

PSYPIONEER JOURNAL

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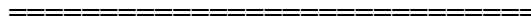


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Helen Duncan

“Special”



Images of Albert Stewart



In the SNU Pioneer issue November 2015 psychic artist Marcel Poncin is featured. He produced numerous images of well-known guides and mediums like Silver Birch, Estelle Roberts, and the healer William (Billy) Parish. Another well-known artist of this period was Mrs. Mary Winefride Slater. In *Psypioneer* February 2015 we published her image of Helen Duncan's child communicator "Peggy".

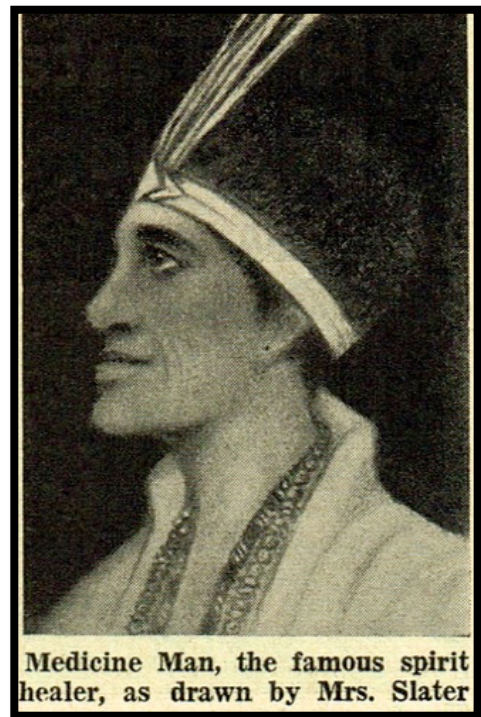
Like Poncin, Mary Winefride Slater's images are today still well known, unlike the artist's name. Slater produced one of the images of "Zodiac" the guide/control who first entranced medium Winifred Moyes in 1921, giving the first public address in August 1928. This resulted in the formation of the Greater World Christian Spiritualist League (later becoming the Greater World Christian Spiritualist Association) on the 30th May 1931. The painting on canvas measured 24 x 18 inches and hangs in the Sanctuary at the Greater World Headquarters. Slater also produced the inspirational image of Fred Jones' healing guide "Medicine Man," who achieved remarkable success at diagnosing illness and treating it through the entranced medium. Fred Jones was associated with the Marylebone Spiritualist Association and died in October 1933.¹

In *Psychic News* January 1st 1938 page 3 Mrs. Slater gives a brief description how she painted "Medicine Man":

"I 'feel' with my mind, just as a sculptor feels with his hands. My pencil follows an impression that I see with my mind, not with my eyes. If I go wrong I am aware of it, and sometimes my sketches take me several weeks until I *feel* I have got the right expression. I never see faces.

"When I draw them, I generally feel each sketch will be my last. My eyes are strained with the fine work and my whole body aches. But I cannot leave them alone if there is anything I feel is wrong. Sometimes I tear up dozens of failures.

"In the case of Medicine Man, I know it is like him, and I have such a strong impression that this is so that my nib is almost breaking as I write these words. I feel his smile and the glorious spiritual light in his eyes. I had no copy or model. I may have been guided by a picture once painted by Mrs. Ida Dixon by my bedside."



Medicine Man, the famous spirit healer, as drawn by Mrs. Slater



¹ Today known as the "Spiritualist Association of Great Britain": <http://www.sagb.org.uk/>

It can be noted Ida Dixon painted the first image of “Zodiac”, which shows him as a younger man, and as a scribe in the Temple at Jerusalem.

There are occasions where independent psychic/spirit artists sketch the same communicator; a prime example would be Harold Sharp, pioneer of *Symbolic Drawings – Auragraphs*. The image of Sharp’s guide, a Monk called Brother Peter was captured by psychic artist Frank Leah and later by Coral Polge, showing a striking resemblance.²

Below is taken from *Psychic News*, October 9th 1937 front page:

Materialised Spirit Poses For Sculptor And For Artist



A PSYCHIC artist, Mrs. Mary Winefride Slater, of York, and a sculptor, F. W. George, of Aberdeen, have both portrayed Albert, the famous guide of Mrs. Helen Duncan, the materialisation medium, and both artists gave their work the same title, “A Disciple,” though they were hundreds of miles apart at the time.

The bust of Albert done by the Aberdeen sculptor was shown at the Scottish Academy in Edinburgh. Yet none of the hundreds of spectators who saw the work knew that a spirit guide had materialised through his medium who not long ago was “exposed” by a Scottish paper.

Not only did Albert pose for the sculptor and the artist, but he offered some criticism of the work which showed that he knew how he ought to appear.

First, Mrs. Slater made a sketch of Albert based on her impression of him. When next she attended a Duncan séance she placed the drawing between two sheets of paper. The room was lit only by a red light, and when the guide materialised he was asked whether the drawing was like him.

“Yes, it is very like me,” he replied, “but I do not like the mouth. It makes me look too stern.” This fault has since been corrected with Albert’s approval.

² See *The Pioneer* Volume.1 No.5 October 2014: <http://www.snu.org.uk/spiritualism/pioneer>

This is the artist's account of what followed:

SOME months later, Mrs. Duncan was holding another séance in York *at which I was not present*. Albert sent me the following message: "Tell Mrs. Slater that her sketch is very like me now. Mrs. Duncan has a photograph of a bust of me which is in the Scottish Academy, at Edinburgh. If she compares it with her drawing she will see the resemblance."

Mrs. Duncan showed me the photograph in which I could trace a similarity on the features, but I wondered whether I had made his nose too aquiline.

Mrs. Duncan gave me the name of the sculptor, Mr. Fred W. George, of Aberdeen, to whom I sent my drawing of Albert.

He thought the sketch and evidence remarkable, and sent me a photograph of the bust in exchange.

In his letter he told me that on the morning before one of Mrs. Duncan's séances, he said to his wife "I should like to model Albert, but he never shows his face"

That same evening at the séance Albert said to him, "I received your thought this morning, Mr. George, and will try and show you my features." He then materialised, showing his features, hair and beard.

"I was able to get the bony construction which is important," Mr. George wrote. "The work progressed without a hitch, which is unusual, and was finished by the time Mrs. Duncan paid her next visit.

"Albert expressed his pleasure at the bust, and, like the gentleman he is, showed his head so that the sitters could compare for themselves."

Mr. George's decision to call the bust "A Disciple" happened in a remarkable way.

"The idea just came one morning in the same week," he wrote. "I said to my wife, 'What about calling the bust "A Disciple"?' She agreed, but the surprise came at the séance that evening when Albert said, 'I received your thought this morning Mr. George, and I agree. Call it "A Disciple." ' "

I told no one that Mr. George had sent me the photograph, or that by comparison I feared that I had made Albert's nose too aquiline in my sketch.

A week later, at Mrs. Duncan's séance in York, Albert said to me: "Mrs. Slater, I want you to have a good look at my features." He then materialised and stood still, facing me squarely for about half a minute.

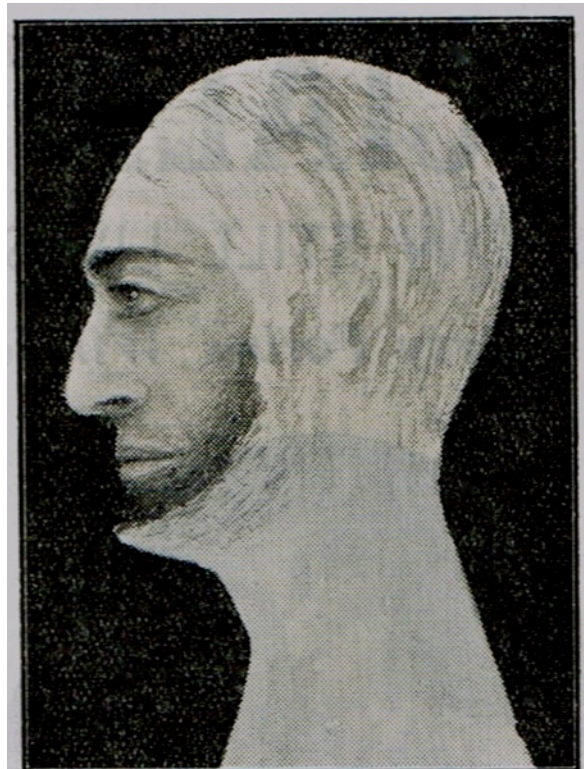
His face appeared to be lit with a bright interior light, which illumined every feature, and glistened on his dark hair and curly beard. I could even see the pupils of his large brown eyes.

“You may worry yourself over the shape of my nose,” he said laughingly, “whether it is aquiline or Jewish or any other shape, but I tell you that your sketch is very like me indeed.”

—s—

Mary Winefride Slater had previously had another sketch of Albert published; she had first sat with Helen Duncan at York circa summer of 1935, this being her first experience of materialisation.³ In the *Two Worlds*, July 31st 1936, Slater recorded her experience in an article titled “MY FIRST MATERIALISATION SEANCE – How it was Arranged for me by Spirit Friends”, at the end of the article Slater states:

During the séance “Albert” had led Mrs. Duncan out from behind the curtains and placed himself beside her, where they could both be clearly seen by all those present. From this brief glimpse I made an impressionial [sic] sketch of him when I returned home. This drawing, which is reproduced here, I inserted between two folded sheets of thick notepaper and enclosed it in an envelope. At a recent séance with Mrs. Duncan, I said to “Albert,” “Do you think the picture I have drawn is like you, ‘Albert’?” “Yes, it is very like me,” he replied, “but I do not like the mouth. It makes me look too stern!” I have purposely made no alteration to my drawing, although I am sure that “Albert” is right. To me it constitutes convincing evidence. The séance room was too dark for my sketch to have been visible to anyone except a spirit. It was inserted between four thicknesses of notepaper, inside an envelope, and placed *face downwards* upon my knee!



Albert as I saw him.
A sketch by Mary Winefride Slater.

