scripts.

The words in my script of June 13 “ the sign by the way ” were interpreted by me at the time as denoting a cross, because I associated them with a picture by Frank Dicksee, with a reproduction of which in a bound number of the *Magazine of Art* I was familiar as a child ; a conspicuous figure in the picture is an old beggar sitting by the roadside holding up a crucifix. Indeed, until I investigated the question with a view to writing this paper, I thought that *The Sign by the Way* was

the title of the picture. On this point I was mistaken, for the picture is called *The Symbol*; but the words of my script were associated in my mind with this picture and therefore with a cross.¹

It will be remembered that at the end of her record of June 13, 1915, Mrs. Wilson noted that on first waking on the morning of June 14, she saw the two following symbols :



The second of these drawings is the famous Constantinian monogram. The symbol represents the Greek letters χ and ρ (*ch* and *r*), the first two letters of the name Christ. The legend runs that when Constantine the Great was on the march against Maxentius, whom he soon afterwards defeated at Saxa Rubra, he saw one day a luminous cross in the sky above the mid-day sun, inscribed with the words *Hoc signo vinces* (By this sign thou shalt conquer). During the following night Christ himself appeared to Constantine and directed him to set the symbol of the cross upon his standard and march on with assurance of victory. As a result of these two visions Constantine adopted the Christian faith and set upon his standard (*labarum*) a cross, a crown, and the monogram *ch r*.

There is thus a connexion of thought between my allusion on June 13, to "the sign by the way" (interpreted by me as a cross) and Mrs. Wilson's impression on the morning of June 14 of the Constantinian monogram, and it is worth noting that in her first impression she substitutes a cross for the Greek letter ρ . Moreover, the cross which Constantine saw in the sky, the *sign*

¹ The letter-press describing the picture (in the *Magazine of Art*) speaks of the old beggar "sitting by the wayside," and this perhaps accounts for my mistake about the title of the picture. The phrase "the wayside cross" which occurs in two earlier scripts of mine (January 31 and September 23, 1912) is probably an emergence of the same group of associations.

by which it was said he should conquer, might well be described as "a sign by the way," since he was on the march when he saw it.

There is yet one more cross-correspondence to be noted between Mrs. Wilson and me on June 13, the most precise of all. I will quote again a short extract from my script of that day:



the wayfarer's song—the song of the bird—
The sun over the meadow—
the sign by the way—
in a strange land—

Compare with this Mrs. Wilson's quotation on the same day from the 137th Psalm:

How shall we sing the Lord's song *in a strange land?*

TABULAR SUMMARY.

June 13, 1915.

WILSON RECORD.	H. V. SCRIPT.
<p>Someone called or chosen for work not easy. "Above all things to thine own self be true." "The dark things shall be made plain." "How shall he sing the Lord's song in a strange land?"</p>	<p>It is not given to all— "The priest who slays the slayer," etc. Truth and a sword. Ajax' prayer (for light in darkness). The wayfarer's song . . . in a strange land. The sign by the way.</p>
 	

The suggestion which I have put forward above that a cross-correspondence occurred between Mrs. Wilson and myself in our respective allusions to the Constantinian monogram and "the sign by the way" had a

curious sequel. On April 14, 1916, I read this paper, substantially as it appears here, at a meeting of this Society, at which Mrs. Wilson was present. On the following day, April 15, 1916, Mrs. Wilson and I tried another experiment and her record on that occasion contains the following words :

“Hark all ye that pass by! Is there any sorrow like unto this sorrow?”

The reference here is to Lamentations i. 12 :

Is it nothing to you, all ye that pass by? behold, and see if there be any sorrow like unto my sorrow . . .

Now the opening words of this verse (italicised above) are the motto of the picture by Frank Dicksee, with which, as I have said, I associated the phrase in my script “the sign by the way.” When I read my paper on April 14, I was aware of this fact, having looked up the reproduction of the picture (see above, p. 332), but I said nothing of the motto in my paper, as it did not appear relevant to the matter in hand. I was interested therefore to find that Mrs. Wilson had quoted it in her record on the following day, April 15, and on April 18 I wrote to ask her whether she knew the picture by Dicksee of which I had spoken in my paper and knew what was the motto to it. Mrs. Wilson replied that, so far as she knew, she had never seen the picture in question and had no idea what the motto might be. It is obviously impossible to prove that Mrs. Wilson is correct in thinking that she has never had any normal knowledge concerning the picture and its motto,¹ and therefore the quotation of this motto in her record of April 15, 1916, may be due to a revived memory. The most probable alternative hypothesis seems to be that Mrs. Wilson’s impression of the passage from Lamentations was derived by thought-transference from my mind.

¹ As to whether Mrs. Wilson is likely to have seen the original picture, it is worth noting that it was exhibited in the Royal Academy of 1881—at which date Mrs. Wilson was a young child and still living in America—and was bought by a private collector.

VII.

Mrs. Wilson's record of June 16, 1915, 10.15 p.m.

The first scene looked to me like a distant view of the hills, looking towards Nazareth from the Plain of Esdrelon. I have been there and it seemed to me I recognised the outlook. Then I saw the hills nearer, but though it still seemed to me Nazareth was meant, I saw no village, only a lonely figure in a white robe, and another part of my mind insisted that the Temptation in the Wilderness was intended.

Next came a lion's head, and then the lion of St. Mark, with the halo and the open evangel.

After that the death mask of Aknaton,¹ the Pharaoh of whom I spoke the other day as being a religious genius, and later on his symbol for Divine Beneficence, the sun with a little hand at the end of each ray. The association which suggested "Lead, kindly light" is obvious.

Pansies, and the words "Heartsease."

A book with bright-coloured pictures of daily life.

A city on the banks of a great river.

A ruined amphitheatre. The Forum at Rome. A ruined temple on a hill.

That was all for last night. This morning I kept seeing words, and tried to write them down, with the following result :

"The knowledge wrested from God poured out on men."

Then the conventional design of a rose and the word "rosierucian."

Lastly the winged staff with the twining serpents which I associated with Mercury rather than Aesculapius, though I have never happened to notice if there is any difference between the staves.

I do not know whether the words that haunted me while I dressed have any right to be added : "The spirits of just men made perfect."

¹ On June 14, 1915, I lunched with Mrs. Wilson, and she mentioned to me as a book worth reading the *Biography of Aknaton, Pharaoh of Egypt*. She said he was the "heretical Pharaoh" and an interesting character. So far as I can remember she told me nothing more of him than that.

My script on June 16, 1915, was written in two parts, one at 3.20 p.m. and the other contemporaneously with Mrs. Wilson at 10.15 p.m.¹

The earlier part contains the following passage :

And it came to pass in 40 days—
days of penance—the peace-offering.

When I read this script through immediately after writing it, I supposed that the allusion in these words was to the Temptation in the Wilderness.

Then was Jesus led up of the spirit into the wilderness to be tempted of the devil.

And when he had fasted forty days and forty nights,² he was afterwards an hungered.³

I still hold that this interpretation is almost certainly correct, although there are two other passages in the Bible to which it might be thought that allusion was made.

(a) *Genesis* viii. 6.

It came to pass in forty days that Noah opened the window of the ark which he had made ; and he sent forth a raven.

(b) *Exodus* xxxiv. 28 (the story of Moses going up into Mount Sinai).

He was then with the Lord forty days and forty nights : he did neither eat bread, nor drink water.

The first words quoted from the script “and it came to pass in 40 days” are an almost exact quotation from the passage in *Genesis* and it might therefore be held that the words of my script must be taken as referring to the flood ; but this interpretation does not satisfactorily explain the next words of the script “days of penance,” which must be taken into consideration as indicating the trend of thought expressed

¹ See Appendix, p. 348.

² I am indebted to Mr. Bayfield for the suggestion that the temporal form of this sentence (“when he had fasted,” etc.), is represented in my script by the words “and it came to pass.”

³ *Matthew* iv. 1, 2.

in the writing. These words might refer equally well to the sojourn of Moses on Mount Sinai or to Christ's sojourn in the Wilderness, since both were periods of fasting; indeed the transition of thought from one event to the other is very easy. I do not propose to discuss the connexion between them; it is enough for my purpose to point out that the marginal reference at Luke v. 1 (the Temptation in the Wilderness) is to Exodus xxxiv. 28 (Moses on Mount Sinai). But I believe that the allusion in my script is rather to the Temptation, chiefly because that is how I interpreted the words, immediately after writing them, and I think an automatist's *contemporary* interpretation of a script is likely to be correct. But whether or no my script should be interpreted as referring explicitly to the Temptation, an allusion to it may be regarded as implicit in the script. For to any one familiar with the Gospel narrative a reference to a period of 40 days which were "days of penance" would inevitably recall the Temptation, the most famous of all such periods.

Assuming then that in my earlier script on June 16, 1915, there is a reference, at least implicitly, to the Temptation, there is on this point a cross-correspondence between Mrs. Wilson and myself, for her first impression on that day, received a few hours after my script was written, was of the Temptation.

I now turn to the second part of my script of June 16, 1915, written during my experiment with Mrs. Wilson. It begins as follows :

Dominus illuminatio mea¹ [The Lord is my light].

non eadem vultu demisso [Not the same with downcast face]

the walls of stone—the city wall a walled city—watchman what of the night? the answering word—the sleeping city—the bridge at midnight—a poet's dream—

I will first analyse this script, considering especially the various literary allusions which it contains and their implications. In this case also I am interpreting my script according to opinions which I formed before

¹ Psalm xxvii. 1; the motto of the University of Oxford.

I had any knowledge of Mrs. Wilson's contemporary record. The script begins with the opening words (in Latin) of the 27th Psalm, "The Lord is my light." The next words, also in Latin, are obscure and I will not discuss them here. The phrase "Watchman what of the night?" involves two literary associations:

(a) It is a quotation, in the first instance, from Isaiah xxi. 11:

Watchman what of the night? The watchman said: The morning cometh and also the night; if ye will enquire, enquire ye.

There is probably an allusion to the watchman's answer in the concluding words of the script (not quoted above) "into the coming night."

(b) "Watchman what of the night?" is also the first line of a poem by Swinburne called *A Watch in the Night*.¹ This poem is included in a volume (*Songs before Sunrise*) the subject of which is the Italian War of Liberation. I myself associate the words with Swinburne rather than with Isaiah.

The next phrases of the script contain several literary allusions which it is not very easy to disentangle. "The bridge at midnight" is a quotation from a poem by Longfellow:

I stood on the bridge at midnight,
When the clocks were striking the hour.

But although the actual words are from Longfellow, the two phrases between which they occur in my script suggest that the literary association lying behind them is with three other poems, all of which are more familiar to me than Longfellow's.

References to a sleeping city and a bridge at once recall Wordsworth's *Sonnet on Westminster Bridge*, especially the lines:

Dear God! the very houses seem asleep,
And all that mighty heart is lying still.

¹ The words "what of the night?" are repeated in the first line of each stanza, e.g. "Italy, what of the night?"

It should be observed however that Wordsworth did not stand upon Westminster Bridge at midnight, for he says that :

The city now doth like a garment wear
The beauty of the morning.

The allusion to midnight has probably drifted in through my recollection of Longfellow.

There is yet another literary association contained in the words "the sleeping city," and this association will explain, I think, the reference in the script to "a poet's dream." In *Fragments of Prose and Poetry* by Frederic Myers, there is a poem called *Venice*, which concludes with the following lines :

How sleeps that city now ! and far is fled
Her tale of fights outfought and Doges dead.
The flying Fames ring round her still ; but she
Dreams in her melted Pearl of sky and sea.
For me too dreaming let the sunset fire
Shade the dark dome and pierce the pillared spire !
Let night and peace the cosmic promise pay,
And even the Soul's self dream into the day !

The phrase of my script "the sleeping city" echoes Myers's words : "How sleeps that city now," and the probability that there is here an allusion to Myers's poem is, I think, strengthened by the allusion in the script to "a poet's dream." For not only do these words suggest Myers's phrase : "For me too dreaming, etc.," but they are a quotation from Wordsworth's poem on *A Picture of Peele Castle* :

Ah ! THEN, if mine had been the Painter's hand,
To express what then I saw ; and add the gleam,
The light that never was on sea or land,
The consecration and the Poet's dream.

This poem had been associated with Myers's *Venice* in an article by Mr. J. G. Piddington, published in *Proceedings S.P.R.*, Vol. XXVI., pp. 174 ff.¹

¹ There are further allusions to *Peele Castle* in my script of June 16, 1915 (see Appendix, p. 348), *i.e.* "the golden gleam" (cf.

We are now in a position to consider my second script of June 16, 1915, in relation to Mrs. Wilson's contemporary record.

(a) The opening words "The Lord is my light" express the same idea as we find in Mrs. Wilson's allusion to Aknaton and "his symbol for divine beneficence, the sun," followed by the first words of Cardinal Newman's hymn "Lead, kindly light."

(b) Mrs. Wilson had an impression of a "city on the banks of a great river," followed by impressions of "a ruined amphitheatre" and "the Forum at Rome." My contemporary script on the other hand speaks of the city wall—a walled city . . . watchman what of the night? . . . the sleeping city—the bridge at midnight.

These phrases, if we take them together, relate apparently to a city on the banks of a river (implied in the reference to a bridge), and there is possibly a further connexion of thought between Mrs. Wilson and me in my quotation from Swinburne's poem, *A Watch in the Night*, the subject of which is the Italian *risorgimento*, and Mrs. Wilson's allusion to Rome, with which she seems, according to the sequence of her impressions, to identify the city on the banks of a river.

(c) I have pointed out that the allusions in my script of June 16, 1915, to "the sleeping city" and "the poet's dream" contain in my opinion a reference to Frederic Myers's poem entitled *Venice*. This point is interesting when we remember Mrs. Wilson's contemporary impression of "the lion of St. Mark with the halo and the open evangel." These are the arms of the city of Venice and the earlier part of Myers's poem contains the lines:

And one great word the lords of Venice wist:
"My peace be with thee, Mark Evangelist!"

Proceedings S.P.R., Vol. XXVI., pp. 183 ff.), and probably "like a glass" (cf. *Peele Castle*, "Thy Form was sleeping on a glassy sea"), and "the flowing tide" (cf. *Peele Castle*, "No motion but the moving tide"). Both these lines from Wordsworth's poem are quoted in Mr. Piddington's article.

At the end of her record of June 16, 1915, Mrs. Wilson noted that whilst dressing on the following morning she was haunted by the words "The spirits of just men made perfect" (Heb. xii. 23). Now the motto to the published edition of Myers's poem is from the *Aeneid* (Book VI., p. 691): "nec me mea cura fefellit [nor has my care misled me]," but another motto was written by Myers on a MS. copy of the poem. It is taken from Hebrews xi. 40: "That they without us should not be made perfect."¹ There is not only a verbal similarity between these words and the quotation from the following chapter of Hebrews, given by Mrs. Wilson, there is also a connexion of thought; for the writer of the Epistle contrasts the "elders," those who lived before the time of Christ, and "without us" were not "made perfect" (Heb. xi. 40), with the followers of Christ who have been "made perfect" through Him (Heb. xii. 23). Mrs. Wilson's allusion to this last passage may therefore be due to a subconscious impression of the alternative motto and Myers's poem *Venice*.

The facts about these two mottos to the poem are given in *Proceedings S.P.R.*, Vol. XXVI., pp. 205 ff., and the poem itself is discussed there at some length. We must assume that Mrs. Wilson had at some time read this discussion (see above, p. 309), but that would not account for the fact of her alluding to the city of Venice, and perhaps indirectly to Myers's poem *Venice*, on the day when my script almost certainly alludes to the poem.

I have included in this report only the first seven of my experiments with Mrs. Wilson, as they make a convenient group for discussion. We have continued the experiments since that time and have obtained results of considerable interest, some of which may form the subject of a later report.

¹ These words are clearly alluded to in a line of the poem thus: "Nor even their joy without us perfected."

TABULAR SUMMARY.

June 16, 1915.

WILSON RECORD.	H. V. SCRIPT.
<p>Temptation in the Wilderness.</p> <p>“Lead, kindly light.”</p> <p>A city by a river.</p> <p>Rome.</p> <p>The arms of Venice.</p> <p>“The spirits of just men made perfect.” Heb. xii. 23.</p>	<p>The Temptation in the Wilderness.</p> <p>“The Lord is my light.”</p> <p>the city—the bridge at midnight.</p> <p>“Watchman, what of the night?” (Implicit allusion to Italy.)</p> <p><i>Venice</i> by F. W. H. Myers.</p> <p>[Original motto to Myers’s poem: “That they without us should not be made perfect.” Heb. xi. 40].</p>

APPENDIX.