Earlier another profile sketch was used in the *Spiritualist Press*. This appears to have been introduced in an article by James Leigh and published on the front page of the *Two Worlds*, September 30th 1932: “Dramatic Interview with Materialised Spirit Form – ‘Albert’ Talks about his Work and Life.” The full interview is republished in *Psypioneer* February 2010.⁴

³ Mary Slater had also done a sketch of “Peggy” see *Psypioneer* Volume 11. No.2: <http://www.woodlandway.org/PDF/PP11.2February2015.pdf>

⁴ *Psypioneer* Journal: <http://www.woodlandway.org/PDF/PP6.2February2010.pdf>

The sketch shown below is credited to Dolores Smith. It is described in the article:

An impressionist sketch of “ALBERT” by Dolores Smith.

Asked for his views concerning it, “Albert” said:

“It is not very flattering. My hair is not quite so bad at the back!
But there is a likeness, and I dare say you could recognise me from it.”

However, in a later issue of the *Two Worlds*, March 29th 1935 it can be noted the same image is then credited to another artist Miss P. Leage, it is stated:

This is a portrait of “Albert,” the control of Mrs. H. V. Duncan, the materialisation medium.⁵ It was executed by Miss P. Leage, a young student who has sat several times with Mrs. Duncan.

Asked for his views concerning it, “Albert” said, “It is not very flattering. My hair is not quite so bad at the back. But there is a likeness, and I dare say you could recognise me from it.”

The Slater, and the Dolores Smith / P. Leage images of Albert Stewart were used throughout the 1930’s; the authors’ names mostly disappeared and the images were credited generally as an ‘Artists Impression’ or ‘Control’ of Albert.



—§—

A later image followed while Duncan was imprisoned; an article was published in *Psychic News*, August 19th 1944, page 2:

Brother Lived A Few Hours—But Proves Survival

NOT all the remarkable evidence of Survival through Helen Duncan’s mediumship has yet been published. There are many people who still have striking stories to tell. J. E. Thorpe, a psychic artist, has attended 50 séances with this medium, who is now in Holloway Jail for the terrible crime of being a medium. The law, in all its majesty, has declared that giving proof of Survival through materialisations contravenes the antiquated Witchcraft Act of 1735.

Thorpe, a London man who works in a Government office, received remarkable evidence when he went, unknown to the medium, to a séance at the Edinburgh Psychic College. He had been inquiring into Spiritualism for some years, testing it by sitting with mediums all over the country.

His first surprise at Edinburgh came when Albert, Helen Duncan’s guide, referred to him by name. Then the guide revealed that not only was the sitter’s name known to him but that he knew of “dead” relatives present at the séance.

⁵ Mrs. H. V. Duncan: Should read Mrs. V. H. Duncan (Victoria Helen).

LIKE VICTORIA

Thorpe has two grandmothers in the spirit world. One bears a curious resemblance to Queen Victoria. Of the other, he says it is disrespectful to describe her in this way, but she looks like Judy, of Punch and Judy. It was this last woman who materialised and showed herself so clearly that every line in her face could be seen. But the most outstanding experience at this séance was the appearance of his “dead” mother. Thorpe had eagerly awaited a message from her. She had passed on 36 years previously, and though Thorpe has been all over the country, attending scores of séances, this was her first appearance to him. She could be identified without question.

Equally dramatic was the appearance of his “dead” brother, who lived on the earth but a few hours. When he presented himself in front of the cabinet, Albert asked Thorpe to stand at the side of the materialisation so that the rest of the sitters could see the striking resemblance between them.

Thorpe could identify him because, as he said, the materialisation was like a composite figure of his other brother and himself. Before he showed himself, the spirit form reproduced a whistle that was a characteristic one used by Thorpe in his boyhood days.

Albert completed this series of evidence by naming the train and the station by which Thorpe would depart from Edinburgh. The guide added that he and others from the spirit world would accompany him.

CRASHED IN PLANE

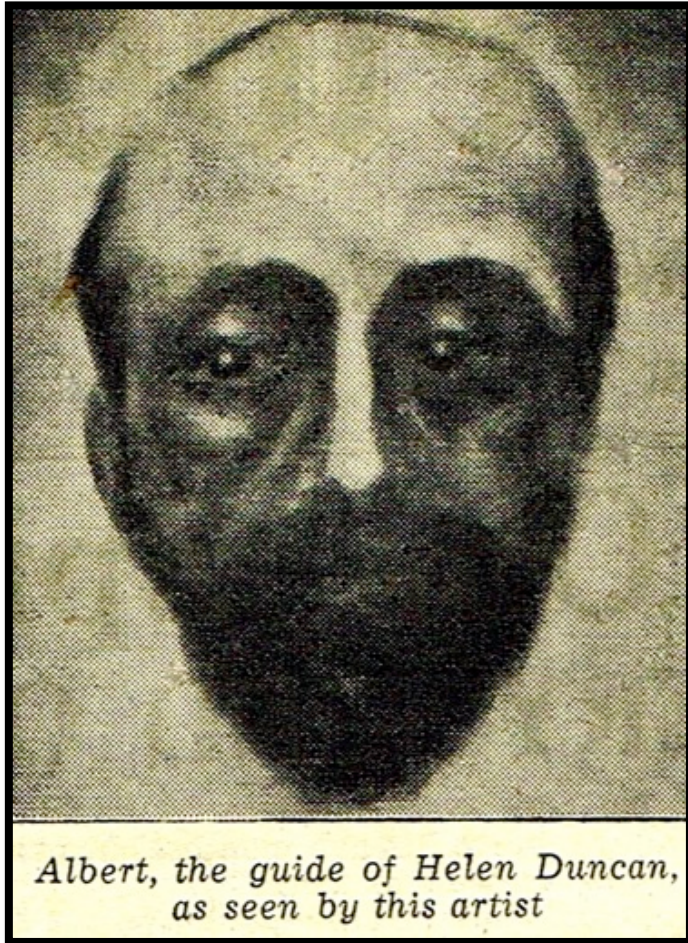
Then at another Helen Duncan séance in London there was other striking evidence. Thorpe has developed clairvoyance, a gift which he has sometimes demonstrated on the platform. It must be explained, to give the setting of this séance that his 17-year-old son had recently passed on. This boy, for years, had one ambition—to fly. Unfortunately the ambition could not be realised, for a medical board turned him down because of his inability to see at night.

The boy, a cadet in the R.A.F., worked at an aerodrome. One day—how it was done it is not known—he got into a Tiger Moth plane, flew it alone and crashed.

At the London séance, first Thorpe’s Indian guide, whom he has clairvoyantly seen, materialised. Then came his mother once again. After she had shown herself quite clearly she announced that she had a visitor with her.

Then came a dramatic and most emotional happening for Thorpe as his mother returned once again bringing with her his 17-year-old son.

PAINTING OF ALBERT



Ever since, Thorpe has felt that he has a debt to repay Albert and he has used his combined gifts of clairvoyance and painting to fulfil this obligation. He has painted a portrait of Albert as he has seen him. This is done in oil colours, on a blue background, with the face of Albert seen surrounded by a whitish mist which suggests the ectoplasm so often seen at his séances.

The picture now hangs at the Path-Finders Spiritualist Society, 44, Baker Street, London, W.1. Thorpe has decided to sell it and present the entire proceeds to the freedom fund of the Spiritualists' National Union which has borne the whole cost of Helen Duncan's legal defence.

Psychic News is making arrangements for reproductions of this portrait to be available and particulars will be announced in an early issue.

—s—

What happened to this painting? The President of the Pathfinders Spiritualists Society, 44 Baker Street, London, was Mary Jane Blackwell. She had appeared as a defence witness at the Duncan 'Old Bailey' trial in March 1944 and stated she had sat at around a hundred séances with Duncan. The séances were held at 44 Baker Street or at her flat at Cathcard Hill, London. It is also noted another witness for the defence also giving his address as 44 Baker Street was Herbert John Steabben who was a well-known medium, lecturer, and healer. It was Steabben who formed the Pathfinders Society but did not want to take leadership and asked Mrs. Blackwell to become its president.

A short biography on Herbert Steabben is published in *The Pioneer*, Volume.1 No.3 April 2014 page 98 "Some Healing History":

Early healers in Britain worked singularly or in their healing groups from home or in their church/societies; a good example would be Herbert John Steabben, by trade a combination of farmer and draper. He was born in Islington, North London, circa 1881. He worked as a professional medium and was well known for demonstrating clairvoyance and psychometry across the country. He ran a centre at 44, Baker Street, London W.1. for séances,⁶ developing circles, and healing etc. Steabben was one of the

⁶ Herbert Steabben estimated he had witnessed around one hundred and fifty séances with Duncan. He had held around seventy-five of these séances over a ten year period at his centre at 44, Baker Street. On day six of the trial, Thursday 30th, March 1944, the defence lawyer Mr. Simpson Pedler, assistant to Charles E. Loseby (both

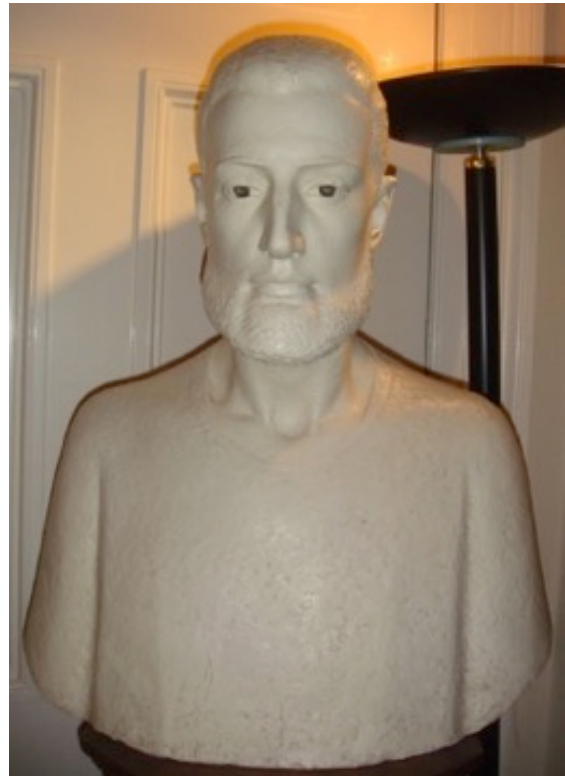


movement's most successful and respected healers. In or around 1946 Steabben incorporated healing at his centre, "The Healing Brotherhood of the Spiritualist Centre". By 1950 the brotherhood consisted of five healers including Steabben. The centre was still flourishing as late as 1958 at the same address. In 1957 Steabben wrote *Magic in the Air* published by his wife Katherine; this was possibly the first book ever published solely on absent healing; it is now reprinted and available from various outlets, for example Amazon.

Herbert John Steabben

At the Britten Memorial Museum, housed by the Spiritualists' National Union at the Arthur Findlay College,⁷ there are two original photographs; unfortunately there is no history given in the records. Both of these are shown below; one is clearly the sculptured image by F. W. George, of Aberdeen now displayed at the Edinburgh College of Parapsychology (formerly Edinburgh Psychic College and Library) as shown here.

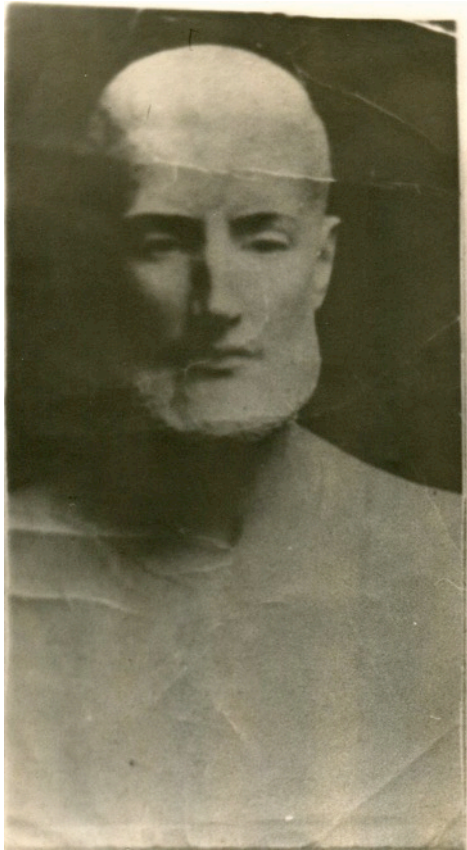
The other image has a resemblance to both the Mary Slater, and Dolores Smith/ Miss P. Leage images.



Note by Pyspioneer: Readers may feel that the story of these images is a confused one, and that is hard to reconcile the different accounts. We agree but are making them available in the hope that readers can throw more light.

fellow members of Gray's Inn), who were appointed to defend Duncan by the Spiritualists' National Union called Steabben to the stand.

⁷ The Arthur Findlay College, Stansted Hall, Stansted Mountfitchet, Essex, United Kingdom CM24 8UD: <http://www.arthurfindlaycollege.org/index.html>



Below (left) is a photograph claiming to be “Albert Stewart,” taken by flash light at a séance in December 1931; part of the Harry Price collection held at Senate House Library, University of London.



Above: Written on the back of the photograph (Britten Memorial Museum):

““Albert” Exposure too short to get details of features. Just over the outstretched arms and behind them is to be seen Mrs Duncan forehead.”

Helen Duncan, Esson Maule and Harry Price

For some years four images of Helen Duncan's materialised images have concerned me as to their true origin. In *Psypioneer* May 2013 we looked at these images in an article "Early materializations photographed through Duncan's Mediumship". Some of these images were claimed by some to be the control, Peggy.

On occasion, it appears there were more than the four images, but this is due to authors reversing the images, and to cropping. In the 2013 article we quoted various sources about these images for example Malcolm Gaskill in his book *Hellish Nell*, (2001), states:

On numerous occasions in 1928, amateur photographer Harvey Metcalfe visited and, convinced by what he saw, arranged with the spirit guide Albert to take the earliest known flash photographs of the materialized spirits.



Manfred Cassirer in his book *Medium on Trial* (1996) informs us at least one of the forms is Duncan's child control Peggy (See plate 4 shown below). Cassirer publishes all four photographic images; two of these are sometimes referred to as a papier-mâché mask draped in an old sheet, on a coat hanger (Plate 3 shown).

In *Psypioneer* May 2013 we also published the claimed origin of the images from Alan Crossley's *The Story of Helen Duncan* (1975):

Mr Harvey Metcalfe, F.C.I.S., took a personal interest in Mrs Duncan's mediumship and its development from the beginning and I (Crossley) am grateful to him for providing the four plates depicting some of the very first experimental materializations to manifest. It should be stressed, however, that these ectoplasmic formations do not represent deceased persons but are produced primarily as an exercise in manipulating and controlling the flow of ectoplasm from the medium. Later materializations took on a more realistic appearance and eventually were capable of independent thought and speech as well as being identifiable and giving evidence of their reality to those seeking contact with their loved ones. Mr Metcalfe supplied me with the following statement:

"I screened about fifty glass positives for Mrs Duncan showing physical phenomena while she was in the trance state. These were in the early stages of her development.

"It was obvious that she had God-given gifts in this direction and I had many sittings with her solely to help her develop the mediumship from about 1928. Latterly, she gave

semi-public séances to many groups of people, particularly during the Second World War. I knew her spirit guide, Albert, and the child guide, Peggy. I had many conversations with them. All the séances were conducted under test conditions.

“My wife and mother-in-law also had sittings with Mrs Duncan. At these sittings I saw both Albert and Peggy separate from the medium. Peggy as a materialized form, was seen to dance, romp, laugh and sing. From my experience, I feel that Mrs Duncan was one of the greatest and most sincere mediums of the twentieth century.”

(signed) HARVEY METCALFE, F. C. I. S.”



PLATE XV
“Phantoms” photographed during a séance with Mrs. Duncan at her home. Note mask-like faces, “coat-hanger” shoulders, and warp and weft of material.

It can be noted that in most references to these images, it is stated that in 1928 the photographer Harvey Metcalfe attended a series of séances at the Duncan residence. The Harry Price bookplate images shown here are today mostly referenced to 1928 although Price does not actually date them or in fact mention Metcalfe as the photographer.

But in Metcalfe’s statement to Crossley he does not actually date when the photographs were taken.

For completeness the four claimed Metcalfe images as published by Crossley are shown below.

In a further article in *Psypioneer* February 2015 we published *Helen Duncan: Early reports of her mediumship*. Included in this issue is an article published in September 1930 by Harvey Metcalfe, *The Mediumship of Mrs. Duncan*.⁸ The article is clearly an observation from an experienced sitter, but Metcalfe gives *no indication* he had actually sat with Duncan previous to the séance on August 20th 1930, or had in fact carried out any photographic experiments and obtained fifty photographic images of her development; in fact quite the *contrary*—Partly quoted below:

One regular attender at the séance told me told the phenomena were not so strong as usual, but, from my own experience—and I have sat with most physical mediums in the country—I must say that I have never seen so much ectoplasm. I would go so far as to suggest that, from accounts given to me by a relation of Sir William Crookes, there is probably a similarity between the phenomena produced in the presence of Mrs. Duncan and the “Katie King” phenomena produced with Florrie Cook, and I consider that photographs and evidence of equal value might possibly be obtained.

At this time Harvey Metcalfe was a diploma holder of the Spiritualists’ Nation Union, and fourteen years later in 1944, he was appointed a Minister of the Union. Metcalfe’s statement to Alan Crossley in his 1975 publication is undated, so it is difficult to gauge his age, but given he stated he had sat “with most physical mediums in the country” prior to the 1930

⁸ *Psypioneer* Journal: <http://www.woodlandway.org/PDF/PP11.2February2015.pdf>

Duncan séance, it would suggest he was an elderly gentleman if his statement was written and given to Crossley around 1975.

The Metcalfe link to the four images tends to lead only to Alan Crossley's 1975 book. Did Crossley give incorrect information about the origin of the images? His book contains numerous errors for example on page 68 referring to Duncan's arrest at Portsmouth on January 19th 1944, he states:

“Twelve months from the day when sailors from the *Barham* claimed that they had gone down with the ship. Mrs. Duncan was again in Portsmouth giving séances ...”

Only *one* sailor claimed to return – the *Barham* was sunk on November 25th 1941 – *not* January 19th 1943 as said. This is an important date in the story to get so wrong!

Metcalfe, his wife, and mother-in-law clearly supported Duncan's physical mediumship, so why would he produce such damning photographs, which were ridiculed by the Spiritualists and their critics alike! And what happened to the other forty-six or so images he took? At present it appears *prior* to Crossley's 1975 book the four images in question are not directly linked or credited to Harvey Metcalfe only now, post 1975 in later publication the images attach the name “Metcalfe”.



John B. McIndoe

The May 2015 S.N.U., ‘Pioneer’, published the first independent report on Duncan's mediumship: *A Scots Materialising Medium* by John B. McIndoe.⁹ McIndoe was the Spiritualists' National Union (SNU) President 1930-1938 and it was he who launched Helen Duncan on her career as a materialisation medium. Duncan worked under the auspices of the SNU and was awarded her SNU Diploma around 1931 with McIndoe arranging Duncan's bookings on the understanding that for the present she gave no sittings without his cognisance. However she took bookings without agreement with McIndoe and became involved with Esson Maule, of Stafford Street, Edinburgh. On January 5th 1933 at a séance Miss Maule seized the form of Duncan's child control “Peggy” which was claimed by Maule and others to be Duncan's undervest.¹⁰

The allegations of the exposure reached the Daily Express on January 27th 1933,¹¹ McIndoe was outraged that Duncan insisted in a letter to McIndoe she had only given four sittings for Miss Maule but it was more like twenty-five to thirty. It became apparent to McIndoe that between tours, when she was supposed to be resting, she was grossly over sitting. In fact when Maule seized her on January 5th she had already given a séance in Glasgow that afternoon. At this time McIndoe accepted the general accuracy of the allegations in the Daily Express, expressing no doubt the fraud was deliberate, conscious and premeditated. He retracted nothing and had no doubt Duncan was a wonderful materialising medium, but on this occasion she “descended to vulgar, detestable trickery”.