The dates of the experiments were May 20, 23, 28, June 4, 8, 13, 16, 1915. All Mrs. Wilson’s records are given in the text except those of May 20 and June 8, and a supplementary one of June 9. These are given below.

Of the H. V. scripts written during this period the scripts of May 20, 23, 27 and June 13 are given in full in the text (see above pp. 315, 312, 319, 330). Those of May 28, June 3, 4, 5, 8, 9, 12 and two of June 16 are given in full below; and of these latter extracts from the scripts of May 28, June 3, 4 and 16 are also quoted in the text.

MRS. WILSON’S RECORDS.

Mrs. Wilson’s record of May 20, 1915, 10.15 p.m.

A failure again, I fear, but not altogether my fault. A fiend of a woman was singing at the top of her lungs across the street, and with all the windows open might have been in my room. When you are half hypnotised noise is torture.

I started off with the evil lurking figure of a man in the Renaissance period. Why I at once decided he was the husband in Browning's *The Ring and the Book*, I do not know, or why, except that it is, I think, the most beautiful part of the poem, I found myself thinking of the part where the Pope sums up the case, and especially of lines that run something like this :

"Give one good moment to the tired old man,
Weary of finding all his world amiss."

I know that is not a correct quotation, but I can get no nearer.

Then came a picture, I mean an impression, of a wood in spring-time. Just one great mass of white blossoms. Then trees again, but this time evergreens, and this time it was winter, for though they too seemed covered with white flowers, it was snow. One fir-tree, outlined against the intense blue of the sky, stayed with me for a long time. Then it was autumn, and I was one of two people on horse-back in a dreary swamp. There were humps of long, dead grass sticking up out of the black mud, masses of yellow reeds, and the trees, for it was still a wood, were leafless. We were alone and in danger, for our horses could not find firm footing.¹

The last two impressions seem to have nothing to do with what went before. A small company of men in armour led by a young knight, barcheaded and with long hair. I see I put down last night: "Possibly Jeanne d'Arc." The last impression must be entirely subjective, for it was the grave of my young brother-in-law; unless the inscription on his tomb-stone means anything to you. It is, as nearly as I can remember :

And we retain
The memory of an unspoiled man,
Sweet, generous, and humane.

The odd part of the whole experiment is that while I felt sure I had failed, another part of my mind was insisting

¹Mrs. Wilson told me on May 21, 1915, that her companion seemed to be her husband. So far as she could remember the impression did not correspond with any actual experience she had ever had.

that it had got your idea. If so, perhaps it will emerge from the subconscious stratum before long.

Mrs. Wilson's record of June 8, 1915, 10.15 p.m.

No success, I am afraid. All I saw was a rather heavy-looking classic temple at the top of a high grey cliff, and then wolves, followed by the Romulus and Remus wolf alone. The only other impression was of a thick not very large book bound in shabby calf. Yes, there were two more things, the Free Mason's compasses and a triangle. I will try to-night for latent impressions.

Mrs. Wilson's record of June 9, 1915.

I have very little more to add to my Tuesday night impressions. Only a group of old women in a cave weaving something white. Their heads were entirely bound up, to show that they were blind. The Fates, of course. Equally of course, next a pair of shears. Then a mirror with a black line right across it. Of course this at once called up the Lady of Shalotte, and I saw the torn web. I have always had a special fondness for the Lady of Shalotte.

H. V. SCRIPTS.

H. V. script, May 28, 1915, 10.15 p.m.

Fons et origo—

O fons Bandusiae¹—

simplex munditiis²—

a voice from the dead—the milky way—the multitude of the stars—songs—the stars singing³—the company of the stars—a merry rout—the music of humanity⁴—an under-current—a falling star—meteoric splendour—

As falls on Mount Alvernus the thundersmitten oak⁵—

Thrice the brindled cat hath mewed⁶—spells and potions—the witches brew—Medea's cauldron—ever young—

¹ Hor. C. III., 13, 1.

² Hor. C. I., 5, 5.

³ Cf. Rossetti, *The Blessed Damozel*.

⁴ Cf. Wordsworth, *Tintern Abbey*.

⁵ Macaulay, *Horatius*.

⁶ Shakespeare, *Macbeth*.

Bacchus ever young—the music of the dance—the light
fantastic toe¹—trip—trip—trip²—

H. V. script, June 3, 1915, 4.20 p.m.

Home they brought her warrior dead³—

The golden gleam—home—

My home is on the wave—and all deserted—the sea-birds
cry—

The dust of ages—sprinkle—a little dust—

Archimedes—felix qui potuit⁴—a contrast—

a triangle—each point a star

[Drawing of a triangle with a star at each point.]

the wheels of the chariot—flashing fire—scatter as from an
unextinguished hearth⁵—

H. V. script, June 4, 1915, 10.15 p.m.

Love in the valley⁶—idly dreaming—

the singer of an idle day—

the palsied hand—rock of ages—the water shall flow—the
bottomless deep—

a curtain of darkness—a lantern in the dark—The little
candle⁷

The race is won

In lonely splendour⁸—

stone on stone⁹

¹ Milton, *L'Allegro*.

² Cf. Song: "We will trip, trip, trip,
We will trip it on the quay."

³ Tennyson, *Princess*.

⁴ Virg., *G.* II., 490. Connington refers to *Lucr.* I., 78, and Munro on *Lucr.* I., 73, "atque omne immensum peragravit mente animoque," says that Horace must have had this passage in mind when he wrote *C. I.*, 28, 5, "animoque rotundum Percurrisse polum morituro." The allusion in "sprinkle—a little dust" is undoubtedly to *Hor. C.*, I., 28, "Pulveris exigui . . . munera," "licebit injecto ter pulvere curras." Archimedes is probably written by mistake for Archytas, both being famous mathematicians.

⁵ Shelley, *Ode to the West Wind*.

⁶ Cf. Tennyson, *Princess*. "Love is of the Valley"; cf. also Meredith's poem with this title.

⁷ Cf. Shakespeare, *The Merchant of Venice*, Act v., sc. i.

⁸ Cf. Tennyson, *Idylls of the King: Dedication*, l. 48.

⁹ Cf. M. Arnold, *Morality*: "Stone by Stone."

the horseman [At this point I fell asleep and slept for nearly two hours. On reading the script through next morning, I noticed that the sentence was interrupted in the middle, and thought I would try to complete it. Below is the result].

June 5, 1915, 10.20 a.m.

The horseman of the dawn—

the knocking at the gate—the golden keys—St. Peter's keys
—and a chain of gold—white as snow their armour was—
their steeds were white as snow¹—link in link—wrought gold²
and precious stones—jewelled—the jewel of the East and a
king's ransom—pearls of price—strewn pearls—strew on her
roses roses³—strew flowers on the way—the king's daughter²—

H. V. script, June 8, 1915, 10.15 p.m.

furor subitus—carmina silvis

itur in antiquam silvam⁴

Alituum carmen—

Tigris et Euphrates—

aequora ponti⁵—

the marble tablet—the tablets of the mind—writ in water⁶
—in the quiet of the evening—the quiet end of evening⁷—
love is best⁷—

the lantern—a single shaft—

a line in the darkness—a light.

H. V. script, June 9, 1915, 11.10 a.m.

Hyssop and vinegar—casting bread upon the water⁸—open
sesame—

the golden grain—harvest sheaves—garner in the byre—

the setting sun on the harvest fields—

a golden light—the light that never was on sea or land⁹—

¹ Macaulay, *The Battle of the Lake Regillus*.

² Cf. Christina Rossetti, *The New Jerusalem*. The words are from Psalm xlv. 13: "The king's daughter is all glorious within, her clothing is of wrought gold."

³ M. Arnold, *Requiescat*.

⁴ Virgil, *Aen.* VI., 179.

⁵ Virgil, *Georg.* I., 469.

⁶ Keats' epitaph.

⁷ Browning, *Love Among the Ruins*.

⁸ Cf. Eccl. xi. 1.

⁹ Wordsworth, *Peele Castle*.

pale beyond porch and portal—
 crowned with calm leaves she stands ¹—
 a crown of leaves—green leaves—evergreen—a holly wreath—
 the merry bells of Yule—Again at Christmas did we wreath ²:

H. V. script, June 12, 1915, 11.45 p.m.

The last days—the end of Time—the water—across the
 water—

and he walked upon the water—the pool of Bethesda ³ and
 the garden of Gethsemane—

rain from Heaven ⁴—

a cloud no bigger than a man's hand—

H. V. script, June 16, 1915, 3.20 p.m.

Arquebus with bow and spear—the prize of the bow—
 the ashen spear—

δολιχόσκιον ἔχγος—the warrior king—

Lord of the host—singing hymns to Zeus—

father and son—the least among them—a council of elders—

And it came to pass in 40 days—days of penance—the
 peace-offering—what shall be—the chosen path—

Above the stars and all around the meadows of space—

launch out into the deep ⁵—

the waters have gone over me—

the great waters—a sound of many waters ⁶—the cataract.

H. V. script, June 16, 1915, 10.15 p.m.

Dominus illuminatio mea ⁷—

non eadem vultu demisso—

the walls of stone—the city wall

a walled city—the watchman—watchman what of the night ⁸

¹ Swinburne, *The Garden of Proserpine*.

² Tennyson, *In Memoriam*.

³ John v. 2.

⁴ Cf. Shakespeare, *The Merchant of Venice*, Act iv., sc. i.

⁵ Luke v. 4.

⁶ Cf. Rev. i. 15. “. . . his voice as the sound of many waters.”

⁷ Psalm xxvii. 1. The words are the motto of Oxford University.

⁸ Isaiah xxi. 11. “Watchman what of the night?” The watchman said: “The morning cometh and also the night, if ye will enquire, enquire ye.” Cf. also Swinburne, *A Watch in the Night*. (*Songs before Sunrise*).

the answering word—the sleeping city—the bridge at
midnight—

a poet's dream—like a glass—dim shadows on the wall—
the flowing tide¹—to join the river²—the earth—the daedal
earth³—

with flowers for a marrying—night and day and a wreath
of flowers for day and stars for night—a crown of flowers—
the golden gleam¹—
the brazen bell
into the coming night—

¹ See above, pp. 339 ff.

² Cf. Tennyson, *The Brook*.

³ Shelley, *Hymn to Pan*.

VI.

SOME RECENT CASES OF PREMONITION
AND TELEPATHY.¹

BY THE REV. M. A. BAYFIELD.

SINCE a few of the experiences which form the subject of this paper are without corroboration, it seems desirable to begin with a word or two about the lady to whom they occurred, lest you should regard these uncorroborated incidents—or, indeed, the main narrative—with any suspicion. Of course, as our experience has taught us, it is only prudent, in the case of any one not well known to us, to receive unsupported statements on the subjects with which the Society is concerned with a certain amount of reserve; but in the present case you will, I think, agree with me that the incidents which are confirmed by the testimony of others lend full credibility to those which are not so supported.

This lady, who belongs to a family well known in North Devon—her maiden name was Chichester—has been known to me from her childhood and to my wife from her birth; indeed, our families are connected by marriage. Of the truthfulness of her statements we have no doubt, and I have myself carefully cross-examined her on each of the incidents that are now to be brought before you. I ought further to state that those accounts which are in my own language, and which form the majority, were written down from information given in conversation several weeks before I received the confirmation of other persons concerned. That is to say, my account of any particular incident is really her own independent account,

¹ This paper, with the exception of the last incident (p. 373) was read before the Society on November 22, 1915, and was printed in the *Journal* for January-February, 1916

not a story put together by me upon a comparison of the whole evidence. She signed each account separately when I had written it, and has since read and signed the whole paper as correct. Similarly, her written accounts were given to me before I received the corroborations. From childhood, as she tells me, she has had experiences similar to those recorded here, but until the occurrence of one tragic incident which I shall have to relate, attached no particular importance to them. The recent experiences were first brought to my own notice a few months ago. I at once urged her to make contemporary notes of all such premonitory impressions, but although she fortunately did so in two subsequent cases, in three others the good intention was forgotten.

In 1910 Miss Chichester married Lieut. George Harley Pownall, R.N., and they went to live at Harwich, where he was in command of a submarine. She tells me that when they were engaged she felt convinced—it seems to have been a settled conviction and more than a mere fear—that he would not live long; but admits that she considered the submarine service a dangerous one even in time of peace. We may see reason to think that this opinion was perhaps not the sole cause of the presentiment. Lieut. Pownall was of a robust constitution and his health was excellent.

One day while they were at Harwich she saw, or thought she saw, through a window that looked on the street, her husband come up on his bicycle, get off, and approach the house. She then heard the door open and shut, and the sound of his footsteps in the hall. As he did not come into the room, she went out but found no one. This was in the afternoon. Lieut. Pownall, who had not been near the house at that time, returned about an hour later.¹

In 1913 Lieut.-Commander Pownall (he had been promoted in 1911) was appointed First Lieutenant of the *Egmont*, depôt-ship of the submarines at Malta, with command of

¹ Some ten or eleven years ago, when away on a visit, Miss Chichester had a visual hallucination of her mother, who, being then at home, had endeavoured (without any previous arrangement) to make herself visible to her daughter. She had previously had a similar hallucination of her mother, but without intention on the latter's part.

the Submarine Flotilla there. Mrs. Pownall went out with him.

In August 1914, after the outbreak of the war, Mr. R. E. Knox, R.N.,¹ who was on the staff of Admiral Carden, Admiral Superintendent of the Dockyard, said in Mrs. Pownall's presence, "Anyhow we [meaning the Admiral and his staff] shall not leave Malta, for the Admiral has just received an extension of his appointment"—or words to that effect.² A few days later, about August 12, on coming down to breakfast Mrs. Pownall said she had dreamed on the previous night that Admiral Carden was going to have command of a fleet at sea, but nowhere near England. This was said to her husband and Mr. Knox, and later to Captain L. T. Esmond.³ Since it was then common knowledge that the Admiral was not to be relieved, her friends naturally dismissed the dream as absurd. Some five weeks after this (I am betraying no secret, for the fact was at once publicly known) Admiral Carden was appointed Commander-in-Chief of the Mediterranean Fleet, then at the Dardanelles.

This is corroborated by Mr. Knox as follows :

October, 1915.

In August 1914 I was [on the staff of] Admiral Carden. I remember that towards the end of the month⁴ I said to Mrs. Pownall that the Admiral and his staff would be fixtures at Malta during the war, as the appointment of the Admiral who was to relieve him had been cancelled. I remember also that a few days later Mrs. Pownall said she had dreamed that Admiral Carden was in command of a Fleet at sea. Lieut.-Commander Pownall, Captain [Esmond], and I regarded it as extremely improbable that he would leave Malta Dockyard.

(Signed) R. E. KNOX.

¹ Not the real name or initials.

² There was, I believe, no formal "extension"; it would be more correct to say that it became known that the Admiral was not to be relieved as had been expected.

³ Not the real name or initials.

⁴ Since sending this statement Mr. Knox has written that he cannot clearly recall what time in August the incident happened. Mrs. Pownall fixes the date as being a few days after August 8, on which day she and her husband moved into the house in which the dream occurred.

Captain Esmond writes from Malta on October 23, 1915 :

Mrs. Pownall told me in August 1914 that she had dreamed that Admiral Carden was to have a command at sea, but nowhere near England. This was generally regarded as improbable, in view of the fact that the Admiral had only recently received an extension of the appointment he then held at Malta.

Some time after the outbreak of the war, but before September 7, 1914, the question of the despatch of submarines from Malta to the Dardanelles was discussed among Mrs. Pownall's friends. It is natural to surmise that the discussion began after August 10, and that it arose from the fact that the *Goeben* and *Breslau* had on that day succeeded in reaching Constantinople. The naval officers were of opinion that the submarines would remain at Malta for the defence of the island. Mrs. Pownall, however, constantly affirmed to her husband and others that the submarine flotilla would be sent to the Dardanelles and that he would go with them. She will, I am sure, not quarrel with me if I say that her grasp of naval strategy is not such that this conviction, opposed as it was to expert opinion, is likely to have been based on reflection and judgement. The declaration of war against Turkey, it will be remembered, was not made until November 5, 1914.

The premonition is corroborated by Mr. Knox as follows :

November 1, 1915.

I remember Mrs. George Pownall saying in August 1914 that the Malta submarines would be sent to the Dardanelles. We all considered this most improbable.

(Signed) R. E. KNOX.

Captain Esmond writes under date October 23, 1915 :

Before the Submarine Flotilla left Malta for the Dardanelles it was the general opinion in Naval circles that it would not be so employed, being required for the defence of the island. I remember that Mrs. George Pownall nevertheless affirmed more than once that the submarines would be sent to the Dardanelles. This took place.

On September 7, 1914, Mrs. Pownall saw her husband pass across the harbour in his skiff. She had frequently seen him do so, but on this occasion she said to herself, "He is going to the Admiral to receive orders for the dispatch of the submarines to the Dardanelles." This was in fact the case, and the flotilla left Malta next day. Lieut.-Commander Pownall made the voyage in the *Hindustani*, a collier, which was afterwards renamed the *Hindukush* and became the submarine depôt-ship at the Dardanelles. He remained on this ship until he was transferred to a transport on some day between the 17th and 25th of April, 1915.

When her husband parted from her, Mrs. Pownall felt absolutely sure she would never see him again,¹ and from that day onwards she always felt peculiarly depressed on Sundays, and mentioned the fact in letters to her husband many times. On Sunday, April 25, 1915, he was killed by a bursting shell while in charge of a boat taking part in the first landing on Gallipoli. He was wounded in the early morning and died at 10.30 a.m.

On that same afternoon at Malta Captain Esmond called on Mrs. Pownall and delivered a letter written to her by her husband, whose letters were sent that way by private arrangement—probably for greater safety or more rapid delivery. After giving her the letter Captain Esmond left Mrs. Pownall in the drawing-room, saying he was very tired and would go into the smoking-room and have a nap. She proceeded to read the letter, which was dated the 17th of April, and when about half through was seized with an overpowering conviction that the landing had taken place and that her husband had been killed. The conviction was so strong that she felt impelled to go and tell Captain Esmond at once, but refrained from disturbing him. I have naturally not been able to ask to see this letter, but Mrs. Pownall assures me that it contained nothing about naval matters beyond the statement that her husband was going on to a transport.

It should be explained that the officer in command of a submarine flotilla does not live on a submarine, but on

¹ Her own words are: "I had not a shadow of doubt about it."

what is called a depôt-ship, which may be any ship that is suitable for the purpose. Lieut.-Commander Pownall, as I have said, had up to the time of writing been on the collier *Hindukush*. When Mrs. Pownall read that he was going on to a transport, she wondered why this was, but her only conclusion was that for some reason he was to be temporarily transferred from his submarine duties. No doubt the removal to a transport *might* suggest duties in connexion with the troops, and as I have recently learned, this was in fact the explanation, for the naval officers who superintended the landing were all placed together on an empty transport in order to make the necessary arrangements. Mr. Knox, however, writes to me that a naval officer would not necessarily infer from the change even a relinquishment of the submarine duties; "it might only mean that a transport was being used as a Submarine Parent instead of the collier which had hitherto been used." We shall see that the transference did not suggest to Captain Esmond any participation in the landing. He had peculiar facilities for knowing all that was to be known, and shortly before this had told Mrs. Pownall that the landing would not take place for some little time.

Together with the letter from her husband, Captain Esmond had brought to Mrs. Pownall a letter from Mr. Knox, who also was at the Dardanelles. She does not remember which she opened first. Mr. Knox's letter has been destroyed, and he has no recollection of its contents. Mrs. Pownall, however, is sure that it contained no reference to the landing of the troops; and we may take it for certain, that even if anyone had known the precise day of the landing more than a week before, Mr. Knox would not have divulged so vital a secret, and also that he would certainly not have said a word about Lieut.-Commander Pownall's taking part in the operation, even if he had then any expectation of his doing so. Before Mr. Knox left, Mrs. Pownall had obtained from him a promise that he would send to Captain Esmond a telegram with the news of her husband's death whenever it should happen; she says she did this because she was sure he would be killed. This telegram, as we shall see, Mr. Knox sent.

To continue the story. When after about an hour Captain Esmond returned to the drawing-room, Mrs. Pownall told him she was sure the troops had landed and that her husband had been killed. He replied that he did not believe it for a moment; firstly, because he did not think the landing would take place for a day or two, and, secondly, because whenever it took place, it was most unlikely that Lieut.-Commander Pownall would have any part in it. Apparently nothing that he could say produced any effect, and she replied that she was sure she was right. So sure was she, that she asked him to promise that he would himself bring her the news when it came, and he said he would certainly do so if the need should arise.

I now give Captain Esmond's account of this interview, written from Malta; it confirms Mrs. Pownall's account with extraordinary particularity.

On Sunday April 25th 1915, the day on which Lieut. Comdr Pownall was killed, I took to Mrs. Pownall at her house a letter written from her husband to her and sent under cover to me. After giving her the letter I went into the smoking-room and slept for an hour. On my return to the drawing-room Mrs. Pownall told me she was sure her husband had taken part in the landing and been killed. I was not aware that the landing had taken place, and did not expect the attempt to be made for 2 or 3 days. That Lieut. Comdr Pownall would land seemed to me improbable, as he was O.C. Submarines. However, I had heard that he had received some appointment other than that of O.C. Submarines. In reply to Mrs. Pownall's statements I said that it was of course possible, but that in view of the fact that 10 beachmasters had been appointed by the Admiralty, whom I had seen passing through only 3 or 4 days previously, I did not think for a moment, that a valuable submarine officer would be taken as a beachmaster. This was my honest belief.

Mrs. Pownall then asked me to bring her the official news of her husband's death, and I said I would be sure to do so, if it came. When the news actually arrived I was unavoidably prevented from fulfilling this promise. As far as I am aware, the only news Mrs. Pownall received of her husband's death was a

private telegram from Mr. [Knox . . .] to me. When I received it [this was on the Wednesday after the death] H. E. the Governor was expected and I could not leave my office, and my telegram was communicated to Mrs. Pownall by Mrs. Limpus, wife of the Admiral Superintendent. On my arrival at 2.0 p.m. (2 hours after receiving the telegram) Mrs. Pownall was quite calm, and told me that as soon as she saw Mrs. Limpus she knew she had come to tell her her husband was dead. She was expecting the news hourly.

Captain Esmond appends the following note to his accounts of the three incidents in which he was concerned :

October 23, 1915.

The facts I have related above are absolutely true and I am prepared to swear to them, if necessary.

(Signed) L. T. ESMOND, Captain, . . .

Some account of Lieut.-Commander Pownall himself is desirable for a complete appreciation of this incident, and it will be most convenient to give it at this point. He was an exceptionally talented and able naval officer, and so far as it can be said of any one man in a service that contains so many men of great ability, there can be no doubt that his death is a serious loss to the Navy. Not only was he a master of his particular business, but he also possessed considerable literary and other gifts, and was a most agreeable and interesting companion. His appointment at Malta is evidence of the estimate which the Admiralty had formed of his abilities.

You have no doubt been wondering how an officer so valuable for his proper and most important duties came to be engaged in one of the landing parties. One asks with some indignation and a bitter literalness, *Que diable allait-il faire dans cette galère ?* No authoritative explanation is likely to be obtainable, and we can only suppose that it was a case of sheer necessity. Similar things have happened before, and will, I imagine, happen again. It is small comfort for those who mourn for him, though it says much for our Naval Service, that, as is shown by our later submarine successes in Turkish waters, his command has evidently passed into no less able hands.

I have said thus much of this officer—and I would also remind you of Captain Esmond's opinion on the matter and of Mr. Knox's remark on the removal to the transport—in order that it may be clearly seen how little reason, humanly speaking, Mrs. Pownall had for supposing her husband would be in any special danger at the Dardanelles and how she was least of all justified by any ordinary calculation of probabilities in her conviction that he had died as one of a landing party.

We have now to return to Malta. Mrs. Pownall spent the earlier part of the evening of April 25 (the day of the death and of her impression concerning it) alone in the house; she had allowed her maids to go out, and there are no children. She was sometimes on the first floor and sometimes on the second, but on whichever floor she might be, she heard from time to time footsteps on the floor below; the impression was of human footsteps, but she did not otherwise distinguish them. She went down three times to search but found no one. Becoming uneasy, she went out and induced a friend, Mme Davie, to come and spend the evening with her. She did not mention the footsteps to her, nor her conviction of her husband's death, but Mme Davie also heard footsteps and also searched twice for an explanation in vain. A letter has been written to the lady, asking for her confirmation on this point, but no answer has been received. Mrs. Pownall thinks she must have left Malta.

In London on this same night a dream was dreamed which only perversity, as it seems to me, could dissociate from Mrs. Pownall's distress at her husband's death, of which she had become so strangely convinced. Before relating the dream I should state that the "John" who appears in it is a brother of Mrs. Pownall who died in Sumatra in September, 1914. In view of the experiences accumulated in this paper, it is somewhat remarkable that Mrs. Pownall had no premonition of her brother's death nor any telepathic impression of any kind in connexion with it, although he was her favourite brother and there was a strong mutual affection between them. The dream occurred to a sister

of Mrs. Pownall, Mrs. Grenfell White, and the following is her account of it, with her husband's confirmation.

November 6, 1915.

On a Sunday night last April I dreamt that I saw Vera [Mrs George Pownall] crying dreadfully, and I saw John very plainly, and he said to Vera, 'I wish I could speak to you, but I can't.' When I woke up I said to my husband, 'I *know* something has happened to George'; and I then went on to urge him very strongly to remember what I was going to tell him, and in particular to remember that I had told him *before* we had any knowledge that my forebodings were true. I then told him my dream, and my insistence made him remember the circumstances clearly. We afterwards learned that George was in fact killed on that Sunday. I had not previously dreamt about John since his death in September 1914.

(Signed) THOMASINE GRENFELL WHITE.

155 Sloane St., London.

November 6, 1915.

The above is a true account of what occurred.

(Signed) W. GRENFELL WHITE.

On the following day, Monday, April 26, although Mrs. Pownall's impression of her husband's death was less painfully vivid, the conviction was as strong as ever, and she proceeded to tear up papers and letters and do other things which she would not otherwise have done, in view of an early return to England. She actually told her maid that she would have no further need of her services.

On the next night, Tuesday, somewhere about midnight she suddenly woke up in bed, and after a few minutes heard footsteps in the street below. Her first thought was that it was Captain Esmond bringing her the news as he had promised, and she felt relieved when the steps went past the house. This feeling, however, was followed by the thought, "He will not come; Mrs. Limpus [wife of Admiral Limpus] will bring me the news."

On the Wednesday morning Mrs. Pownall went out into the town, and on her return at 1 o'clock found Mrs. Limpus waiting for her with a telegram confirming all

this sad foreknowledge. The telegram ran as follows : "Pownall killed 25th beach party. [Knox.]" Soon after this she received a note from Captain Esmond saying he was very sorry that he had been unavoidably prevented from fulfilling his promise to bring the news himself. As you will remember from his statement, he also called at 2 o'clock.

Mrs. Pownall left for England on Monday, May 3, 1915, and there was a curious premonition in connexion with her departure. The boats, which go weekly, normally come into Malta and leave again after a stay of a few hours. Mrs. Pownall had expected to leave on Tuesday, May 4, but Captain Esmond had told her that the boat had been delayed and would not come till the Thursday. On waking on Monday morning at about 7.30 she felt convinced that the boat would leave at 11 o'clock that day, and at once got up and made preparations to start. She usually got up between 9 and 10, after breakfasting in bed. At 9.30 she received a note from Captain Esmond telling her that the boat would leave at 11 that day, and she started by it at that hour. In peace time the boat was accustomed to leave in the afternoon, but after the outbreak of the war, according to Mrs. Pownall's recollection, the hour varied. I do not know at what hour the boat came in on the morning in question, but I can think of no normal means by which Mrs. Pownall, lying in bed in her house, could become aware of its arrival, or indeed of the arrival of any ship. Captain Esmond writes to me that he cannot remember anything in connexion with this incident beyond the broad fact that "the boat arrived two or three days before she was expected and upset all the arrangements." This, however, is fortunately all the corroboration we require.

On reaching England, Mrs. Pownall went to her parents in Devonshire, and stayed with them for about ten days. At this time she had not been informed whether her husband had been wounded in the head or in the body, nor whether he had or had not died instantaneously ; but she told her mother, while on this visit, that she was sure he had been shot in the back and had not died at once.

Her mother has only a vague recollection of this, but Mrs. Pownall is positive on all three points. Some time in June she received a letter, dated May 31, from the Chaplain on board the transport, informing her that Lieut.-Commander Pownall had been wounded in the back and had lingered a few hours. She had not written to any one for information on the point, and this was the first that had reached her. Before receiving this letter, Mrs. Pownall had received two others from the Dardanelles, one from an officer and one from an able seaman, but neither made any reference to the locality of the wound.

The next three experiences I give in Mrs. Pownall's own words. She made no contemporary notes, but says that her recollection is clear.

October, 1915.

In July 1915 I was staying at Eastbourne with Miss Bayfield, who was driving a motor ambulance in the neighbourhood. Mr. [R. E. Knox] was also there on leave, expecting a fresh appointment. One day I told him he would get his appointment on such and such a day, naming a day of the week four days ahead. I remember counting the days as they went by. He obtained his appointment on the day I named.

(Signed) VERA POWNALL.

Mr. Knox has sent the following confirmation of this, and fortunately has been able to supply the dates :

In July 1915 I was on leave at Eastbourne and was expecting an appointment. On Friday 30th July Mrs. Pownall told me I should be appointed on the following Tuesday, which proved true.

(Signed) R. E. KNOX.

I now come to another little incident which may readily be accepted, though from the nature of the case corroboration is impossible.

October, 1915.

One morning in October 1915 my copy of the *Times* had been brought up to me as usual while I was in bed, and was lying near me where the maid had placed it, folded as it always is, with the front page outside. I had not myself

touched it. Just as I was about to take it up I had the impression that I should find among the casualties the name of Major Ash, of the Middlesex Regiment, as either killed or wounded. On opening the paper and looking down the casualty lists I found his name among the wounded. I did not know Major Ash well, having only met him at Malta two or three times, and I had no particular interest in him, though I knew Mrs. Ash fairly well while we were both at Malta. I had had a letter from her some three months before this. I had not been thinking of Major or Mrs. Ash, and I did not know whether he was on the Western Front or at the Dardanelles, or indeed where he was.

(Signed) VERA POWNALL.

The next incident also occurred in October, 1915. I should state that my daughter has for the last two months been temporarily living with Mrs. Pownall in London. I give the story as written down at their dictation, beginning with Mrs. Pownall's account :

At about 7.15 p.m. on October 12, 1915, at my flat in London, I made the following note on the back of a tradesman's bill :—'I feel that there will be a Zep. raid to-night or to-morrow at 9.45 p.m. V. Pownall. Oct. 12.' For the rest of that day the matter was entirely absent from my mind. On October 13 Miss Bayfield and Mr. [J. Knox, Mr. R. E. Knox's] brother, dined with me at the flat at 7.15. During dinner I found it strangely difficult to collect and control my thoughts and seemed to myself to be in a state of suppressed excitement and expectancy, but I was expecting nothing in particular. I did not think of Zeppelins, and I had entirely forgotten the memorandum written on the previous evening. No thought of Zeppelins occurred to me until we were standing outside in the street at about 5 minutes past 8, when Miss Bayfield said, 'What a lovely night for Zeppelins!' The night was clear and still. Even then I did not think of my note. When we heard the first bomb dropped on London that evening we were in a theatre; I at once remembered my memorandum and looked at my watch, which gave the time as 9.40. My watch loses about 5 minutes each day, and I regulate it every morning at about 9.30 by the clock on the Great Central Hotel, which

I can see from my windows. I do not remember that I was ever before in the condition described.

(Signed) VERA POWNALL.

My daughter, who has known Mrs. Pownall intimately for some years, and spent the winter of 1913 with her at Malta, describes what happened as follows :

I have read the foregoing statement, and testify that it is correct so far as concerns myself. During dinner I noticed that Vera seemed extraordinarily *distracte* and preoccupied. More than once she did not reply when we spoke to her, and she seemed to pay imperfect attention to what was going on. Also she talked little. All this was quite unusual with her, especially at dinner and when entertaining guests. I said to her something to the following effect, 'What is the matter with you? I never knew you so vague!' She replied, 'I feel something is going to happen.' ['When I said this I did not think of Zeppelins.' Vera Pownall.] I said, 'What?' She answered that she did not know. I then said, 'To whom?' and she said, 'To all of us.' I said, 'When?' and she replied 'Oh, soon' [meaning, as Mrs. Pownall has explained, within a day or so]. Then she apologised for being 'so vague,' and we all laughed about it.