⁹ Pioneer Journal: Volume 2, No. 3: May 2015: <http://www.snu.org.uk/spiritualism/pioneer>

¹⁰ For details of the first 1933 Duncan trial see Psypioneer Journal: <http://www.woodlandway.org/PDF/PP4.8August08.pdf>

¹¹ The references do not clearly show if this is the National “Daily Express” or the “The Scottish Daily Express”

McIndoe's statement was read out in court by the prosecution and McIndoe went into the witness box after the statement had been read. At the time of his damning statement he found nothing in Duncan's favour, as many were booking Duncan on the strength of his recommendations he felt he needed to make his position clear. Duncan was found guilty of fraud and fined £10.00, McIndoe would come to regret his statement, as material points were in variance with what the same prosecution witnesses had told him earlier. An SNU subcommittee was appointed to look at the situation which had arisen from the prosecution and conviction. Their unanimous conclusion was the alleged facts of the case were not "supported by the weight of evidence at the trial." President John McIndoe agreed; at the SNU Conference held in Doncaster on July 1st 1933 and after a lengthy discussion a resolution was passed approving the Committee's report by fifty-seven votes to two, Duncan was innocent and her diploma remained.

The name Harry Price is of course connected to the physical mediumship of Helen Duncan,¹² and it can also be found Harry Price was acquainted to Esson Maule. Robert Hartley in his book *Helen Duncan, The Mystery Show Trial*, 2007 pages 39/40:

Shortly after reading Price's book she [Maule] became very interested in his theory,¹³ his accusations of fraud and she contacted him. She advised Price to come to the Theatre Royal in Edinburgh to see Kanichka, the human ostrich and professional regurgitator, perform. He went to see the human ostrich for himself in December 1932, although it is unknown whether they took this opportunity to meet. Whatever transpired Miss Maule was spurred on and she decided to set a trap to expose Helen. She consulted Price about the best way to do so and she spent some time examining details of Scottish law so there would be no loophole, in order that she might get a conviction. In January 1933 she arranged for a group of sitters to attend for this purpose. She sent Mrs. Sowden to go to Duncan's home to arrange it the night before. Helen had received a warning from Albert, her guide, immediately prior to that séance, to take great care.

The séance began late due to the previous séance at Glasgow. The medium arrived at Esson Maule's house at Edinburgh at around 9.20pm. There were ten sitters including Miss Maule the séance fee was ten shillings,¹⁴ and the séance room was on the fourth/top floor of the house. The cabinet was composed of two curtains hung across one corner of the room, with ten chairs in a semi-circle in front of the curtains. Maule sat at the immediate left of the cabinet. However, unknown to the other eight sitters Maule had given Miss MacKay an electric hand-lamp attached to a wall plug with a finger switch ready to use if required. After

¹² Numerous references and information can be found on Harry Price, keyword: Price/Duncan by searching our archives: http://www.woodlandway.org/Psypioneer_Journal.htm A good starting place may be "LSA not totally negative in 1931 about Mrs Duncan": <http://www.woodlandway.org/PDF/PP10.3March2014.pdf>

¹³ This refers to "Regurgitation and the Duncan Mediumship" published in 1931 by the National Laboratory of Psychical Research" (NLPR). It should be noted that though the Regurgitation theory is mostly associated with Harry Price, this is not entirely correct. After the first séance it was Professor McDougall who suggested to other members of the Research Council the possibility of regurgitation, as did other members throughout the five experimental séances. Henry Duncan also in part agreed with the theory. The regurgitation theory was the collective possibility of the NLPR Council and of the London Spiritualist Alliance, not solely Harry Price!

¹⁴ Sitters: (1) Miss Esson Maule; (2) Miss Elizabeth S. MacKay; (3) Gentleman – Frequent sitter; (4) Mrs Irvine-Jones; (5) Mr Idris Irvine-Jones; (6) Miss K--. Sitting for the second time; (7) Mr William James Corrie; (8) Mr Conrad Hill-Scott; (9) Mrs Hilda Muriel Sowden; (10) Lady – Frequent Sitter.

about one hour of materialisations and Duncan's control Albert remarking on Maule's "awful singing" five more materialisations, then Peggy appeared heralded by a peculiar noise.



This photograph was part of a set of Esson Maule's re-enactment of the events below, on the back in her own hand is stated:

"Séance Room – as it was on night of 5th January 1933 – Showing actual position and attitude of Mrs Duncan at moment when light was put on Endeavouring to hide "Peggy" – Note – Armhole seam – Stocking soles & shoes near wall.

"Electric power plug is seen at my right hand and spring board runs along the floor there – The "peculiar noise" heralding "Peggy's arrival was Mrs Duncan going down on her knees and causing spring board to make a screeching noise. E.M."

Below is quoted from the joint signed statement made by Esson Maule, Miss Elizabeth MacKay, Mrs Hilda Sowden, Conrad Hill-Scott, and William Corrie. Dated January 16th 1933 (signed) R. J. L. Hendry, J.P.:

MISS ESSON MAULE said "What is that noise"? and a voice from inside the cabinet said "It's me, Miss Maule" and the frequent Sitters greeted 'Peggy' and MISS ESSON MAULE said – "A Happy New Year to you, "Peggy". It is a long time since I saw you, but surely you have grown up "considerably".-----'Peggy' commenced to chatter and continued to do so for a few minutes-----AND I, the said ESSON MAULE, took hold of and pulled what was supposed to be 'Peggy' but which I felt to be soft and stretching material and which was wrenched through my hand by means of an instantaneous and vigorous upwards and backwards movement within the Cabinet, which caused it to slip rapidly upwards through my grasp, but of which I managed to retain a

grip and pulled downwards, but another instantaneous upwards and backwards movement of great strength, from further within the Cabinet, against my resistance, caused the middle finger of my right hand to go through a portion of the material still in my grasp and caused same to tear while it was being whipped out of my hand. AND I, the said CONRAD HILL-SCOTT, desire to DECLARE that I distinctly heard the rip of the material tearing. -----I, the said ESSON MAULE, instantly rose and said “Mrs Duncan, I have found you out in an act of fraud’ and pulled the curtains of the Cabinet, wide open.-----MISS ELIZABETH S. MACKAY, almost immediately, flashed the electric hand-lamp on Mrs Duncan, whom we all found sitting on the chair in the Cabinet, in her stocking soles, with her shoes several inches away from her, in an attitude bending forwards with her head near her knees, and that there was hanging below her skirt a white material which she was hastily endeavouring the conceal by pushing it upwards under her clothes with her right hand, and this material and her attitude and these movements were all witnessed by each and all of us.-----MISS ESSON MAULE then said, clearly and slowly to Mrs. Duncan before all present ---- “Mrs Duncan, you are taking money for producing fraudulent materialisations, “purporting to be deceased friends of Sitters. It is disgraceful and I “refuse to stand it any longer and a stop must be put to it. Each time a “Figure” has come out of the Cabinet tonight, I have stretched my hand in and felt all over the seat of your chair,¹⁵ where you are supposed to be sitting in trance and unconscious of what is taking place, but the chair has been unoccupied each time”-----Immediately MISS ESSON MAULE had finished saying this, and all of which was said calmly and deliberately, Mrs Duncan screamed curses at her. All the parties hereto requested her to raise her skirt, each in turn, just sufficient to show what this white material hanging below the Medium’s skirt and saw that she was still attempting to conceal it under her clothes.-----She refused to raise her skirt and screamed “That’s my “knickers” but we, shortly afterwards found that the only knickers she had on were bright blue with elastic at the knees, as hereinafter referred to. She was pressed to raise her skirt “just an inch or so” but she screamed refusals and curses and tried to lower her skirt, by pulling it down, in order to cover the hanging white material and yelled “Do you think I would “raise my skirt before you men”. -----.

After a lot of argument, the police were called, Maule managed to secure Duncan’s undervest for the second time, Duncan had previously handed it to Maule but she claimed Duncan removed it from the table where she had placed it. The second time Maule placed the undervest behind her sideboard, which would be used against her at her Edinburgh trial in May 1933.

The final paragraph of the signed joint statement refers to the undervest, on the image shown we can note the first label – signature is Hilda Sowden:

¹⁵ The statement states Maule’s reach from her chair: “was only slightly over two feet away from MISS ESSON MAULE’S CHAIR had not the slightest difficulty in feeling the Cabinet chair.”

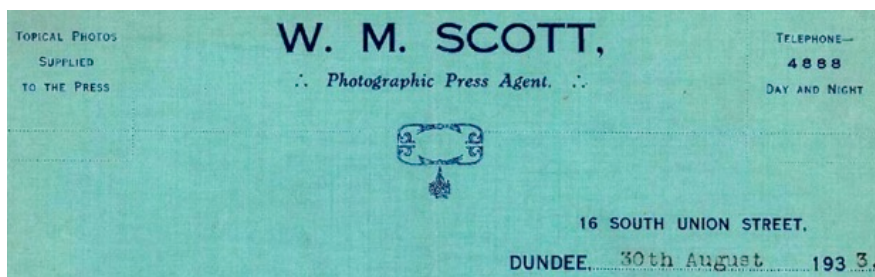


Immediately Mrs Duncan left the house, MISS ESSON MAULE took the white Stockingette Undervest from the sideboard and MISS ELIZABETH S. MACKAY; MRS SOWDEN; MR CONTRAD HILL-SCOTT and MR W. J. CORRIE together with MISS ESSON MAULE, went into the morning room and proceeded to examine it carefully. -----
 ----It is a much soiled Ladies' Cotton Stockingette Undervest with both armholes torn downwards several inches. It was particularly noted that the said Undervest is riddled with small pin-holes particularly in one part and also that the garment shows a tear in the position and of extent compatible with the facts in this incident. -----ALL PARTIES PRESENT fixed their personal Seals on a label and each party signed the label bearing his or her respective Seal, on each of which is typed the following

DECLARATION:- "Edinburgh, 5th January, 1933. "This is the Seal fixed by me of this date and said Seal has been and still is in my personal possession". -----These labels were then attached to the Undervest by white cotton tape through each, which was sealed again to the said Undervest with our respective Seals and all Sealing was done by means of Red Sealing Wax.

—§—

The events and trial was covered by the various papers, the claimed Harvey Metcalfe image (Plate 4 shown below) was used on Friday May 12th 1933 in *The Scottish Daily Express*, with the headline: "MEDIUM GUILTY OF FRAUD – Vest Used To Simulate Spirit Of Girl" It appears this was the first time one of the four claimed images by Metcalfe was publicly used. A few months later there is an interesting correspondence from Photographic Press Agent, W. M. Scott of 16 South Union Street, Dundee and Miss Maule dated August 30th 1933:



Dear Miss Maule,

I received to-day a letter from Mr McIndoe saying that he had been able to find three of my negatives of the

Duncan pictures, which he was returning to me under separate cover. These have now arrived at the above address, in good condition. I have asked him to have a look for the other one (the child "spirit") and should he come across same to return to me. He is most apologetic in his note and informs me that he really made a thorough search for the negs.

I think therefore, that the matter of sueing, etc., is finished now, as far as I am concerned, and under these circumstances I fail to see the need of taking photos of his letters. I think we should let the matter drop now.

Awaiting your reply,

Yours,

(Signed) WMS.

—s—



We can note from Gaskill's book *Hellish Nell* page 153:

... Miss Esson Maule was a stout, mannish, nonsense forty-something who cut her hair short and dressed imposingly in blazer and tie. A spiritualist with a small 's' at least, she invited mediums to hold séances at her gloomy Victorian town house, 24 Stafford Street, a short distance from Edinburgh city centre. Naturally she took an interest in Helen Duncan, by now a celebrity on the materialization circuit, and, after attending a séance at the Edinburgh Psychic College and Library on Heriot Row, obtained some photographs taken by a Dundee press photographer, W. M. Scott. The most famous of these depicted the medium at home, entranced and blindfolded, with a Punch and Judy, papier-mâché coathanger-and-muslin mannekin at her side purporting to be a materialized spirit. Intrigued, Miss Maule had shown the pictures to J. B. McIndoe who then borrowed the negatives from Scott and subsequently lost them. They turned up again shortly after Scott threatened to sue.

Gaskill further comments on pages 161/162:

Harder to deny was the suggestion from other quarters, not least from the Duncans, that Price had set the whole thing up. The machinery of entrapment – advertising for sitters who would be credible witnesses, ensuring that Mrs Duncan took the money (and

left a receipt), securing the signed evidence of the undervest, the making of a photographic record – all bore his trademark. And the key revelation here was that the ‘E. M.’ who alerted Price to Kanichka the Human Ostrich was none other than Miss Esson Maule; and the contact in London from whom she sought advice was none other than Harry Price. Plenty of clues tie them to one another. Between appearing before the magistrate and meeting the Procurator Fiscal, Miss Maule visited the NLPR in Roland Gardens where, in contempt of court, she delivered an evening lantern lecture, ‘My Experiences with Mrs Duncan’. The police citation calling her to give evidence is filed among Price’s papers, although the strange absence of any correspondence makes it impossible to establish how far Price was implicated in events of 5 January. There is little doubt that he followed the investigation closely and probably suggested that Miss Maule take the photographs, a set of which he received, together with a print of the ‘Mr Punch’ spirit. On the back, Miss Maule wrote ‘This photograph is for you’ and, disregarding Mr Scott’s copyright now, gave Price permission to reproduce it.

Here lies a problem in so much as the claimed Metcalfe photographs now become W. M. Scott’s photographs! We can note Malcolm Gaskill has unwittingly referenced the same set of photographs to two different people. This is not an error as such as he has correctly given the two references; but he has not connected the two references *for the same images*.

So what can be concluded?

We can only speculate as to why John McIndoe had possession of the photographic negatives, of the four claimed Metcalfe photographs, but why are some of the images now under the copyright of W. M. Scott? Plans were set in motion to actually sue McIndoe; this decision appears to *include* Esson Maule in this joint decision “I think we should let the matter drop now”!

Scott was advertised as a “Photographic Press Agent”, Gaskill states the photographs were in fact taken by Scott, but I have found no evidence to support this claim. But why would the Spiritualist Harvey Metcalfe, together with his family who *supported* Helen Duncan well after 1933 as is indicated in his statement – let *his* images work against Mrs Duncan’s mediumship and Spiritualism generally? And pass the copyright to Mr. Scott, who appears to be in some kind of partnership with Maule who had the authority to give Harry Price permission to use the images which he does in his 1933 book *Leaves from a Psychist’s Case-Book* as shown on his bookplate. Also – who had given permission for the *The Scottish Daily Express*, dated Friday May 12th to publish the photograph? The credit states: “A PICTURE taken during one of Mrs. Duncan’s séances in Dundee.”

This was the *same* image Manfred Cassirer in his book *Medium on Trial* (1996) claims is ‘Peggy’ (Plate 4.).

In *Psypioneer* February 2015 article “Helen Duncan – Early reports on her mediumship” we published the death certificate of Margaret “Peggy” Hazzeldine” which shows that “Peggy”, died age 3 years on March 23rd 1929. In the signed joint statement referring to the séance held on January 5th 1933 held at Esson Maule’s house she stated:–“A Happy New Year to you, “Peggy”. It is a long time since I saw you, but surely you have grown up “considerably”. This struck me as strange because if correct, it is reported: “Duncan insisted

in a letter to McIndoe she had only given four sittings for Miss Maule but it was more like twenty-five to thirty” (statement by John McIndoe).¹⁶



Maule indicated she had not seen Peggy for a considerable period of time; Peggy is one of the few child spirits who was quite consistently reported to actually age relatively. At the time of the séance when Miss Maule seized the form “Peggy” which was claimed by Maule and other sitters to be “Duncan’s undervest”; it is difficult to envisage a girl of around six or seven years of age being able to use an “undervest” to materialise the form of the spirit of this age!

That is until you see the photograph of “Peggy” and read in Miss Maule’s comments in her ‘own hand’, in pencil on the reverse side of the photograph!

The inscription on this photograph and the ones below are taken from the photographs which were owned by Harry Price.

**Harry Price Archive: Helen Duncan papers
Senate House Library
University of London**

“This belongs to me. EM

Keep this for me evidence. It is enlargement of ‘Peggy’ showing teeth

At the bottom it states:

“Peggy” (i.e. rubber doll) one of Mrs. Duncan’s spirit guides.

The photograph is stamped:

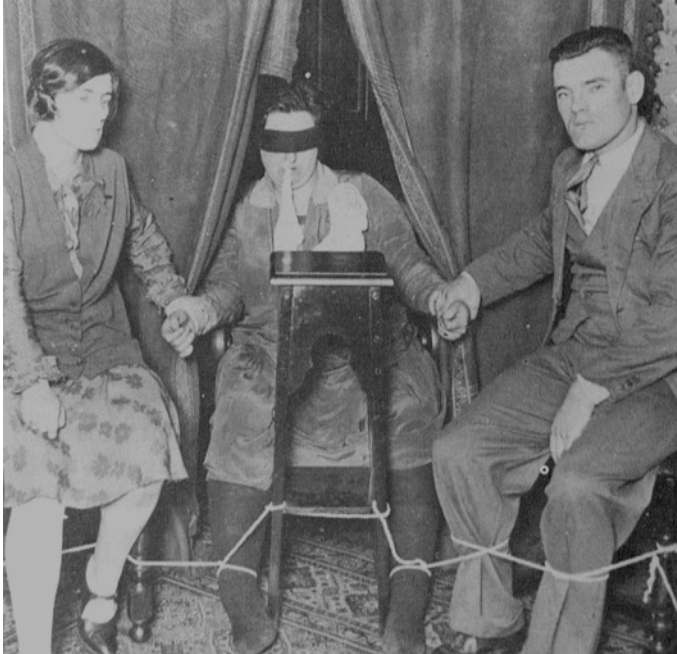
Copyright Photograph By
W. M. Scott
Press Photographer.
32 Elm Street,
Dundee.
Phone 4888.

—s—

¹⁶ Published in “Light”, February 10th 1933 and reprinted in Psypioneer August 2008

The photograph of “Peggy” shown above is in fact an enlargement of one of the four photographs (Plate 1) claimed to be by Metcalfe.

The four Harvey Metcalfe images as published in Crossley’s 1975 book including a few of Crossley’s quotes



“... an attempt to materialize a baby”.
←(Plate 1.)

Can any reader identify the sitters in these photographs?

The gentleman on the right of the photograph (Duncan’s left) is present on three of the four images; I believe almost certainly, through photograph comparison, the gentleman is Helen Duncan’s husband Henry. It is clear the *Metcalfe* photographs were taken at the same location but not all at the same séance

(Plate 2.)⇒
“An increasing amount of ectoplasm emerges. An attempt to form two heads is apparent”



(More like a man with a moustache!) This photo was used in the Spiritualist press from the late 1930’s.



⇐(Plate 3.)

“The first time an ectoplasmic form is able to support itself ...” “It should be stressed, however the materializations at this stage were experimental and were not intended to resemble deceased persons”

The cropped version of this photograph heads this article. On the back of Harry Price’s photograph sent to him by Esson Maule written in pencil. The second notation appears to be written in a different hand:

Mr Price – This photograph is for you. You have permission to reproduce it if you like.
EM.

“Apparition” photographed in Mrs. Duncan’s own home during a séance, note cheese-cloth, mask etc

Maule sends a further copy of the same photograph stating:

Mr. Price – This photograph is for you. The funny thing at end of ‘ectoplasm on the floor is the “foot” of the “Spirit’ EM.