After dinner we were going to a theatre. When Mrs. Pownall and I were putting on our things I said to her, 'Is it going to happen to you or me?', and she replied, 'Oh no; we are all in it.' Either now or earlier I said to her, 'Is it something awful?', and she answered, 'No.'

While we were at the theatre we heard the bombs, and at the sound of the first or second Vera said to me, 'I wrote that down yesterday and put it in my dressing-table drawer.' When we got home she at once went to her bedroom and immediately brought back and showed me the paper attached to this statement.

(Signed) CYRILLE BAYFIELD.

Mrs. Pownall adds :

I have read Miss Bayfield's statement and declare that it is correct.

(Signed) VERA POWNALL.

The original of the memorandum mentioned has been identified by Miss Bayfield, and is in the Society's possession, together with the originals of the statements of Captain Esmond, Mr. Knox, and Commander Reinold, furnished in corroboration of other incidents. I may add that the newspapers of October 12, 1915, so far as I am aware, contained no warning of a Zeppelin raid, and the last previous raid—the only one that had been made on London—took place more than a month before, on September 8.

The last case which I have to bring before you occurred ten days ago, November 12, 1915. The following is Mrs. Pownall's account of it :

November 13th, 1915.

Yesterday morning, when I began to read the paper, I had it fixed in my mind that I should see "British Submarine Lost", and I hunted through the paper expecting to see something about it, but found nothing. A Commander from the Admiralty came to luncheon, and at lunch I said to Cyrille and him, "Did I dream it or did I see in yesterday's or to-day's paper that a British submarine had been lost? Was it in any paper?" The Commander said, "No," and also Cyrille. This morning, shortly after 12 o'clock, I saw a poster, "British Submarine Lost. Official." We bought a *Pall Mall* and found it was true.

(Signed) VERA POWNALL.

Miss Bayfield writes :

November 13th, 1915.

I have read Mrs. George Pownall's statement about the British submarine, the loss of which was first reported in to-day's evening papers. and certify that it is a true statement in every detail.

(Signed) CYRILLE BAYFIELD.

Commander B. E. Reinold, R.N., writes :

November 17th, 1915.

On Friday last, November 12, I lunched with Mrs. George Pownall and Miss Bayfield at 2m Hyde Park Mansions, and I remember that at lunch Mrs. Pownall said something to the

following effect :—“ Did I dream it or did I see it in yesterday’s or to-day’s paper that a British submarine had been lost ? ” I also remember that Miss Bayfield and I replied that there had been no such announcement in the papers.

(Signed) B. E. REINOLD, Comr.R.N.

This brings me to the end of my story, but if you are not already wearied, I should like to add a few remarks on some of the incidents—offering, perhaps, by the way, a few targets for the discussion which I hope will follow.

A resolute critic, unconvinced even of telepathy, might dismiss this somewhat remarkable series of predictions as merely so many examples of chance-coincidence, accounting perhaps for their number by a reference to the extraordinary runs on the red or the black at Monte Carlo, and to other similar phenomena. I must confess that such a view would seem to me to be a fresh illustration of the surprising credulity of the incredulous, who, rather than accept a new truth which conflicts with their prepossessions, are ready to believe the incredible. The simplicity which would believe that we have here to do with nothing but chance, would appear to be capable of believing anything. This explanation, then, I unhesitatingly dismiss, and seek further afield.

Several of the incidents are obviously explicable by telepathy between the living, and may be considered to strengthen the evidence for it—perhaps to extend our conception of it. Three others—Admiral Carden’s appointment, the despatch of the submarines, and the Zeppelin raid—may be so explained, if we make certain assumptions ; but of the premonition of the visit of Mrs. Limpus and some points of detail in other cases telepathy seems to me to offer no explanation at all.

To take first the hallucination at Harwich, we may suppose that Lieut.-Commander Pownall, being compelled to leave his newly married wife alone for most of the day, was always desirous of returning home as soon as his duties permitted. He might often, consciously or unconsciously, while in the midst of his work picture himself so returning. On this particular afternoon a

thought of the kind—perhaps a “high-explosive” one, so to speak, caused by an apparent chance of an early return afterwards found to be no chance—may have caught Mrs. Pownall at a favourable moment, and the visual hallucination was the result. One only wonders why hallucinations of this kind do not occur more often.

Telepathy will explain the dream about Admiral Carden’s appointment, if we make a wild and quite gratuitous assumption. The dream, you remember, occurred about August 12, 1914. Now, the *Goeben* and *Breslau* reached Constantinople on August 10, and their escape caused much irritation in this country. At the Admiralty and in Government circles the irritation was no doubt acute. It is conceivable—I do not venture to say that it is more than conceivable—that someone then in high office, whose name I forbear even to guess, under the stimulus of this irritating disappointment, flashed out a very highly explosive thought the impact of which was felt as far as Malta—the thought being something like this, “X. must be recalled, and Carden must have the Mediterranean command!” Whether the thought was justifiable or not of course I do not discuss, and it does not matter; nor does it matter that the change (which, as we know, was actually made) did not take place till more than five weeks after the date of the dream. This audacious suggestion is, of course, a mere fancy, but it is the best I can myself make in the interests of telepathy. On its merits I attach small value to it, and I have reasons for believing it to be improbable. I am not at liberty to impart these reasons, but those of you who have friends in naval circles will perhaps be able to obtain information from which you can form your own opinion on the matter.

Similarly, the dispatch of the submarines could be explained by telepathy from the Admiralty, if the step was decided upon there at a sufficiently early date. Perhaps we may some day be allowed to learn how this was; but in view of the fact that the flotilla was ordered to leave at some twenty-four hours’ notice, it does not seem likely that the matter was discussed and decided in London more

than a day or two before. Otherwise one would have expected longer notice to be given.

The incidents of the steamer, the wounding of Major Ash, and the loss of the British submarine obviously suggest a telepathic explanation, since in each case some one knew the facts before they reached Mrs. Pownall. With regard to Mr. Knox's appointment also, it is possible that somebody at the Admiralty thought the thought, "in 3 days' time we shall send Mr. Knox notice of his appointment." All the same, both the thought itself and the transference of just that thought on a trivial matter are not easy to explain. As to Mrs. Grenfell White's dream, which is veridical on the only point that we can test—Mrs. Pownall's distress, telepathy, while it accounts for the knowledge of her grief, does not account for the presence of the brother. Nor does it account for the mysterious footsteps heard in the house at Malta the same evening, which in view of the dream, it does not seem merely fanciful to connect with him—unless we are to connect them with the husband. I do not mean that a spirit's footsteps may be audible; but I can imagine that if my subliminal consciousness receives the impression of a spirit's presence or influence (I do not know what word to use), the impression might emerge in the vague form of an hallucination of the sound of footsteps.¹

With regard to the Zeppelin raid, we may say, if we like, that Mrs. Pownall obtained her information from the Germans in Belgium who were planning it. At first blush that may seem easy; but we must remember that the only *rapport* between them is a violent mutual repulsion,

¹It was suggested by a speaker at the meeting that the hearing of footsteps may have been the result of expectation, but the suggestion seems altogether gratuitous. Why should there be any such expectation? Mrs. Pownall had never before had this hallucination, though she had frequently been alone in the house in the evening, and convinced as she was of her husband's death, one would suppose that the last thing she would expect would be to hear his footsteps; moreover, she did not distinguish them as a man's footsteps. It may be added that Lieut.-Commander Pownall had never lived in this house; Mrs. Pownall moved into it after he left Malta. Mme Davie had not been told about the footsteps before she thought she heard them herself, so that in her case it is equally difficult to imagine why she should expect to hear them.

and the production of *rapport* by repulsion seems unlikely. Moreover, as these Germans presumably thought in German and Mrs. Pownall's knowledge of that language is extremely slight and (as I have proved by experiment) quite insufficient to understand such a message as might be presumed,¹ one must ask how it came to be so conveniently translated in transit. Or can such a thought (all the concepts which it embraces being familiar to the receiver) be transmitted from mind to mind, without the employment of language? I am disposed to think that this may be so, although, so far as I am aware, we have no recorded example of telepathy between people who do not understand each other's language. Even so, however, not all our difficulties are removed. How are we to explain Mrs. Pownall's precise knowledge of the hour of the raid? On the telepathic hypothesis, the enemy proposed to himself to drop his first bomb on London at 9.45; but if he did, we know enough of aerial navigation to be able to say that he was highly unlikely to keep to his time-table with such astonishing precision. In this case, therefore, telepathy cannot, I think, be lightly allowed to have the last word.²

The knowledge of her husband's death may well have been apprehended by Mrs. Pownall telepathically; the impression may have been subliminally received at the moment of death, to emerge in some mysterious way through the handling of the letter. There is, however, one point in this painful episode which telepathy does not wholly explain.

¹In the following sentence, "Ein Viertel vor zehn werden wir über London ankommen," the only word translated was *über*.

²An article in the *Observer* of October 3 contained the following paragraph:

"Sunset coming earlier, the hours of the possible arrival of German airships over London is put forward, and this month we may expect them as early as 10 p.m. In November, December, and January, they might in certain conditions get here before 9.30 p.m.; and, other things being equal, they will be a trifle less particular about the amount and direction of the wind during the winter, for they will have a greater duration of dark hours for the job." Mrs. Pownall takes the *Observer* and it must therefore be presumed that she read this article; but even so we are not much helped. The impression was not received until 10 days later, and "as early as 10 p.m." does not suggest 9.45.

Mrs. Pownall appears to have known for many months that her husband would be killed at the Dardanelles, and also, as I incline to think, that it would be on a Sunday. At any rate, she was possessed by an unshakable conviction on the former point, and the conviction was justified by the event. She did not, I believe, consciously expect that he would die on a Sunday, but her remarkable depressions on Sundays look like the formless emergence of a subliminal impression to that effect.¹ The depressions were peculiarly distressing and usually culminated in weeping. They began when she woke in the morning, passed off towards midday, and returned about tea-time. Nothing at all like them occurred on other days, and during the week, but for the one great trouble, Mrs. Pownall preserved her normal cheerfulness. Of course, there are countless instances of people saying that they are "convinced" they will never see someone dear to them, but they do not mean more than that they greatly fear it will be so. Mrs. Pownall's other veridical predictions seem to forbid us to regard the present case as one of mere forboding, and she herself absolutely refuses to regard it as such. Every prediction of the future must be considered on its merits and in its own setting, and having regard to all the circumstances, I cannot persuade myself that we have not here a case of actual foreknowledge. With every desire to show common sense, I am unable to accept accidental coincidence as a satisfactory explanation of the facts. But if it is a case of foreknowledge, how are we to account for it? I can imagine three

¹ Dr. Wingfield once told me of a patient, a young lady, who for a long time had refused to go out of the house for fear that something dreadful would happen to her, she knew not what. Suspecting this vague fear to be the emergence of something more definite in the subliminal, he hypnotised her and told her to dream of the thing she was afraid of. On waking her, he bade her make notes of her dreams and bring the notes to him. She brought notes of some half-dozen, of which he selected one. The dream was of an incident in a story she had read when a child: a girl, whose friends wished to get hold of her money, had been taken out and driven off to a lunatic asylum. Put into the trance again, the patient now confessed that the fear that this might happen to herself was the cause of her unwillingness to go out of doors. With this knowledge the cure was simple and was immediately effected.

possible views, and someone may suggest a fourth or more.

Firstly, we may suppose the information to have been conveyed by a spirit who had knowledge of the future. Secondly, we may suppose that the mind can of itself, and on its own initiative, travel into a world of thought where there is no past or future—where all that is, all that has been, all that is to be, is equally known and knowable. Thirdly, there is a supposition which those who find it difficult to believe that we on earth ever come into contact with a spirit world, would perhaps prefer to either of these two. We may suppose that a man in perfect health may by some mysterious means come to have, consciously or subliminally, a foreknowledge of the very day of his death many months before it takes place—and that, although his death is to be a violent one, and not due to some disease whose rudimentary existence the subliminal may be supposed to be capable of noting, while it is also able to forecast and to time with accuracy its fatal development. We may suppose that Lieut.-Commander Pownall had this foreknowledge and was unable to prevent the communication of it telepathically to his wife. This idea is not to be hastily rejected; but it must be admitted that it transcends normal experience quite as outrageously as does the idea of communication with a spirit world, or that of our ability to penetrate into a world of thought such as I have suggested; moreover, it lacks at present any substantial support. It is, however, the explanation offered by Professor Flournoy of a case of foreknowledge of death from disease described in his book *Esprits et Médiums*. That case, which is very well attested, is so remarkable that I gave a summary of it in a review of the book in Vol. XXV. of the *Proceedings*. Since it may be thought to lend some support to this last theory, I will give a bare outline of the story here. For convenience, I accord the dates to the Russian calendar, which is twelve days behind ours.

A certain Mme Buscarlet of Geneva, after acting for three years as governess to the two little daughters of M. and Mme Moratief at Kasan in Russia, returned to

Geneva in August, 1883. At Kasan she became acquainted with a Mme Nitchinof and a Mlle Olga Popoï. Mme Nitchinof was headmistress of the *Institut Impérial* at Kasan, a school which Mme Moratief's daughters began to attend after Mme Buscarlet's departure, and she and her husband were intimate friends of the Moratiefs. On December 10 (our 22nd) Mme Buscarlet wrote a letter to Mme Moratief, but did not post it till the 12th, and it reached Kasan on the 20th. Professor Flournoy saw both the letter and the envelope with the Geneva and Kasan postmarks. After about a page of Christmas greetings, the letter goes on as follows. It is written in French, but I translate, omitting all that is not essential.

Last night I had an absurd dream. . . . You and I were on a country road, when there passed in front of us a carriage from which came a voice calling you. When we got to the carriage we saw Mlle Olga Popoï lying stretched across it inside, dressed in white and wearing a cap trimmed with yellow ribbons. [Mme Buscarlet told Professor Flournoy that the cap also was white, and that she had seen the body of a lady invested for burial in this manner in Russia.] She said to you, 'I have called you in this manner to tell you that Mme Nitchinof leaves the Institute on the 17th.' The carriage then drove on. How ludicrous dreams are sometimes.

After this the letter turns to other subjects.

In a letter written in reply and dated Kasan, December 20 (the day on which Mme Buscarlet's letter arrived), M. Moratief wrote to Mme Buscarlet that he and his wife had dined at Mme Nitchinof's house on the 13th, which was four days after the dream. After dinner Mme Nitchinof felt unwell, but a doctor who arrived immediately diagnosed nothing more than an ordinary slight sore-throat (*une simple et légère angine*). On the 14th and 15th the doctors, three in number, failed to find anything alarming, and only on the morning of the 16th was the illness recognised as scarlet fever. At 5 p.m. on that day the patient could hardly speak, and at 11.45 the same night she died. For fear of infection, the body was removed from the school to a neighbouring chapel at 2 a.m. on the 17th.

Thus Mme Nitchinof did indeed "leave the Institute" on the 17th. Mlle Olga Popoi's intrusion into the dream is unexplained.

There remains one final puzzle. If Mrs. Pownall had expected that official news of her husband's death would be sent to Admiral Limpus, she might naturally suppose that it would be brought on to her by Mrs. Limpus. Questioned on this point Mrs. Pownall wrote: "I could not possibly have expected Admiral or Mrs. Limpus to bring me the news. Official news of the death of a Naval officer always comes straight from the Admiralty to the wife or nearest relative. About a fortnight after George was killed I had a letter from the Admiralty telling me of his death. I arranged with Mr. [Knox] that, should anything happen to George, he was to send a telegram to Captain [Esmond]." Now, Mr. Knox's private telegram to Captain Esmond arrived in Malta at noon on the Wednesday, and until a few minutes after that no one on earth could know by any normal means, nor even by telepathy, that the news would be brought to Mrs. Pownall by Mrs. Limpus. Her intervention was the outcome of an accident which did not happen till noon on that day. How, then, could Mrs. Pownall know of it twelve hours before?