—§—

The first photograph sent to Price was cropped, which did not show the foot. The photographs are under the copyright of W. M. Scott but a change of address to “16 So. Union Street” Dundee, the photographs are not dated.

(Plate 4.)⇒

“A more substantial form is produced. At this stage, the purpose is to manipulate the mould the ectoplasm and perfect the process of reproducing as near a likeness of the deceased person as possible.”

This image appears not to be under the copyright of W. M. Scott but is stamped by Price’s Literary Agent: Frank C. Betts Ltd, Blackfriars House, New Bridge Street, London, E.C.4.



Frank Betts held various copyrights to well known spiritualistic photographs, e.g., Maria Silbert, Stella C, and George Valiantine etc. His stamp on the back of the photograph does not actually state copyright, the photograph is dated May 14th 1933. It is titled by hand: "Phantom on coathanger secured at séance with Mrs. Duncan."

Re-cap & conclusion:

It appears the original source naming Harvey Metcalfe as the photographer of these controversial four images arises from Alan Crossley in his 1975 publication *The story of Helen Duncan*. It is difficult to dismiss the evidence as Crossley publishes Metcalfe's statement. The statement is undated, gives no precise dates or information except he had many sittings with Duncan "to help her develop her mediumship" from about 1928 and from around or after this date he obtained fifty glass positives.

One may consider he would be a prime member of the Duncan home circle during the early years, but his name does not appear in any reports, or as a member of the circle. I have referred to an article by Harvey Metcalfe, which is re-published in *Psypioneer* February 2015. Metcalfe reports on his sitting with Duncan on August 20th 1930, but his language may suggest he had not sat with Duncan previously. I suggested the possibility there may have been two Harvey Metcalfe's, which I do not think is the case. But various authors and *Psypioneer* have referenced the said photographs to Metcalfe via Alan Crossley.

Malcolm Gaskill's book *Hellish Nell* on page 153 states re-Miss Esson Maule: "... and, after attending a séance at the Edinburgh Psychic College and Library on Heriot Row, obtained some photographs taken by a Dundee press photographer, W. M. Scott. The most famous of these depicted the medium at home, entranced and blindfolded, with a Punch and Judy, papier-mâché coathanger-and-muslin mannekin at her side purporting to be a materialized spirit."

Helen Duncan was introduced to the *Edinburgh Psychic College and Library*, by SNU President John McIndoe, who became a Trustee and committee member. Duncan started to hold séances in the autumn of 1932. Gaskill continues: "Intrigued, Miss Maule had shown the pictures to J. B. McIndoe who then borrowed the negatives from Scott and subsequently lost them. They turned up again shortly after Scott threatened to sue."

John McIndoe published the first detailed report on Helen Duncan's mediumship in the SNU journal *The National Spiritualist* in the October 1929 issue. McIndoe had had two sittings, but he did not reveal the medium's name. The full report is published in the SNU *Pioneer* May 2015.¹⁷ It may be considered he would have come into contact with Metcalfe or had been aware of his photographic work with Duncan – McIndoe was a keen photographer himself.

It could be considered that McIndoe did not lose the photographic negatives but considered the nature of the images as damaging, and tried to remove them from publication, and when Scott and possibly Maule threatened to sue McIndoe he returned most of the negatives this was in August 1933 as shown on the letter published in this article.

¹⁷ Subscribe free: The Pioneer Journal <http://www.snu.org.uk/spiritualism/pioneer>

I have noted Metcalfe plates 1 (Peggy) and 3⇒ are under the copyright of W. M. Scott. So presumably these images were printed after August 1933 when McIndoe returned the negatives.

But earlier in May the other so called papier-mâché image plate 4⇓ was published in the trial report in “The Scottish Daily Express”. This I believe was the *first* publication of any of these images, but as noted this did not appear to come under the copyright of W. M. Scott! The image is dated May 14th 1933 (two days after the newspaper publication) under Harry Price’s Literary Agent, Frank C. Betts. We can note on the bookplate of Price’s 1933 book *Leaves from a Psychist’s Case-Book* that both images are shown, Maule gave permission for the Scott copyright.



About Metcalfe plate 2,¹⁸ at present I have not located any information. We are still no closer in determining the true origin of the four photographs, but at least the problems are now outlined and referenced in part.

Some suggest the medium shown in the images is not Helen Duncan, but possibly Esson Maule, as she was of similar stature. If this were the case one would have assumed Duncan, McIndoe, etc., would have publically refuted this. Given it strongly appears Henry Duncan is in three of the four photographs, that would close the conspiracy theory.

The simplest scenario is:

At some point later than 1928, after Metcalfe had sat with Duncan in August 1930, he took the said images as he states: “I screened about fifty glass positives for Mrs Duncan ...” There was *no* issue of any copyright or payment as Metcalfe was a “amateur photographer”. Metcalfe had stated in his séance report: “I consider that photographs and evidence of equal value might possibly be obtained.”

The images were in Duncan’s possession, when Duncan met Esson Maule at the Edinburgh Psychic College and Library or most probably previously if we are to accept the large number of séances reported. Duncan and Maule were on amicable terms as Helen received numerous bookings, a fair income. By some means Maule obtained four images from Duncan maybe by payment, and later after January 5th 1933 when she seized Peggy she used a Press Agent W. M. Scott who gained the copyright of at least two of the images (plates 1 & 3).

I believe Malcolm Gaskill’s statement that Maule: “... obtained some photographs taken by a Dundee press photographer, W. M. Scott” is speculative.

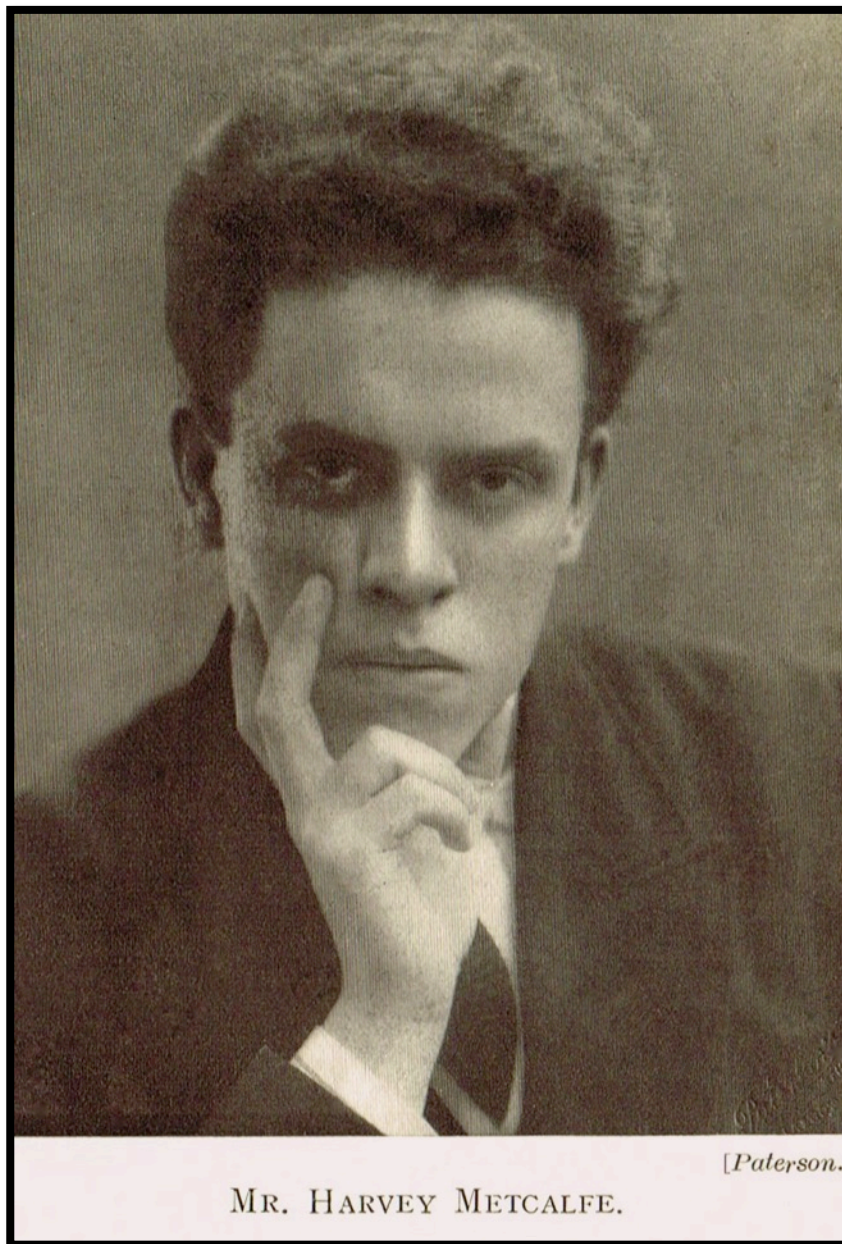
¹⁸ As noted above this plate was used fairly regular in the Spiritualist press from the late 1930’s.

The other so-called papier-mâché image (plate 4); was used by Harry Price's Literary Agent Frank C. Betts Ltd, and published.

As the Metcalfe photographs were not professional the Agents may not have been aware who the actual photographer was; the press gave no photographers name to the images. It was not until Crossley published his book in 1975 that the photographer's name was revealed.

Maybe more information will come to light.

Paul J. Gaunt



Circa 1925

[Introductory Note by LP: It is well known that in 1931 the London Spiritualist Alliance returned a negative verdict on Mrs Duncan. It has been suggested that this verdict was influenced by their irritation at her breach of contract, in going off with Harry Price! It was difficult to reconcile the conclusion with the more positive tone of the two interim reports, which are reproduced below.]

THE LONDON PSYCHICAL LABORATORY

(The Research Department of the London Spiritualist Alliance Ltd.)

AN ABRIDGED REPORT OF THE HAPPENINGS AT SITTINGS WITH MRS.
DUNCAN.¹⁹

THE Executive Committee of THE LONDON PSYCHICAL LABORATORY at 16, Queensberry Place, have pleasure in submitting to the readers of LIGHT their first abridged Report on a series of sittings held under test conditions with Mrs. Duncan of Dundee.