The following considerations, which I present because they occurred to me and might be thought to touch the point, really afford no solution of the mystery. In asking Captain Esmond to "bring her the official news" Mrs. Pownall seems to have had some dim notion that it might be officially telegraphed to Malta direct from the Dardanelles, though on a moment's reflection she would have remembered that headquarters authorities communicate casualties only to the Admiralty or the War Office. She was well aware of this. Such a telegram, if sent—though passing, as did all official telegrams, through Captain Esmond's hands—would have been addressed, she thinks, to Admiral Limpus. She tells me she never thought of this until I questioned her on the point; her only thought was that Captain Esmond was always the first recipient of official news, and she had forgotten for the moment her arrangement with Mr. Knox. Moreover, even if it had occurred

to her that an official telegram from the Dardanelles would be addressed to the Admiral, she would not have thought of Mrs. Limpus as a possible messenger; she would have felt sure that Captain Esmond, when forwarding the telegram to the Admiral, would at the same time inform him that he had promised to break the news to her himself, if it should come.

NOTE.

November 22, 1915.

I have read Mr. Bayfield's paper, and declare that it faithfully describes my experiences and the facts connected with them.

(Signed) VERA POWNALL.

ADDENDUM.

The reproduction of the foregoing paper in the *Proceedings* affords me the opportunity of adding the following letter, written to me by my daughter and received on January 21, 1917.

2M HYDE PARK MANSIONS, W.

January 20, 1917.

You will, I am sure, be interested in the following peculiar behaviour on Vera's part on the last 3 evenings, 17th to 19th inclusive.

On the 17th, between tea and dinner, she felt very breathless with heart palpitations, combined with a great depression and a feeling of vagueness, which passed off when she went to bed. On the 18th she had been to tea with Mrs. Pownall [Mrs. Vera Pownall's mother-in-law], and felt ill and had heart palpitation there. She returned here between 6.0 and 6.30, and felt her heart [disturbed] again and was very depressed indeed. She tried to rouse herself and throw it off, but though the palpitation passed, the depression did not, and I persuaded her to go to bed. She kept saying she felt her memory was going, and that she felt so vague and stupid. After dinner in bed she was better, and the depression passed and she slept well.

Last night, the 19th, we had tea about 5.0 and then I wrote some letters in my room. About 6.0 I went into the drawing-room and found V. lying on the sofa in the most extraordinary state of depression. I have never seen her like it before. She said she couldn't throw it off. She had tried to read, and to write a letter, but found it impossible. She said she felt so vague, and that everything she said and did was mechanical; that she didn't feel as if she was herself at all, but someone else. She said she felt as if she might go melancholy mad. She then said she felt very much as she had at that time in Malta when George died,—very receptive, and all noises seemed louder, and little things made her jump. I put it all down to her being in a low state of health, though I thought it strange that all the rest of the days, until after tea, she was in excellent spirits and feeling much better for her massage.

When she said she felt as she had in Malta and very receptive, I said, "Perhaps you are going to get something [meaning some supernormal communication]. What a pity you don't feel the war is going to end, or the Town Hall in Berlin is going to be blown up!"

Not many minutes after this this dreadful explosion [the Silvertown explosion of Jan. 19, 1917] took place. It was like a huge gun going off, and as we rushed to V.'s window [that is, her bedroom window, which affords a wider view than the drawing-room], I said, "That will take you out of yourself."

We did not hear any definite news at once, but after the explosion Vera said she felt as if some great load had been lifted from her mind, the feeling of relief was so great.

I was not at all frightened, as I knew by the sound that it was not very near; but later V. told me that she had never had such a feeling of fright in all the Zepp. raids we've been in, and she felt quite sure she was going to be killed,—that the roof might fall in or the walls. I gather that this feeling only lasted a moment or two, and then she felt as if she was herself again and no longer vague at all, though rather shaken and very tired. I think she was almost on the verge of being in a trance.

This is a very lengthy story, but I felt sure you would be interested, as I don't see how her health accounts for the most peculiar state she has been in for the last 3 evenings,

never till between tea and dinner, and feeling worse between 6.0 and 7.0—and the explosion was about 6.30 or 6.45.

This evening she is quite normal and not at all depressed, and it is now past 6.40 p.m.

She also told me later, that before the explosion she felt she was going to be killed, but did not tell me for fear of alarming me, as she was not thinking of it all from a psychic point of view.

(Signed) CYRILLE BAYFIELD.

Of the last sentence, which the writer's haste has left somewhat obscure, I have received the following explanation. Mrs. Pownall felt so ill that she thought she was going to die of this mysterious illness. This feeling, with an inconsistency which she did not perceive, was combined with a conviction that something dreadful was going to happen and that she would be killed. She did not feel, as in the case of her premonition of her husband's death, that her condition was due to an *external* cause. If she had told my daughter that she felt she was going to die, the latter would naturally have been much alarmed. If, on the other hand, she had thought her depression was premonitory, say, of an air-raid, and that it was from this that she might perish, she would have mentioned the fact; but that idea never occurred to her.

The incident is not necessarily evidential, but it seems striking enough to deserve recording in connexion with those which precede it. Too many coincidences spoil the sceptic broth.

M. A. BAYFIELD.

SUPPLEMENT.

VII.

IN MEMORIAM—MRS. A. W. VERRALL.¹

Manibus date lilia plenis.

“WHY in less than no time,” she said to me in her alert cheerful voice, her eye lighting as she spoke, “one of us will be writing the other’s obituary notice”—she paused. “And if it’s you, Jane, what appalling rubbish you will write.” The lot has fallen upon me.

Margaret de Gaudrion Merrifield came up to Newnham College in 1877, the year of the opening of Old Hall. As Student, Lecturer, Associate, Member of Council, constant friend, her connection with the College knew no break; to the generations to whom she cannot leave her memory she has left a legacy of £500.

On her mother’s side she came of French stock, and of her two-fold ancestry she was most justly proud. Throughout her life her attitude towards superstition, ancient and modern, was not of protest and intolerance but of almost physical shrinking and disgust. I often tried to interest her in savage superstitions and rites—she used to shudder and say, “how can you work at such things—ugh.” She lived through an age when obscurantism was rampant and her later work brought her in intimate contact with charlatanism; it brought

¹The obituary notice of Mrs. Verrall, which has already appeared in *Proceedings* (Pt. LXXII.), was concerned almost entirely with her work in psychical research, and it was thought that members of the S.P.R. would be interested to learn something of Mrs. Verrall from a more personal standpoint. We have to thank the Committee of the Newnham College Club for permission to reprint this article, written by a college friend of Mrs. Verrall’s for the *Newnham College Letter* for 1916. The intention with which the article was first written will explain the many college allusions.—ED.

her also to the acceptance of views usually rejected by the "free-thinker." But these views were to her matters arrived at not by faith but by scientific investigation. A free-thinker in the full sense and a protestant against all superstition she remained to the end. "How could I," she would say, "be anything else?" Yet free-thinker though she was, she sent her daughter impartially to Anglican and Roman services in order that from the outset the child might learn in practice *quot homines tot sententiae*.

Very vividly I remember first speaking to her and first really seeing her astonishingly young and vivid face. I was taking down names for a concert and I asked hers. "Margaret de Gaudrion Merrifield" she answered, with a polite and dignified little bend of the head. I looked at her with some amusement—she was so very, very young—and said, more because she attracted me and I wanted to talk to her, than from any second-year brutality, "I'm afraid I can't spell all that. Will M. de G. do?" The answer came with perfect good temper, "O, please, whatever is most convenient," and another little bow. At cocoa that night, in the college slang of the moment, we decided that young M. de G. had "come to count." And count very much she soon did.

Her education had been on the best modern lines of the day; her father's private interests were scientific—he was a well-known naturalist—she herself came up intending to read political economy and moral science. The family were intimate friends of the Fawcetts. Through long hours on the window seat of my room we wrangled over ancient and modern, and at last, though she knew little Latin and no Greek, she consented to try classics. I believe the heroic difficulties tempted her adventurous spirit. Her place in the *Tripes*, handicapped by lack of training as she was, showed her linguistic powers, and she never regretted her choice. Nor could anyone regret it, for her classical training was the basis of a high companionship in marriage. But I have often thought with some misgivings that I may have done an ill turn to science, and it was with real pleasure that I saw her later turn her eager, enquiring, and truly scientific mind on *Psychical Research*.

As a girl, what impressed her friends most in her was her

boundless, tireless life and vigour; she was simply hungry for work. A little knot of college friends used to discuss future careers and look over lists of appointments together. One day she came on some toilsome post which she thought would suit her. She read aloud the regulations and conditions, then frowned suddenly and flung the paper away. "Compulsory retirement at sixty! Oh, that's no good." The story caused Dr. Verrall perennial joy. "That's May all over," he said, and "compulsory retirement at sixty" became a household word.

She never then dreamt of Academic work, and was to the end never in spirit Academic. Her appointment as classical lecturer came as a surprise. I was her senior, and we had often talked over what the classical work was to be when I was appointed. *Dis aliter visum*. Never shall I forget her generous rage when she was preferred before her friend. She came immediately up to London to see me, and literally stamped about the room, healing thereby her friend's hurt vanity. Then and then only did I see her thoroughly irrational. It was far into the night before I could persuade her that refusal would be as useless as Quixotic. She, like Dr. Verrall, was the staunchest of friends. Even the early years of the marriage, which soon followed her appointment, never submerged friendship.

About her teaching work, Miss Sharpley, who was in turn her pupil and her colleague and always her intimate friend, writes:

"Mrs. Verrall held the post of resident lecturer in classics from 1880 until her marriage in 1882, and she continued to lecture for the College with intervals till shortly before her death. I think her most characteristic work was perhaps done in the teaching commonly described as 'giving back the Trinity papers.' Some of her pupils may have cavilled at the uncompromising blue pencil which paid no heed to the literal correctness of the translation they submitted, but to those who were capable of appreciating points of style the painful process brought the joy of a new insight. The clearness and confidence with which she expounded her subject gave her class the satisfactory feeling that here was some-

one who knew what she was talking about, while her treatment of it had no savour of school methods, and her hearers felt a stimulating new assumption in the air. They were being dealt with as intellectually mature and the matter of real scholarship was being put before them. Knowledge they could lay no claim to was attributed to them. Her 'as of course you know' was not ironical. One might look up to see if she was laughing, but no, she always meant it, and one settled back into a larger self-respect. In discussion of points and difficulties she would be swift and unqualified at first in her pronouncements, but ready instantly to place her mind at another's standpoint while they maintained a different view from hers, and to allow it often more than its just value on the first impression.

Latterly she had returned her teaching fees into the College funds.

Her work as examiner for the College in scholarship examinations was excellent in method and reliability. It was trenchant, clear-eyed and discriminating.

She was for many years a member of the meeting of Classical Lecturers, which sits at the end of each term to discuss plans and make arrangements for the next term's work. As a Colleague she was business-like, unselfish and convenient. There was never anyone less fussy—never worried with the tiresome, always above vexation and offence. As her service to the College as a teacher had its own distinction and has enriched the teaching tradition of Newnham, and is recognised with gratitude and admiration and with the sense of a gap to be ever filled by something different, so too her contribution as a fellow lecturer had a special quality—a quality, I think, of comfort and nobility, the warm memory of which is a part of the possession she leaves to the College generations who have known and loved her."

Miss Matthaei confirms Miss Sharpley's view. Mrs. Verrall she found as a teacher very full, swift, and spite of her great swiftness always clear. She corrected very freely, never contenting herself with the conventional depreciatory scratch. She was quick to praise as well as to criticise, and specially appreciative of any evidence of style.

We called her "M. de G.," and throughout her life M. de G. she always was, very French as well as English. If I understand and sympathise with our great Allies at all, it is mainly through her. Her Frenchness came out in small things—if they are small—in her rather formal and always unfailing courtesy of manner. Of course we chaffed her when, on passing her best college friend, she would give a polite little bow. I believe she loyally tried—but she never could really master the cheery half-shamefaced grin which is among intimates our accepted English salutation. The war hit her hard on the French as well as the English side. The suspense as to whether England would join in was anguish to her. Yet she kept careful guard over passion. She had really no material for hate in her, nothing poisonous to fester; but once she said to me, "How dreadful it is; if the war goes on we may all come to hating the Germans." So French was she that she never could really feel the perilous pomposities of the Latin idiom. At a Swiss *table d'hôte* a French neighbour tried to sketch something for her with a blunt pencil. "Je ne demanderai mieux que de vous satisfaire, Madame, mais"—with a bow and an elegant wave of the stump of a pencil—"l'instrument est rebelle." Two unmannerly Britons hid their faces choking with suppressed laughter, *why* she could never quite realise, but later on in the evening, with her beautiful fairness and perfect good temper she said, "I think I do understand a little what you two very foolish people were laughing at."

French she was also in big things, in fact in her whole mentality. There was about her personality an alertness, a clarity, a dexterity which left some of us with a feeling that we were half-baked and wholly unfinished. I shall never forget the three weeks I spent with her pulling together the MS. draft of our *Mythology and Monuments of Ancient Athens*. With characteristic alacrity and precision she said at the outset, "I can give you three weeks, and we must finish it up." In the little inn at Robin Hood's Bay, which to me now has its special sanctity, I laid before her a frightful tangled mass of material and, what is worse, conflicting opinion. She sifted it and sorted it, and saw through it with a swiftness that was then and is still to me little short

of miraculous. She dived into my mind, dredged up tangled débris, and convicted me of only half-conscious confusions; she insisted that decision was possible and must be made. Once I remember her swiftness flurried me, and I said crossly, "I wish to goodness you'd wait and let me make up my own mind." "I should wait a long time," she said, and we both burst out laughing.

She was one of the rare people who can really "change their minds"—most of us slowly and painfully shift and adjust our prejudices—I mean she really altered her views owing to the rational arguments that were presented to her. And this she could do with an astounding, kaleidoscopic swiftness that left many of us gaping and gasping. This capacity for swift *volte face* was disconcerting to the lobbyist. She would promise her support to a measure and see *reason* to change her view at the last moment. The prudent lobbyist did well to see her to the door of a committee-room, and even there she was not safe. So perfect was her own rectitude that, when she suddenly voted against your most cherished scheme, she confidently looked for your sympathy and approval. A generous confidence breeds generosity; she was not often disappointed.

Her reasonableness was the more remarkable because she was a person of rather violent prejudice, and this is not supposed to go with reasonableness. Certain quite harmless weaknesses she could not tolerate—notably any detailed discussion of food. This cannot be laid to the charge of her French ancestry. "How *can* you encourage that disgusting man?" she said to me almost angrily of an earnest diner at *table-d'hôte*, whose single-hearted devotion to the *menu*, and whose missionary zeal for our conversion had rather touched me. "If you go on letting him talk about food, I shall move our places." Often the prejudice was quite baseless. "No," she would say, "I can't do with him! don't ask me to like him; he rubs me up the wrong way." When pressed for reason her French mind would hark round for some small lack of *tenuë*: *he* had lolled about on the sofa; *she* had been met in the town without gloves; but you felt, and she often acknowledged, that it was just blind instinctive prejudice. Yet with all this she somehow con-

trived—and it was a great strength, though also a slight weakness—to keep her intellect clear of her emotions and instincts; it seemed to work alone unhampered. I suspect again this trait was Latin rather than Teuton. It seems to belong to a very high level of civilisation, and she was the most civilised creature I have ever known.

She was an admirable citizen, punctiliously law-abiding. “Laws are made to be broken,” was an English truth that she never could grasp. That she with her clear head, wide knowledge of facts and strong sense of public duty, should be voteless, was in itself a *reductio ad absurdum* of the anti-suffragist position, yet her voteless condition never abated by one jot her interest in public affairs. As a true democrat she desired the vote, and she was a member of the National Union, but she was never an ardent or even very active Suffragist. Once I remember she forbade the subject to be mentioned at Sunday supper; not that she wavered for a moment in her convictions, but she was very easily bored and disliked stale or fruitless controversy. “We have said all there is to say. Do let us talk about something else.” Yet her private views as to the independence of a woman’s life were at times startling. She was listening once to the account of how a brilliant intellectual woman had dropped all her literary interests after marriage and devoted herself entirely to domesticity and the furthering of her husband’s career. “She has simply given up her whole life to him,” the speaker ended; “it is wonderful!” “Wonderful,” said Mrs. Verrall; “I call it simply squalid; fancy giving up your own life to your husband!” and—reflectively—“how it would bore Arthur if I did!”