Mrs. Duncan is shortly coming to take up her residence in London and will then be available for sittings.

The Committee intend to continue their research work with Mrs. Duncan and other Mediums, and Reports will be published from time to time in LIGHT.

Re-prints of these Reports will be circulated to all the leading psychical societies in Europe and America.

(Signed) R. FIELDING-OULD.
CHAIRMAN OF EXECUTIVE COMMITTEE,
LONDON PSYCHICAL LABORATORY.

The following were the conditions under which Mrs. Duncan sat:

All her clothing was removed in the presence of two witnesses. Her hair, ears, mouth and surface of body were examined. For the first three sittings a vest, pair of knickers and sateen overall were provided and reserved exclusively for séance work. Thus attired she was placed in a sack.

In preparation for the last four sittings, Mrs. Duncan was examined as before, and wore only one garment. This garment was made of fine black wool material in one piece; it formed a pyjama suit with coat and trousers all in one piece, the ends of the legs being fashioned as boots and with long sleeves fitting closely at wrists. The whole body except face, head and hands, was entirely covered. The only opening in the garment was in the centre of the back from the neck to the waist.

¹⁹ Reprinted from LIGHT, 28th February 1931.

After Mrs. Duncan had stepped into this one-piece suit the back opening was strongly sewn up from neck to waist.

Attached to this garment were strong tapes at the neck, the wrists and the ankles.

Before leaving the dressing room for the séance room Mrs. Duncan's hands were controlled by those who stripped her. She was led to the seance room and had no opportunity of handling anything after she had been examined and dressed as described. She was then placed in the chair in the cabinet; the neck and wrist tapes attached to the garment were always tied to the chair and sealed. When time permitted, before the Medium fell into trance the feet were also tied and sealed. The hands and feet thus controlled retained a range of movement of three or four inches. At the end of each sitting the seals were examined and on every occasion were found intact.

At every sitting a good red light was maintained, of sufficient intensity to enable members of the circle to see each other plainly, and even to read the time by small wrist watches.

The sitters were arranged in a semi-circle in front of the cabinet. The Medium sat in the cabinet behind closed curtains. The curtains stretched from within a few inches of the ceiling down to the floor, being attached to curtain rings on a brass rod opening in the centre of the cabinet and at the sides adjoining the walls.

The "Cabinet" merely consists of a corner of the room enclosed by the curtains. There is no mechanical device for the control of the curtains. Gramophone records were played intermittently throughout the sitting; no singing was required except for an opening hymn as specially desired by the Medium.

It should be noted that ectoplasmic formations appeared, sometimes in the centre and sometimes at the sides of the curtains. It was therefore impossible for all sitters to witness every manifestation simultaneously. Each type of manifestation was however corroborated by two or more witnesses, and occasionally by all.

Among the various manifestations the following are the chief items briefly described. Complete detailed records and shorthand notes are filed. Two observers only attended all seven sittings. The average attendance was seven

- (1) Invisible control and movements of heavy velvet cabinet curtains.
- (2) Quality of the "control's" voice answering to the name of "Albert Stuart",²⁰ intelligence displayed by original observations and answers to questions.
- (3) Extrusion of "ectoplasm" in various masses, shapes, movements and texture.
- (4) Rapid and complete disappearance of ectoplasm after the Medium was hidden by the curtain; this was proved by her quick re-appearance either without ectoplasm or with a different formation of the material.
- (5) The appearance roughly resembling a human form, on one occasion over six feet high, on another not more than two feet high with a childish voice, swaying rhythmically with the music.

²⁰ Correct spelling is "Stewart".

(6) The detaching and depositing of ectoplasm for analysis subsequent to a promise by “Albert” that this would be done. At two later sittings further specimens were provided.

These specimens of ectoplasm were at first placed in distilled water at the request of “Albert” to prevent disintegration. At the time of writing they are still to be seen at 16, Queensberry Place, hermetically sealed and preserved in alcohol.

One of the most dramatic occurrences took place at the first of the sittings.

The Medium was dressed as described above and placed in a sack of strong material. A strong tape in slot opening at neck was attached, and a strong strand at each side at the line of the waist; the head only of the Medium protruded.

These tapes were tied to the chair and sealed. The tape at the neck was drawn as tightly as the Medium could conveniently bear, and carefully sealed.

During the sitting the Medium walked out of the cabinet in deep trance dressed in her special seance clothes but *without* the sack. She walked across the room trailing behind her a band of ectoplasm approximately four inches broad and three yards long. Walking close up to the light she paused for examination to be made within eight inches of the light in full view of everybody, and the substance was clearly seen to emanate from her nostrils.

The Medium did not return to the sack.

On examination the sack was found attached to the chair, each of the three seals unbroken, including the one at the neck.

At the end of two sittings the Medium was found securely bound by a rope, some four yards long, which had been provided. On one occasion it was found wound round the Medium’s neck with a running noose—twice round the waist with several knots—round the ankles and finally taken up the back and tied very tightly round the wrists, binding the back of one hand into the palm of the other. The manner of binding was so tight that rapid cutting was necessary in order to release the Medium from discomfort and pain.

Similar binding of the Medium on the other occasion occurred while the Medium was bodily enclosed in the sack with head only protruding. It had been lashed and knotted round the Medium’s body inside the sack.

On examination the seals were found to be unbroken on each occasion.

—s—

Reprinted from LIGHT, May 16th 1931:

SITTINGS WITH MRS. DUNCAN

ECTOPLASM AND MATERIALISATION

The following is a further abridged report of sittings with Mrs. Duncan at the London Psychical Laboratory (the Research Department of the London Spiritualist Alliance).

IN the issue of 28th February of LIGHT, a short preliminary account was published of the sittings with Mrs. Duncan for physical phenomena. The test and general conditions then described have been in the main adhered to except that sittings are alternately termed "test" and "unrestricted."

In the "unrestricted," the Medium, whilst still stripped and sown up in the one-piece suit as there described, is not tied firmly to the screwed-down chair, but is free to move about in the cabinet and to come out of it whilst in trance as she sometimes does.

A further restriction has, however, been added lately at both kinds of sittings, by the Medium's hands being encased in stiff buckram fingerless gauntlets which are sewn to the sleeves of her suit. These make it impossible for the Medium's fingers (even if the hands move) to grasp anything through them.

The lighting by ruby lights is controlled by a rheostat. The seance room set apart for these sittings is kept locked up. Shorthand notes are taken at all the sittings.

It should be noted that both Mrs. Duncan and the "control" "Albert" have suggested measures of precaution being taken to exclude any possibility of trickery. "Albert" often expresses the wish for increased light and appears to be anxious to do his very best to co-operate with the sitters.

PRODUCTION OF ECTOPLASM

The production of "ectoplasm" has taken place at all sittings but varies in quantity from time to time. The ectoplasmic emanations usually issue from the mouth of the Medium.

The substance is as a rule white, but may be sometimes described as grey or slate colour, and a few times has appeared a dark brown. It is motile and seems to possess a sort of vitality. It bunches, folds and unfolds, divides into portions and joins up again.

The "ectoplasm" has been produced in such quantities that the Medium when standing up has been covered over the head, round the shoulders, and over the whole of the body down to the feet. On two occasions it was produced while the Medium stood under the light.

The Medium came out of the cabinet with no "ectoplasm" showing and stood under the red light at a distance of about eighteen inches; the mouth opened and the substance was seen gradually forming on the tip of the tongue until it resembled a cherry. It afterwards swelled up in the mouth unfolded and hung down about eight inches from the mouth. The substance moved slightly and remained for about one minute; then it began to retreat into the mouth, and gradually disappeared until the mouth, wide open, was seen perfectly empty. The Medium, still in trance, then backed into the cabinet.

It was clearly observed that, during the emergence and disappearance of the substance, no movement of the Medium's throat, neck or body was apparent. No muscular contractions suggesting swallowing or vomiting occurred.

It should also be realised that when the substance retreated into the mouth, it diminished at the tip of the tongue into the likeness of a cherry as it at first appeared.

The cherry-like mass disappeared into a small point and finally vanished altogether. None of the substance appeared at any time in the pharynx.

Sometimes, when large masses of the substance begin to lessen in bulk, it appears to melt away first at the edges.

APPEARANCE OF LUMINOSITY

Several sitters have been impressed by an appearance of luminosity displayed by the "ectoplasm" but, owing to the strength of the red light, it is difficult to determine the validity of this impression without reducing the light below the minimum considered advisable. On one occasion sitters were invited by the "control" to look behind the curtain and were convinced that a portion of the substance exhibited a definite luminosity.

The mechanical energy so far observed in these phenomena has not yet been measured or specifically tested as to its limits, but it is certain that it is freely and amply employed. The heavy curtains of the cabinet are easily and smoothly opened and shut. "Albert" has stated that he forms and employs one and sometimes two "ectoplasmic" rods with a "hook arrangement" at the end for the management of the curtains.

On one occasion, a hand mirror placed on a small table within the cabinet was taken up and the table rapped with it. This was judged by the noise heard. The mirror fell to the ground, was picked up and replaced on the table face downwards (it was previously placed face upwards).

At the end of the sitting which was under test conditions and when the Medium's hands were encased in the buckram gauntlets, finger prints and smears as by fingers were found on the glass surface as had been requested. In this connection the report of Ex- Chief Inspector Bell will be of interest (see report 'A' below).

On another occasion (test sitting) a photographic dish was taken from a table at the side of the Medium and held out in the middle opening of the curtain until it was taken by one of the sitters. The small table was similarly handed out from one side of the curtains. The table was off the ground when grabbed by the sitter. Owing to the darkness within the cabinet it was not possible to determine precisely what agency moved these objects.

MATERIALIZED HANDS AND FINGERS

Hand grips of materialised hands have been remarkably strong and firm (see report 'B' below). Knots tied in the rope with which the Medium has been from time to time bound (see first preliminary report) have been so tightly drawn as to imply the use of great force. (See report 'C' below).