She was a keen politician; she and Dr. Verrall maintained their steady Liberalism at a time when Liberalism, in Cambridge at least, was not very easy, and when many of their old Liberal set dropped away on the Irish question. Of a lapsed Liberal friend she said to me, “We can’t discuss politics with him any more; that’s useless; he is rabid, and I suppose we are; but we are determined it shall not change our friendship,” and it never did. One of her closest friends was suddenly converted from rank Toryism to ultra-Socialism; that friend she met always with the same smiling—not sym-

pathy, but affectionate tolerance. Try as you would, you could not quarrel with her on a matter of principle, because she really believed in Freedom of Thought. In theory, though by no means in practice, she was the perfect democrat. We were once discussing the question of whether an Associate on becoming Principal should cease to be an Associate.¹ A timid Associate urged that some might feel a difficulty in speaking freely when the Principal was present. "She will not be present," said Mrs. Verrall, firmly; "she will have become an Associate."

Though so good a citizen, she was no philanthropist. When a national need arose she could and did work gallantly against fast declining health, as Secretary of the University Belgian Committee in Cambridge. But she said to me once, "I suppose there is something wrong in me, for I'm no good at 'good works'—they bore me." In like manner, she was no initiator of reforms. This last characteristic she perhaps took on from Dr. Verrall, who drove his own revolutionary train of thought quite cheerfully along the most antiquated University rails. It was not, I think, "something wrong" in her, but something rather profoundly right. She seemed to feel, with Ivan Karamazov, "One can't live in rebellion, and I want to live." In her character there were plenty of—not faults, but little obvious, loveable and intensely logical absurdities, which allowed her friends to laugh at her, and so made her doubly dear. But in one important direction she unconsciously led the way morally, and somehow anticipated the new religion that seems dawning among the young. She showed us—but here I am putting into words what she never formulated—that the whole, or at least the chief, Duty of Man is not to *do* good, or even to *be* good, but rather, in obedience to healthy impulse, to work, to create, to "energise," and thereby enrich the commonwealth. Herein lay her sanity and her success. This instinctive advanced outlook was the more marked, as she was never very keen about, or closely in touch with young movements, and she was impatient of discussion societies. At the founding of the Cambridge Heretics Society I tried to get her sympathy

¹The Associates of Newnham College are an elected group of old students, having a certain share in the government of the college.—ED.

for a then struggling cause. "Heretics," she said, "of course I'm a heretic, but I don't want a society to talk about it."

As a scholar, her personal liking was stronger for Latin than for Greek; she knew Greek as well, or perhaps better, but she used to tell me she felt more at home in Latin, and preferred writing in it. She had not the born linguist's passion for words. What she really cared for was that mysterious thing, *style*. She owned somewhat reluctantly that Ibsen was great as a dramatist, but he gave her, she said, little pleasure. She promised to read Dostoievsky, and even after her last illness had set in began to learn Russian, for she had the true stylist's dislike to translations, but she prophesied that she would never "enjoy" him. It was characteristic of her rather *belles-lettres* attitude that she always expected to "enjoy" great literature. Markedly un-modern she was in her literary tastes, yet to her as well as to Dr. Verrall was dedicated the book of verse by young Cambridge poets. The fact speaks volumes.

Her output of original work in classics was small. Constant teaching work, wide human and political interests, a household most competently managed (her servants stayed with her for years), and incessant social duties all made heavy inroads on her time. Sunday, which brings breathing space to some of us, was devoted to entertaining London friends and old pupils. During Dr. Verrall's tutorship generations of undergraduates were welcomed at Sunday luncheon, and, in fact, it was open house all day. Moreover, the later years of her life were given to intricate Psychical work. How delicate and exact her classical work was is shown by her last contribution, on *Two Instances of Symbolism in the Sixth Æneid* (*C.R.*, 1910, p. 43). It is specially characteristic as marking the blend of Classical and Psychical Research.

It is easy to catalogue qualities. Personality, the thing we love, escapes us. There are so many young, splendid, vigorous, noble people whom yet one does not love. Our friendship, her's and mine, was one long, affectionate, dispassionate animosity. We had few views and fewer tastes in common. On college politics we were often though not always at issue. Why then was I always so inwardly glad

when she came into the room? Why was it that—deeply devoted though I was to both husband and daughter—Sunday supper alone with her was such a pure joy? I cannot tell.

The end I will not speak of, for death came to her harshly. "Compulsory retirement" at 58 was too early for us, her friends—alas! not now for her. She accepted her demission not only with dignity—that was anyhow certain—but with something like joy. It is well, in the midst of our loss and our loneliness, steadily to remember that, though content to live, she wished to die, and that death meant to her fuller knowledge, fresh opportunity to live and work. Years ago she had said to me, "Sometimes I can scarcely bear to wait."

JANE HARRISON.

VIII.

REVIEW.

Proceedings of the American Society for Psychical Research. The Doris Fischer Case of Multiple Personality. By WALTER FRANKLIN PRINCE, Ph.D. Vol. IX. August, 1915. Pp. 1-700. Vol. X. August, 1916. Pp. 701-1419. Vol. XI. August, 1917. By JAMES H. HYSLOP, Ph.D. .Pp. 1024.

IF this stupendous study carries as much weight and bulks as large in the literature psychically as it does physically, it will assuredly be epoch-making. For it extends over three fat, elaborately-indexed¹ volumes (only ninety pages in the third being devoted to the 'Patison' case), and approximates to 2500 pages of reading matter and nine pounds in weight, while its published price is \$20. Nevertheless, it really is a great case, and no one who has read it will belittle it. Rather will he admonish others to follow his example if they would be considered up to date in the literature of psychology and psychical research, and express an earnest hope that some of the professional psychologists and psychiatrists will be open-minded enough to study it. For not only will it give them a very fine study of what appears to be a very typical and instructive case of the multiple personality which even the most conservatively 'orthodox' psychologists have by now come to accept as a fact, and a case moreover which was carried to a remarkably successful conclusion by the manipulative skill, perseverance and devotion of Dr. Prince; but it will have also a pleasing element of surprise. For just when they think they have come to an end of it, it starts off again in a new direction, and challenges them to think furiously, by developing vistas of a very startling and unorthodox kind. Yet when they think it over as a whole they will find it very difficult to say where in

¹ The index, however, is not very good.

the course of its perfectly smooth and objective record they can draw the line between science and pseudo-science, between what they are willing to accept as normal fact and what they are determined to reject (with far too little investigation) as supernatural and superstitious. A condensed narrative of the plot will illustrate this curious difficulty.

I.

The heroine of the case, Miss 'Doris Fischer,' was born in 1889, of German-American parents, as the youngest of thirteen children. The father contracted the drink habit while serving as a soldier during the Civil War, and this proved to be the cause, not only of all the family troubles, but also of the tragedy of 'Doris's' dissociations. For, in 1892, when she was three years old, the intoxicated father in the course of a quarrel with her mother, took her and dashed her on to the floor. This shock 'dissociated' her into the 'Real Doris,' 'Margaret' and 'Sleeping Margaret'; but no one suspected the dissociation until Dr. Prince took charge of her nineteen years later, discovering 'Margaret' on Jan. 20, 1911, and 'Sleeping Margaret' two days later. All that the mother had noticed was that her youngest child was queer, subject to moods and apparent lapses of memory, in which she would 'forget' what she had just done or said. No wonder, seeing that 'Margaret' used to alternate with 'Real Doris,' and the latter knew nothing of 'Margaret's' doings, unless 'Margaret' chose to tell her. Fortunately 'Margaret,' unlike 'Sally' in the 'Beauchamp' case, was well-disposed towards 'Real Doris,' and from the first used to amuse her and keep her quiet, by 'making her play with her fingers and see things that were not there' (p. 108), and though she sometimes got her into trouble by her childish freaks (for she never grew mentally older than ten), the pair lived happily enough with each other and their mother, to whom both were devoted, until 'Doris' was seventeen. Then, on May 6, 1906, the mother died after a short illness, aggravated by a painful scene with the father; the result of this agony was a further 'dissociation.'

The new personality, 'Sick Doris,' started life with no knowledge whatever of the past, unable to speak or to under-

stand language, to eat, swallow, dress, etc., and in fact not far short of the helplessness of that perfect example of the 'psychological baby,' the Rev. Mr. 'Hanna' after his fall, in Dr. Sidis's famous case. Like Mr. Hanna she had an adult mind to learn withal, but unlike him she had also a 'subliminal teacher' in 'Margaret,' prompting her from within and able and willing to take a hand in averting disaster from the common body. This shows that when one suffers 'dissociation' it may be an advantage to have been dissociated before. 'Margaret' was able to talk to 'Sick Doris' through her lips, but soon found that the only way "to get her to understand was by doing things," an observation which should be taken to heart by intellectualists who will not admit that *acting* has anything to do with *understanding*. 'Sick Doris' did not attribute to herself the movements of her body initiated by 'Margaret' (a fact which has a bearing on Hume's theory of causation), but imitated them and other things; the first thing she understood was the language of gesture. As a teacher 'Margaret' had, of course, peculiar advantages, having an inside view of 'Sick Doris's' mind and a power, in emergencies, of driving her 'in,' coming 'out,' and assuming control of the body herself. On the other hand, she had the limitations of a little girl of ten, with a quick temper, and easily grew tired or impatient. It is not astonishing that in the end she came to despise and loathe her pupil, who never got over the disadvantages of her birth, being "lacking on the side of the affections, though morbidly the slave of duty, and lacking in humour, in conceptions of the abstract, and in other respects" (p. 171). So she often annoyed 'Margaret' excessively, who retaliated by scratching and otherwise tormenting her, much as 'Sally' did 'B I.' Still her self-sacrificing labours at first are beyond all praise, and the account of the education of 'Sick Doris' as told by 'Real Doris,' when she had inherited her memories (p. 221 f.), is excellent reading. 'Margaret's' lessons were mostly given at night, and at first she kept 'Sick Doris' awake all night in order to teach her. In this way the defects of the new personality were concealed from human eyes, though not from the keener discernment of dogs and parrots, who observed the difference between 'Sick Doris' and 'Margaret,' and much preferred the latter (p. 233). What, however,

particularly irritated 'Margaret' was not her congenital stupidity, but her morbid appetite for work. She speedily developed a habit of going into a sort of trance in which she embroidered with extraordinary skill and speed, without intermission or repose. 'Margaret' had to participate in these bouts, and greatly resented being 'worked.' In about two weeks from 'Sick Doris's' first appearance they were on scratching terms. This, as Dr. Prince observes, p. 235, was "a rather futile performance, as S.D. was partially anaesthetic . . . so that M. was the one chiefly to suffer" from the injuries inflicted on the common body. She also pulled out her hair in long strands with much violence, and set her night-gown on fire.

Fortunately both were well-disposed towards the primary personality, 'Real Doris,' and willing—as it will be remembered 'Sally' Beauchamp was in the end—to be sacrificed in order that she might be restored. At this time the relations of mutual comprehension between the three personalities, all of which were recognisable by distinctive expression, intonation and manners, as may be seen from the illustrations, were these (p. 47 f.). (1) "Real Doris had no direct knowledge of the thoughts or acts of any of the secondary personalities." She had, however, been from the first in communication with 'Margaret,' who could 'use the same mouth without her volition,' and also used to write notes to her. Besides, thoughts of 'Margaret's' might 'bubble up' into her mind, and colour her dreams. (2) "Sick Doris knew, or was capable of knowing, all that R.D. did, said, experienced and thought," and was (probably) subliminally co-conscious with her, as 'Margaret' certainly was. But she had no access to the mind of 'Margaret,' and when the latter was 'out,' *i.e.* in control of the body, she was "as if annihilated for the time being." As was the case with 'Real Doris,' 'Sick Doris' and 'Margaret' also "wrote notes to each other, and held frequent oral conversations" (p. 49), and 'Sick Doris' received other intimations of 'Margaret's' feelings and wishes. (3) 'Margaret' "had, or was capable of having, knowledge of the experiences of every sort and the thoughts of both R.D. and S.D.," though it was alleged that her knowledge of S.D. only was immediate, while her knowledge of R.D. was reflected from S.D.'s mind as from a mirror. Further, when the other two were 'out,' she was subliminally

co-conscious and could 'watch' them, but (unlike 'Sally') she did not claim to have uninterrupted consciousness. For though she never 'dreamt'¹ she slept, and was sometimes 'away and sleeping,' perhaps because there was a deeper personality still. (4) This was (rather inconveniently) denominated 'Sleeping Margaret,' because first discovered (p. 463) on April 5, 1911 while 'Margaret' was asleep, and in several respects was the most remarkable feature in the case. She never manifested except when 'Margaret' was asleep, and subsequently, when 'Margaret' had gone, in the sleep of 'Real Doris,' and had power only over the vocal organs, and in rare emergencies over the limbs. But then she was not allowed to develop, and to 'get her eyes open' like Sally Beauchamp (p. 814). But for this she would, as she said, "probably have become the hardest one to deal with." For mentally she was the most impressive and inclusive; she knew all that the others did and thought, seeing M.'s thoughts directly, those of S.D. reflected from the consciousness of M. and those of R.D. reflected from S.D. *via* M. Her mind was that of a mature, sensible woman, and after Dr. Prince had won her confidence, she was always willing to give (excellent) advice in the treatment of the case. She claimed to date back to 'Doris's' infancy, and to have 'come' at the same time as 'Margaret'; but none of the others were aware of her existence, which 'Margaret' only discovered in Nov., 1911, by telepathically reading Dr. Prince's mind (p. 799), and she preserved to the end the attitude of a benevolent but detached and independent spectator. When she had had her little evening chat with Dr. Prince she would relapse into silence, and in the daytime would usually 'go away' on business of her own, about which she was very reticent, and she could glean what had happened in her 'absence' only from the minds of the others. (5) 'Sleeping Real Doris' was little more than a disturbance in the sleep of 'Real Doris,' due, as 'Margaret' said (p. 247), to "a little crack in the R.D." She was started by a fall down the stairs on Oct. 2, 1907, but never developed very far. Dr. Prince doubts whether she had self-consciousness, and she had no knowledge of any of the others,

¹ Pp. 414, 787. As against these positive statements in the 'record' the remark in the summary on p. 50 that M. was subject to 'simple dreaming' must be a slip.

nor had they access to her mind. All she ever did was to rehearse with mechanical accuracy, like a phonograph, conversations and soliloquies in which R.D. or S.D. had participated.

Such was the 'Doris' Family when the case came under Dr. Prince's notice in Nov., 1909, and such it had been (with the addition of 'Sleeping Real Doris' in 1907) since the mother's death in 1906. Ever since that catastrophe the 'Real Doris' had been practically suppressed. She 'came out' only for a few minutes at a time, and the least disturbance sent her 'in,' *i.e.* away, again. Dr. Prince estimates that during the five years 1906-11, her conscious existence can hardly have amounted to three days, and tells us that when he talked to what happened to be 'Real Doris' in November, 1909, she had not spoken to anyone since her mother's death four and a half years before! (p. 257).

It was, therefore, a singular piece of good fortune that S.D. should have wandered one day in Jan., 1909, into the Episcopal Church in Pittsburgh of which Dr. Prince was then rector, and that just as he began to preach R.D. should have emerged and listened to the whole of the sermon. Still it was S.D. who, in October, 1909, joined the Sunday school of his church, and attracted the attention of Mrs. Prince. S.D. at this time was her father's household drudge, terribly overworked, and tormented by 'Margaret,' who resented the 'sewing fits' in which she was made to participate, underfed, and in a very bad state of health. Mrs. Prince made her come to the rectory, gave her food and allowed her to rest and to sleep, soon noticing that in her sleep her hands used to scratch and otherwise torment her body. This was 'Margaret' avenging herself upon 'Sick Doris'; but it was not until Jan., 1911, by which time Dr. Prince had interested himself in the case, that its significance was understood. Dr. Prince had read his namesake's book on the 'Beauchamp' case, suspected 'dissociation,' and soon unravelled the major complications. He at once recognized that in order to effect a cure, and indeed to save the girl's life, it was necessary to take her away from her father, and despite some opposition from the father, who was to go to a Veterans' Home, carried through his scheme. Mr. and Mrs. Prince adopted Doris, and on Mar. 2, 1911, she entered their household, and her cure commenced.

The conduct of this cure reflects the greatest possible credit on Dr. Prince, both as a man and as a layman (medically). For even though he had the advice of the professor of psychiatry of the local University, not many professional physicians or psychologists would have managed the affair so smoothly and with so few mistakes. Dr. Prince proceeded on the very sound principle that all the conditions should be rendered favourable to the return of the primary personality, 'Real Doris,' and that she should be encouraged to occupy as much of the total life as she was able to endure, while the secondary personalities should be allowed to manifest as little as possible, and should have their opportunities of activity and self-expression curtailed as much as possible. Hence, even when it was found necessary to let them come, in order to rest 'Real Doris' and to relieve her from the strain of continuous living, they were kept asleep as much as possible. As regards method, Dr. Prince did not employ hypnotism, but found personal influence and persuasion more effective, having speedily discovered that all the personalities were very suggestible, especially when asleep. The application of these therapeutic methods demanded, however, great tact as well as patience; for the secondary personalities had to be kept in good humour and tolerant of their treatment, lest their opposition should jeopardize its success. 'Margaret' especially could clearly have done as much mischief as 'Sally' in the 'Beauchamp' case.

Both for this reason, and because she was the latest comer, 'Sick Doris' was the first to be attacked, with the enthusiastic concurrence of 'Margaret.' She yielded ground rapidly, and in a very curious way. Within a week her memories began to go, but most of them (though not their accompanying emotions) turned up again in the mind of 'Real Doris,' and afforded her some *ex post facto* compensation for the experience she had missed. It was now S.D.'s turn to be absent for days at a time, to become anaesthetic, and generally to dwindle and to diminish in vitality. But her retrogressive development took the curious form of *growing younger*. She who had been born adult, now experienced her *first* childhood. In two months' time she was reduced to helpless infancy, and on June 28th, 1911, her last brief appearance was recorded. Similarly, the

recitals of 'Sleeping Real Doris' grew rarer and shorter, until she too petered out, in April, 1912.

The evanescence of 'Margaret' was a slower process. Her decline, as measured by loss of power over 'Real Doris' and of the ability to know her mind and to 'watch' when 'in' (*i.e.* subliminal), set in at once, and continued as the 'Real Doris' grew stronger and occupied more and more of the day. Like S.D. she too grew progressively younger, though receding only from the mentality of a girl of ten to that of one of five. She also grew more and more anaesthetic, and her sight shortened, until she became totally blind, though she retained to the end her remarkable auditory hyperaesthesia. Her last appearance occurred in April, 1914.

So there was no one left of the family besides 'Real Doris' and 'Sleeping Margaret.' And as the latter only manifested in R.D.'s sleep, without encroaching upon her waking hours, the cure was for practical purposes complete. Theoretically, however, 'Sleeping Margaret' remained a great puzzle, and part of the anomalies (yet to be mentioned) which differentiated the case from ordinary dissociations of personality. With her mature intelligence, detached attitude and curiously restricted control of the body, she was obviously unlike the alternating personalities. Finding that she alone was not amenable to suggestion, and singularly reticent about herself, Dr. Prince (perhaps unwisely) suggested to her that she was a spirit (p. 767). She repudiated the idea repeatedly—in Nov., 1911, Oct., 1912 (p. 1307), Feb., 1913 (p. 1101). But always in a way suggestive of a desire to baffle an impertinent inquirer. Thus the second of these denials was provoked by an allegation made through 'Margaret's' automatic planchette-writing, purporting to come from Doris's mother, that she was 'the guard' (or spirit 'guide') but would deny this. She admitted that she was "the one that guards" and that her own coming was in response to the prayers of Doris's mother, denied both that 'Margaret' could have written the messages ("You know very well that she does not understand what is written") and that she herself had, and replied to the question 'then it is a spirit?' "No, I think that is nonsense." Her subsequent denial was still more enigmatic. To an inquiry as to what she was, she replied, "Well, I am not a spirit . . . Don't you know that a

personality can go from one person to another?" (No.) "Well, it can. I don't mean such a one as S.D. But M., for example, if she had become more fully developed—a personality gets to be more like the real person when fully developed—if she had gone on and developed, until she was out most of the time, and then had been suddenly forced out—and you could have done it, though it would probably have ruined R.D.—she could have gone to some other person." (To what sort of a person?) "To some nervously weak person" (You reason this out?) "No, I know it." (From your own experience?) "I didn't say that." Surely Dr. Prince was justified in regarding this curious theory of possession as detracting seriously from the denial that 'Sleeping Margaret' was a spirit. Finally, in August, 1914, when 'Margaret' had been gone four months and it had been arranged that 'Doris' was to have some sittings with Prof. Hyslop's medium, Mrs. Chenoweth, 'Sleeping Margaret' was prevailed upon to make an extraordinary statement (p. 1264). She wrote "I am a spirit, so called by people who live on the earth. I do not know whether I have a name or not. I only know that I was sent by some one higher to guard Doris when she was three years old. There are lots of guards like me but they do not stay with the people they guard. I never knew one that did. I was trying to prove who I was by trying to get your father to write through the planchette board, but failed to get it done." Then she said, "There, you may believe as much of that as you like," with which judicious remark we may temporarily leave her, while we return to the more normal aspects of the case.

II.

Ignoring for the time being the supernormal side of the case, let us reflect a little on the points of interest it should have for psychologists.

(1) Should it not excite wonder even in the most dully conventional pedant to find how marvellous must be the soul's organization to be capable of vicissitudes like Doris Fischer's? What could be more fantastic, and also more instructive, than the coming into being, and the passing out of it, of her various

personalities? What could more vividly reveal the utter inadequacy to the facts of the old metaphysical dogma that a soul is a simple and indivisible spiritual substance? Souls seem to be composed of strata that extend down into the subliminal with no perceptible limits, and capable under pressure of developing new stratifications or obliterating old ones. It is, of course, tempting—and medical minds usually find the temptation irresistible—to connect these stratifications with the structure of the brain, and this theory is in our case supported by the very definite local habitations in the head which M. and S.M. assigned to themselves and their colleagues. But such attempts are usually found to turn metaphors into arguments, and invariably involve themselves in far-reaching confusions of the physical and the psychical.¹

(2) Moreover these astounding facts are as damaging to materialistic dogma as to the old-fashioned spiritualism. A soul's organization is not adequately expressed by physical analogies. Its so-called 'dissociations' are not *mechanical* processes, even when they are excited by bodily injuries. Nor are they wholly morbid. What stands out very clearly in Doris Fischer's case is that they are really *teleological*—protective reactions to alleviate the burden of living. But the same lesson was really implicit also in the earlier cases, though the bias of the doctors who recorded them has not infrequently obscured it. Thus even in the very earliest case of all, that of 'Félida X.,' it is recorded that the secondary personality was a great improvement on the condition of the primary; while Dr. R. O. Mason's case of 'Alma Z.' presents very close analogies to 'Doris Fischer's,' in that it too had a child-like secondary personality very like 'Margaret,' and 'Twoey' declared that she had come to help 'Number One.' It is quite probable that if 'Sally' in the Beauchamp case had been handled by Dr. Morton Prince as sympathetically as 'Margaret' was by Dr. Walter Prince, she too would have consented to be a curative influence,² and it should be remembered that in the end it was she who gave away the secret

¹ Cf. e.g. Dr. Morton Prince's notion of 'neurograms' and my criticism of it in *Proc. S.P.R.* Pt. LXX., pp. 495, 499-501.

² Cf. 'Sleeping Margaret's' testimonial to Dr. Prince on p. 750, which indicates that a different policy might have led to disaster.

of the Beauchamp family, and that she consented to her own suppression.¹ Also, it is only fair to say that Dr. Morton Prince was a pioneer in the therapeutic handling of secondary personalities, and that his successor profited by his experiments.² Lastly, it should be realized that the form of alternating personality which we all normally experience, viz. ordinary sleep, is definitely therapeutic in its function; and that if we were not capable of it we could not live.

(3) It is clear that every case of 'dissociation' has individual features of its own, and differs from every other.³ There is a general family resemblance, but we must be chary of too hastily arguing from one case to another. Thus if we compare 'Doris Fischer' with 'Miss Beauchamp,' we can note the following differences in the 'dissociations.' (a) The Real Miss Beauchamp was wholly dissolved into her 'dissociations,' 'B I' and 'B IV' (the latter remaining latent for six years after splitting off), whereas the Real Doris was not dissolved or extinguished, but became an alternating personality, who was driven off the scene for a time but gradually recovered the power to maintain herself. (b) She recovered the memories of 'Sick Doris,' as Miss Beauchamp did those of B I and B IV; but the character of S.D. did not enter into the composition of her own, whereas the real Miss Beauchamp was a synthesis of B I and B IV. (c) In the Beauchamp case there was nothing analogous to the way in which S.D. and M. evanesced, by reduction to infancy and weakness, nor did Real Doris ever inherit the mental contents of 'Margaret' as well as those of S.D. (d) Though 'Margaret' corresponded in a general way to 'Sally,' there are well-marked differences. She was much less potent, even at her strongest, and was finally extinguished, and not merely 'squeezed' back into the subliminal. It would perhaps be true to say that 'Sally' combined the parts played in the Fischer case by 'Margaret' and 'Sleeping Margaret.' But

¹ *The Dissociation of a Personality*, p. 519; cf. p. 521.

² In Sidis and Goodhart's case of the Rev. T. C. Hanna the dissociating shock was apparently entirely physical. But could we have known what damage precisely it had done to the brain, we might hope to understand why, to repair it, it was expedient to start the new 'Mr. Hanna' afresh psychically, and to dissociate him from his whole past.

³ This was 'Sleeping Margaret's' view too, cf. p. 750.

(e) there is no real analogue in the Beauchamp case to 'Sleeping Margaret.' Or if there was, Dr. Morton Prince failed to discover it.

(4) This possibility must be seriously reckoned with. We are far too ready to ascribe finality to the knowledge of the hour and to assume that what has not been found, or is not officially recognized, does not exist. But few facts are so obtrusive as to force themselves upon us if we will not look for them, and still fewer so strong that they can make their way against hostile prejudice. Now the professional interests of doctors are such as inevitably to prejudice them in certain directions, and it is possible that they may overlook a good deal. At any rate the Doris Fischer case suggests that in all such affairs there may be a good deal more than meets the ordinary doctor's eye. It seems to point to a whole array of mysteries which are usually not explored because medical prejudice fights shy of them and medical attention is directed elsewhere. We may take it that medical records are usually incomplete where they approach the supernormal. Incidents bordering upon this region are recorded, if at all, only apologetically and under protest. Nevertheless, it is fairly well recognized that cases of 'dissociation' exhibit hyperaesthesias as well as anaesthesias, though rarely in such abundance as in our case. Supernormal knowledge was observed in other cases also, *e.g.* in 'Alma Z.,' 'Lurancy Vennum,' and 'Mr. Hanna.' As for the Beauchamp case, it will be remembered that 'Sally' seemed so supernormal to Mr. M'Dougall as to drive that great authority into an argument for sheer spiritism.¹ In the Doris Fischer case the supernormal, though still subordinate to the psychological interest, bulks large—perhaps only because it was fully and fairly recorded. At any rate it is to be accounted a piece of good luck rather than an anomaly that the case fell into the hands of investigators who were not afraid to explore its supernormal side. Nor can it be too strongly impressed on future investigators that scientific completeness and honesty require them not to omit what look like supernormal incidents merely because they do not understand them. We know so very little about the intimate 'nature' and structure of 'souls,' and about

¹ *Proceedings S.P.R.*, Vol. XIX., p. 430.

their disorders and potentialities that we should not allow any *a priori* prejudice to impede the investigation of whatever facts we can observe. Nor should we acquiesce too easily in terms like 'dissociation' as the beginning and end of wisdom. They are little more than descriptive metaphors, and explain neither what originally 'associates' a soul into the sort of unity it normally has, nor what disrupts this unity, so strangely and capriciously, to the varying extent illustrated in these abnormalities. It may then very well be, as Prof. Hyslop contends, that supernormal influences usually accompany a 'dissociation,' and may be detected, if they are looked for. If so, this will be an additional reason for cultivating a very open mind, in the hope of unravelling their complexities. These considerations, therefore, lead us on to the supernormal side of the Doris Fischer case.

III.

The supernormal side of the Fischer case is developed at great length in Vol. III., which contains Dr. Hyslop's account (with some annotations by Dr. Prince) of twenty-three sittings Doris had in Nov. and Dec., 1914, with his medium 'Mrs. Chenoweth,' together with more or less relevant references to Doris in over a hundred subsequent sittings, down to Dec. 22nd, 1915. In this part of the narrative the atmosphere is frankly spiritistic, in accordance with Dr. Hyslop's well-known convictions. But in a more moderate way the supernormal element had figured also in the first two volumes. For Dr. Prince had from the first conscientiously recorded all the apparently supernormal incidents that occurred spontaneously. These may be classified under the heads of (a) telepathy and clairvoyance, (b) hallucinations, and (c) automatic writing, and are deserving of consideration whatever may be thought of Volume III.

(a) On a number of occasions¹ 'Margaret' evinced a power of knowing Dr. Prince's past thoughts, discovering, *e.g.* in this

¹ I have not been able to count those recorded, and unfortunately the index happens to be almost worthless on this important point. It omits, under 'Margaret, telepathy,' the cases on pp. 508-10, 739, 799 and 804, and under 'Margaret, clairvoyance' those on pp. 335-346, 376-8, 661, is nugatory under 'telepathy,' and quite incomplete under 'clairvoyance' and 'tele-voyance.'

way that he had written to Dr. Morton Prince about the case (p. 804), and that 'Sleeping Margaret' existed (p. 799). She explained these feats variously, by saying that she saw it in his eyes, at which she used to gaze fixedly on such occasions, or that he had 'formed words with his lips,' although he had not moved them (pp. 509-10). She also explained that she saw, not his actual thoughts, but what was "passing like a parade down underneath." Dr. Prince was convinced that this power was genuine, and it is difficult to deny that it was 'telepathic.' In addition there are reports of clairvoyance due to her (pp. 301, 661), and she was once sent on a clairvoyant expedition with considerable success (pp. 376-8). The curious case on pp. 508-10, in which she knew what Dr. Prince had been reading in a book, seems to attest both telepathy and clairvoyance. On one occasion (pp. 335-46), 'Sick Doris' appears to have had a clairvoyant vision, in which 'Margaret' may have been implicated.

(b) Hallucinations of a possibly veridical sort occurred to 'Sick Doris' and 'Real Doris,' and also, in connexion with a proof 'Sleeping Margaret' had promised him, to Dr. Prince. 'Sick Doris,' when she first came, was frequently comforted in her troubles by visions of the mother she had never seen, who spoke kindly to her, *teste* 'Margaret' (pp. 244, 442). In November, 1912, 'Margaret' reported that 'Real Doris' had several times seen their mother, and this was confirmed by S.M. and R.D. who said—"I was sitting in the henyard day before yesterday at half past four, feeling sad, and holding a chicken, looking down at it when I saw a shadow. That made me look up—I thought it must be you; and I saw my mother, just as plainly as I ever saw her, dressed in a calico dress which she wore when I was a child about eight years old. She looked down on me and smiled and her face shone—it seemed to reflect light. I saw her only a second, and then she suddenly disappeared. I saw the same thing yesterday afternoon" (pp. 1042-4). As for Dr. Prince he was awakened from a dream by hearing himself called 'Walter': 'Sleeping Margaret' spontaneously claimed to have made this experiment (pp. 1214-5). Subsequently the same thing happened again, and could not be explained (p. 1258 f.).

(c) Automatic writing first occurred in July, 1911, when a pencil was put into 'Margaret's' hand while she was asleep.

It took the form of a message from her mother, Emma Fischer. On Sept. 30, 1912, 'Margaret' was induced to experiment with a planchette, and she continued to do so at intervals until March, 1913. These experiments did not yield anything that was properly evidential, but it was curious, especially in view of the infantile character of the automatist, that the names of 'Emma Fischer' and 'Walter M' (Dr. Prince's father) should be given, and that 'Sleeping Margaret' should be referred to as 'the guard' and 'the one who guards the sleep of Doris.' In 1914 Doris did some automatic writing, which claimed to come from her 'guards,' other than 'S.M.,' but was not evidential.

Such was the situation when Doris came east from San Bernardino, Cal. (whither the Princes had moved in June, 1912) to sit with Mrs. 'Chenoweth' under the superintendence of Dr. Hyslop. The main points to be tested were, of course, (1) whether Mrs. 'Chenoweth' would give facts about her sitter that she could not have known by normal means, and more particularly would refer to Doris's curious history; (2) whether knowledge could be produced which was not known to Dr. Hyslop and yet was verifiable by Dr. Prince; (3) whether evidential communications could be obtained from 'spirits,' and more particularly from 'Emma Fischer.'

Now if, as Dr. Hyslop assures us, any normal knowledge of Doris Fischer by Mrs. 'Chenoweth' was out of the question, it is clear that considerable success was obtained under all three heads. And certainly very elaborate precautions were taken. Mrs. 'Chenoweth' was, of course, told nothing about her sitter, who was introduced into the room after she went into trance, and left it before she came out.

Under these conditions 'Doris's' 'dissociation' was diagnosed, in general terms but unmistakably, in the third sitting, and ascribed to obsession by evil spirits. Her condition was (with some 'fishing') attributed to a fall and connected with her father (p. 373 f.), whose failings were plainly indicated (pp. 471-3). Her mother communicated copiously, gave her name, and claimed to have appeared to her on 'two or three' occasions (cf. the story of the henhouse above). She remembered the flowers at her funeral as violets and white roses, which was contrary to Doris's (very imperfect) recollection, but could be verified

by Dr. Prince from his knowledge of 'Margaret's' treasures (p. 303). She told *inter alia* a highly evidential anecdote about a lame pet 'Skippy' of Doris's youth, who, however, was said to be a dog and not a cat¹ (pp. 424-5). But she did not confirm planchette's story of the blow that had killed her. All these statements came in the presence of 'Doris,' and so may be attributed by believers in telepathy to infiltrations from some stratum or other of her mind. But some evidential matter was given subsequently, when Dr. Hyslop sat alone with the medium. The names 'Walter F. Prince,' 'California,' 'Doris's' real name 'Brittia' (pp. 842, 850, 851) are examples. But these may all have come from Dr. Hyslop's mind.²

About 'Sleeping Margaret' there arose a sharp conflict with Dr. Prince's interpretation. For though Mrs. 'Chenoweth's' 'controls' accepted her term 'guards' instead of 'guides' (p. 438), they declined to recognize her as a 'spirit' at all, and declared her to be merely Doris's 'subconscious.' This view was accepted by Dr. Hyslop, but not by Dr. Prince. S.M. did not in fact manage to keep her promise to authenticate herself through Mrs. 'Chenoweth,' but neither did the latter's 'controls' find any support in Dr. Prince's records. And 'Sleeping Margaret' stuck to her guns manfully, and the description of the sitting at which Mrs. 'Chenoweth' was taken to the house where Doris was sleeping, identified her (without seeing her) as her sitter, with the cross-examination of 'Sleeping Margaret' which ensued, is one of the most striking episodes in the whole record. It would appear, therefore, to be necessary to choose between these two conflicting views, even on a spiritistic interpretation of the facts: whichever is adopted, the other has to be declared a subliminal romance, similar to those of 'Mlle. Helène Smith.'

Dr. Hyslop not unnaturally prefers to believe in his medium's 'controls,' but he hardly appears to recognize what a monstrous tale they have induced him to tell. He asks us to believe that a titanic struggle between the powers of good and evil

¹ Doris remembered only a cat 'Skippy.' But it may have been 'Margaret's' name for a subsequent dog who also was lame, and if so 'Doris' would not remember it.

² Whether he also knew about 'Sick Doris's' embroidery, which was explained (p. 830), is not made clear.

was going on for years over, and in, the soul of 'Doris Fischer.' On the one side were a host of obsessing 'earth-bound' spirits led by Cagliostro, of whom 'Margaret' was one; on the other the whole 'Imperator' band, supported by all the departed psychical researchers from Edmund Gurney to William James, and by 'Minnehaha,' Laughing Water, the good component in the obsessing double personality called 'Margaret' by Dr. Prince. Moreover, all these distinguished persons seem to be labouring under a delusion. They think that the struggle is still on, and are unaware that Doris has been cured, and is now as sane and normal as anyone—indeed completely so on their own theory, which makes 'Sleeping Margaret' into a subconscious part of 'Doris.' If such are the ignorance and sense of values that prevail among the good influences on the spiritual plane, it is no wonder that the devils have things pretty much their own way on the earthly. Perhaps by the time 'Imperator' and Co. have realized that they have actually helped to save the soul of one little girl, they may discover that there has been a war in Europe, which has ruined souls by the million and dealt a staggering blow to civilization.

The principle of economy, then, seems decidedly to favour 'Sleeping Margaret's' conceptions of the function of spirit 'guards' and of the organization of the world of spirits. It is much more moderate, and accords well with the evidence, whereas the claims of the Chenoweth 'controls' were wholly non-evidential and unsubstantiated. This is not, however, to endorse her theory, either. For the possibility of telepathy and subliminal intercommunication between individual minds cannot be dismissed as lightly as by Dr. Hyslop. I am quite disposed to admit that 'telepathy' may be, and has been, overworked as an explanation, but it does not follow that we should henceforth accept even the most improbable version of the spiritist interpretation. I can agree also that 'telepathy' and 'dissociation' are both descriptive terms, rather than explanatory (pp. 8, 150, 170). But it hardly follows that telepathy is "not worth serious consideration as a rival of spiritistic theories" (p. 20). Before we can say that we shall have to know a great deal more about 'spirit,' incarnate as well as discarnate. At present 'spirit' is best regarded as a descriptive term too, and indeed the soundest philosophy of science is disposed to

hold that *all* terms are descriptive, and that the old notion of 'explanation' was a prejudice. It seems wiser, therefore, to suspend judgment as to the source of the supernormal features in the case of Doris Fischer: their value in any case is not diminished, but increased, by the discrepancies between the evidence collected by Dr. Prince and Dr. Hyslop. For nothing is more likely to impede investigation than premature acceptance of 'explanations.'

It remains to be noted, from a literary point of view, that in Mrs. Chenoweth's record the utterances on p. 693 are in verse and should have been printed as such, and (if possible) identified. They sound as if they might have come from Myers's *St. Paul*, and so may be evidential. 'Cagliostro's' argument for the reality of hallucinations, even of those of *delirium tremens*, on p. 532, is very curious, and should appeal to our 'new realists,' while he clearly got the better of Dr. Hyslop in the ethical argument on p. 661. Lastly, the spirited account of the suicide spirit who wanted to be dead and insisted that he was, is worth quoting. He declared (p. 821 f.) "I am of no nation and no land; my hold on life is broken and I beg you let me proceed on my journey to silent death land. Man I was, but now a phantom, soon to lose form as memory in cloud and clod. Pray disturb me not . . . My soul is doomed, my day is ended. You are walking my way. I hear your voice, the echo of my words is borne to my dying brain. Why this delay? (What delay do you mean?) I would be released and pass on to death." Evidently two views may be taken of immortality, even after death, and if 'Sleeping Margaret' was, as she said, a spirit that had lost her identity, here was one that had tried hard and failed.

F. C. S. SCHILLER.

REVIEW.

Raymond, or Life and Death, with Examples of the Evidence for Survival of Memory and Affection after Death. By Sir OLIVER LODGE. (London: Methuen & Co. 1916.)¹

THIS book, well described by its title, has had a remarkable success with the public, and no fewer than seven editions have been issued since its first appearance in November, 1916. This success is natural, for Sir Oliver Lodge has a gift of simple, popular exposition; and at a time when so many are mourning near friends and relatives cut off in their prime, and so many are desiring evidence that the separation is not complete or permanent, a book by him offering such evidence in the case of his own son is sure to be widely read. It is indeed the hope of affording comfort and help to such mourners that has led Sir Oliver to publish the book.

The volume is divided into three parts. The first is a short account of his son Raymond, who was killed on the Western front on September 14, 1915, with extracts from letters from him and about him. The second, and longest, part consists mainly of notes of sittings, with professional mediums, or in the family circle, held with a view to getting into communication with Raymond after his death. To these are added such comments and information as are required to enable the reader to estimate the value of any evidence that certain verifiable communications exhibit knowledge

¹This review was first published in the *Hibbert Journal* for April, 1917, and we have to thank the Editor for his permission to reprint it here.

A short review of *Raymond* has already appeared in the *S.P.R. Journal* for January, 1917, but it seemed desirable that this book should be discussed in the *Proceedings* also, and at greater length, notwithstanding that so important a part of the evidence it contains has appeared in Part LXXII. of the *S.P.R. Proceedings*.—ED.

beyond that normally possessed by the medium—and especially evidence that Raymond is the source of this knowledge. The reader would do well to begin his study of the book by reading the introduction to Part II. (p. 83), as this shows clearly Sir Oliver Lodge's own attitude to the subject, and the spirit in which he has written. The third part, called "Life and Death," is of a more theoretical nature. In it Sir Oliver discusses, in a series of short essays, various points concerning matter, life, and mind, and some of the theoretical difficulties likely to be felt by persons endeavouring to fit the subject of communication with the dead into the scientific framework they already possess. He also discusses some methods used in obtaining communications, and some theories and hypotheses concerning the process involved. Part III. concludes with an article reprinted from the *Hibbert Journal* of July, 1911, on "The Christian Idea of God."

There are good evidential points in Part II. such as no student of the subject can afford to overlook; but too much should not be expected. If we had no evidence but what this book contains, the cautious student would hesitate to conclude more than that there was a good *prima facie* case for investigation. As Sir Oliver Lodge says (p. 85), "To base so momentous a conclusion as a scientific demonstration of human survival on any single instance, if it were not sustained on all sides by a great consensus of similar evidence, would doubtless be unwise; for some other explanation of a merely isolated case would have to be sought." He himself, before his son died, had become convinced by other evidence that survival and communication were verifiable facts. "Speaking for myself," he wrote in 1911, "and with full and cautious responsibility, I have to state that as an outcome of my investigation into psychical matters I have at length and quite gradually become convinced, after more than thirty years of study, not only that persistent individual existence is a fact, but that occasional communication across the chasm—with difficulty and under definite conditions—is possible."¹ In 1909, in his book, *The Survival of Man*, which gives an account of the evidence then before him, he says rather more tentatively (p. 321), "The hypothesis

¹ *Raymond*, p. 389, reprinted from *Hibbert Journal* of July, 1911.

of surviving intelligence and personality,—not only surviving but anxious and able with difficulty to communicate,—is the simplest and most straightforward, and the only one that fits all the facts.” He is quite justified therefore when he says (*Raymond*, p. 85), in defending the bringing forward of his new evidence, “I myself considered the case of survival practically proven before, and clinched by the efforts of Myers and others of the S.P.R. group on the other side; but evidence is cumulative. . . . Each stick of the faggot must be tested, and, unless absolutely broken, it adds to the strength of the bundle.”

And there is no doubt that the stick this book adds to the bundle is a solid and valuable contribution. To anyone who may feel disappointed that the mass of evidence here presented is not greater, or more overwhelming, I may point out that good evidence of survival and communication is more difficult to devise—quite apart from the difficulties there clearly are in producing it—than persons new to the subject are apt to think. One great difficulty is that the possibility of thought-reading from the sitter has to be excluded. To put this difficulty in Sir Oliver Lodge’s own words: “The gradually recognised possibility of what may be called normal telepathy, or unconscious mind-reading from survivors, raises hesitation—felt by most studious and thoughtful people—about accepting such messages as irrefragable evidence of persistent personal existence; and to overcome this . . . difficulty, it is demanded that facts shall be given which are unknown to anyone present, and can only be subsequently verified” (p. 346).

Space forbids my attempting to give even in outline any account of special incidents, but I may mention that among those fully described the one which best meets the above condition is the group-photograph case,¹ of which the details will be found in Chapter IV. of Part II. The E.A. incident (pp. 243-46), of which, however, full particulars are not given, seems also to have been a remarkable one. I should like also to call attention to the “Honolulu” incident (pp. 212, 215-16, 271-75). This incident includes correct references

¹This is the case described even more fully than in *Raymond* in Sir Oliver Lodge’s paper (*Proc. S.P.R.*, Part LXXI., pp. 132 ff.).

to songs sung by Raymond, and an interesting correspondence between a sitting with a medium in London and a contemporaneous family sitting at Birmingham. Incidentally I think it throws light on conditions of communication. But we must admit with Sir Oliver Lodge that it does not completely exclude explanation by telepathy between living minds. A considerable number of the communications purporting to come from Raymond Lodge show knowledge which, while it can hardly have reached the medium in any normal manner, may without improbability be accounted for by telepathy from the sitter or other living person. As already said, such cases cannot be used as distinctive evidence of communication from the dead. Nevertheless they strengthen that evidence indirectly by showing that supernormal power is at work.

My own provisional belief, based on a comparison of thought-transference experiments with evidence of communication from the dead, is that the latter is not different in kind from telepathic communication between the living. In both cases we have—as I believe—communication between mind and mind otherwise than through the senses. In both cases it appears generally to reach the normal consciousness of the recipient in an uncertain, scrappy, and imperfect way, mixed with ideas and associations apparently imported by the recipient; and in both cases, especially perhaps if the recipient of the communication is in trance, and therefore his normal consciousness in abeyance, what is said is liable to have the incoherence of dreams.

I do not think Sir Oliver Lodge quite agrees about this, for (on p. 330) he expresses a belief that the communicating intelligence with difficulty and imperfectly operates the brain of the medium in the place of the medium's own mind; and he can hardly suppose that this happens when the communicator is a person in the body. At the same time he does not exclude my hypothesis—at least as regards automatic writing—for he says (pp. 355-6), "The intermediate mentality employed in this process seems to be a usually submerged or dream-like stratum of the automatist. . . . In some cases the content or subject-matter of the writing may emanate entirely from [this stratum] and be of no more value than a

dream. . . . But when the message turns out to be of evidential value it is presumably because this subliminal portion of the person is in touch, either telepathically or in some other way, with intelligences not ordinarily accessible,—with living people at a distance perhaps, or more often with the apparently more accessible people who have passed on.”

As regards the mixed, and therefore untrustworthy, nature of the communications he is in entire agreement with me, and frequently warns the reader that they cannot be taken at their face value without examination. For instance, on p. 180, “It is unlikely that lucidity is constant all the time, and Fedá” [the so-called control of the medium through whom the communication is supposed to come] “may have to do some padding.” Or again, p. 192, “I should think myself that they” [*i.e.* statements about life on the other side] “are of very varying degrees of value and peculiarly liable to unintentional sophistication by the medium.” Or again, on the same page, “Some books, moreover, have been published of late, purporting to give information about ill-understood things in a positive and assured manner, and it is possible that the medium has read these and been influenced by them.” Or again, on p. 269, “A good deal of this struck me as nonsense; as it Fedá had picked it up from some sitter. But I went on recording what was said.”

It is certain, then, that no supposed communications, whether through private persons or professional mediums, should be accepted uncritically at their face value. But the difficulty is greatly increased in the case of professional mediums for three reasons. Firstly, many of them—perhaps most, are more or less fraudulent. Even where there is some real power it acts fitfully, and the temptation to supplement genuine with manufactured evidence must often be great when the medium’s living depends on satisfying sitters. My second and third reasons do not necessarily involve conscious deception. The second is, that the need of producing something must tend to increase the amount of what may be called padding. The third is, that the effort to get into relation with the affairs of a constant succession of new sitters and to give them tests is apt to develop a habit of fishing, of rapid inference from small indications, and of bold

guessing. For these reasons I think resort to professional mediums is to be deprecated.

Sir Oliver Lodge in his wholesome advice to bereaved persons (pp. 342-3) also deprecates it for many people. "It may be asked," he says, "do I recommend all bereaved persons to devote the time and attention which I have done to getting communications and recording them? Most certainly I do not. I am a student of the subject, and a student often undertakes detailed labour of a special kind. I recommend people in general to learn and realise that their loved ones are still active and useful and interested and happy—more alive than ever in one sense—and to make up their minds to live a useful life till they rejoin them.

"What steps should be taken to gain this peaceful assurance must depend on the individual. Some may get it from the consolations of religion, some from the testimony of trusted people, while some may find it necessary to have first-hand experience of their own for a time. And if this experience can be attained privately, with no outside assistance, by quiet and meditation or by favour of occasional waking dreams, so much the better."

I am afraid that, notwithstanding this excellent advice, *Raymond* is likely to lead many people, who had much better not do so, to go to professional mediums, and is likely to encourage a very undesirable trade. I can only hope that the evil of this will be compensated by the comfort which the book will bring to many mourners.

ELEANOR MILDRED SIDGWICK.



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