A figure, said to be “Albert” himself, has appeared several times, in height some six inches taller than the Medium, who was visible at the same time, but the head was indistinct and disproportionately small.

Another figure, said to be that of a child (Ruby) has been seen; she has splashed with her hand in some water which was contained in a dish previously placed at one side of the cabinet. She subsequently touched the hand of a sitter leaving clear evidence of water behind.

At various times, watches and bunches of keys have been handed by sitters to forms said to be those of materialised children. “The children” on each occasion have made comments on the peculiarity of the object held—e.g. telling the time by watches and counting keys in the darkness of the cabinet.

No materialisation has so far come further out from the cabinet than the opening of the curtains. The reason for this is stated by “Albert” to be the disintegrating properties of the light and the restriction caused by an “ectoplasmic” string which attaches the forms to the Medium.

Much remains to be ascertained as to the method of production of “Albert’s” voice, but it has appeared on some occasions to change its position, without relation to the Medium’s mouth.

Summarising, the results obtained at these preliminary investigations were as follows:

- (1) Productions of large quantities of “ectoplasm” of varying consistency and appearance. (Specimens have been obtained for analysis. At a recent sitting a piece was cut off by the Secretary. These are being subjected to microscopic examination).
- (2) The building up of figures, of adults and children with indication of the human form underneath voluminous drapery.
- (3) Demonstration of physical forces by some supernormal agency have been observed. These include the movement of objects placed beyond the Medium’s reach when she was adequately controlled.

EX-CHIEF INSPECTOR BELL’S STATEMENT

Report A. Sitting held on March 20th, 1931 Statement re skin marks on hand mirror.

Relative to the marks on the hand mirror referred to in your letter of the 15th April, 1931, I would first point out that the white lines on the glass and the black lines on the photograph represent the elevations of ridges on the surface of the skin.

Although the pore marks are not disclosed in the ridge lines (probably due to low temperature) I am of the opinion that the marks are skin marks. The reproduction of pore marks in an impression depends to a great extent upon the temperature of the hand at the moment the imprint is made.

The blurred and therefore indecipherable portions to be seen in the photo are due to movement whilst the skin was in contact with the glass.

The whole of the marks are, without doubt, of the palmar surfaces of a hand, with the exception of the three separate and faint marks at one end of the photograph which I should say are of the end joint of digits. Imprints from this part of the finger always provide a definite type of pattern and are used for classification and identification purposes.

It is however, doubtful whether sufficient data is disclosed in these impressions to establish identity.

(Signed) Ex-Chief Inspector W. Bell, of the Finger Print Bureau, New Scotland Yard.
16th April, 1931.

DR. ERNEST S. REID'S STATEMENT

Report 'B.' Sitting held on March 31st, 1931.

During the seance, Dr. Fielding-Ould asked the control if I might be allowed to touch a materialisation (or the "ectoplasm," I forget which).

In a short time, the voice of the control was heard to say "Will the Doctor pass his hand behind the curtain?" This I immediately did, when my fingers were at once enclosed in the firm grip of a warm, solid-feeling hand, the warmth being that of a normal healthy man's hand, I say a man's, because the grip was so powerful and muscular, and my thumb being free, I was able to pass it over the back of the fingers, which I noticed were covered with hair, whilst on the thumb was a large well-defined nail.

I was particularly impressed with the great amount of power which seemed to come from beyond the hand.

After about ten seconds the hand relaxed its hold, and slowly withdrew, it did not seem to de-materialise, but just unfold from mine. And then I withdrew my hand from behind the curtain, remarking "Was that your hand Albert?" to which came the reply. "The Doctor seems to doubt, will he pass his hand through the curtain again?" On at once complying with this request my hand was this time taken between both hands of the Medium, which she commenced chaffing backwards and forwards (the sound could be heard), it seemed as if the Medium wished to demonstrate the fact, that her hands were encased in gauntlets. After the seance I examined the hands of the Medium and found them encased in these gauntlets which were both securely sewn to the sleeves above, this precluding any possible chance of either hand being extricated from its gauntlet during the sitting.

(Signed) Ernest S. Reid, M.B., M.R.C.S., L.R.C.P.
Staff Surgeon, Royal Navy.

April 4th, 1931.

IMPRESSION FROM CLOSE CONTACT WITH CURTAIN

Report 'C.' Sitting held on March 24th, 1931. Recorded by the Secretary, Miss Mercy Phillimore.

In preparation for the tying up of the Medium with a rope, "Albert" asked me to hold the centre opening of the curtain securely closed to avoid light entering the cabinet.

While I was gathering the curtains my right hand was taken in a firm grasp presumably by “Albert’s” hand. “Albert” proceeded to tie up the Medium. Then handling and lashing of the rope could be clearly heard. In addition I could hear and almost feel a bustling movement in the cabinet as though a person were there.

The curtains hung close to the Medium’s knees. I stood touching them on the outside. All the time the curtains (heavy velvet ones) were being moved and pushed away from the knees of the Medium and against me, exactly as though a person were actively engaged in swathing the Medium’s body and legs with the rope. This impression was continuous for about five minutes.

All sitters could hear the movements of the rope and “Albert’s” jokes about the black buckram gloves which he tapped, beating a tattoo on the hard surface. While roping her wrists I could hear the crushing of the stiff buckram as it yielded to the pressure of the rope. “Albert” subsequently explained that he was using rods and his own hands for the tying.

After the sitting the rope was found as follows:—

(Extract from Report of the Sitting)

“The rope was found to be put round the neck and the two ends brought in a slip loop down round the arms and legs, there was also a loop at the back of the feet and the rope was found to be twisted in and out of the tapes and drawn into a tight knot. It had to be cut before it could be disentangled.”



Note by Psypioneer: Readers may have read in Psychic News and elsewhere of the visit by Maggie Hahn, granddaughter of Helen Duncan, to the College of Psychic Studies in September 2015. It was agreed in that visit that the College, formerly known as the London Spiritualist Alliance, would make more widely available its archival material about Mrs Duncan. The most significant part of this is the verbatim record of her séances, already used by biographers such as Manfred Cassirer and Malcolm Gaskill. The first of these appears below by permission of the CPS archivist, and should not be reproduced without permission. Students are cautioned that even “verbatim” records are not infallible; notetakers may mishear. And even so simple a matter as the date of the first seance has been disputed; note the date confusion below.]

NOTES OF
MATERIALIZATION
SÉANCE on Sunday, 27th
October 1930 at 16
Queensberry Place, S.W. 7.

**FIRST SERIES – NOTES of
SITTINGS with MRS
DUNCAN 27/10/30 to 30/10/30
2/11/30**

MEDIUM	..	Mrs. Duncan
DATE	..	26th October 1930
TIME	..	6.5 to 7.25 p.m.
PLACE	..	16 Queensberry Place, S.W. 7.
NOTES	..	W. A. Shafto

Order of sitters from left of medium- - - Dr Hector Munro, Miss Baggallay, Mrs Baggallay, Sir Ernest Bennett, K.P., Miss Phillimore, Dr Fielding-Ould, Mrs Rust, Dr Rust.



Mr. Duncan attended to the gramophone.

Mrs. Baggallay and Miss Phillimore have seen medium stripped. For the sitting she wore stockings, knickers and black sateen coat. The coat was inspected before she put it on. In this dress she entered the séance room where she was put into a sack, the sack being a bag tied at the neck. She had freedom of movement of arms and legs inside the sack. Tapes were swathed twice round the medium’s arms and waist attached to the outside of the sack, which was tied to the back and arms of the chair. These ties were all sealed by Dr Fielding-Ould likewise the tape round the neck of the sack.

In a few minutes the medium is heard to be breathing heavily.

Dr D.

I would ask you to be as quiet as possible and not touch any ectoplasmic figure or anything

At 6.50 both Miss Phillimore and Mrs Baggallay see ectoplasm coming from the (mouth?) medium, who is in deep trance.

DR R.

Is that Albert? can you show us more of that psychoplasm, Albert?

ALBERT

I will show you some, my lad.

DR R.

That is right Albert, come along, come along, my man.

A figure appears to be rising up.

DR R.

That is fine, Albert, you are doing champion.

ALBERT

All right.

At this point Miss Phillimore sees the curtains being drawn aside, and the cabinet is wide open, and the medium is heard to be breathing very heavily.

(The room is lighted by four dark red electric lights on a cross bar above the centre of the circle) It was possible to recognize the sitters at 3 yards.

DR R.

Albert, is this light too bright for you?

ALBERT

It is just fine. I will go all right in this light.

DR R.

I am awfully glad to hear you and have a wonderful audience to watch your phenomena.

ALBERT

I am not doing very much new.

DR R.

You will do all right, don't you worry.

ALBERT

It is a little bit warm. I am waiting for the cooling down.

MR D.

Don't be frightened Albert, you are amongst good friends tonight.

DR R.

Here he comes. He is sharing the manipulation of the psychoplasm in the form of a cross.

The medium is seen to be coming forward and the two side pieces of the psychoplasm appear more flimsy than the centre part.

ALBERT

Would the gentleman on my left care to have a hold?

MR D.

Do you want him to come over to the cabinet, Albert?

ALBERT

Yes.

Dr Munro goes forward to the cabinet.

ALBERT

Have a good feel.

DR R.

Albert, can Dr Fielding-Ould touch that? He is anxious to touch it.

ALBERT

He can come now. What did you say the gentleman's name was?

DR R.

Dr Fielding-Ould.

ALBERT

Very well, I ask him to put the substance to his nose and tell me the sort of smell it has.

MR D.

Very Softly, Doctor.

ALBERT

I want him to feel it, advance, please. Dr Munro took hold of the ectoplasm.

MR D.

Just lift it, Doctor.

DR F.—O.

Yes, I can feel it.

MR D.

Lift it and smell it

DR F.—O.

It is very distinctive in touch, nothing much in smell.

MR D.

What is it like?

DR F.—O.

Like very fine merino cloth, very soft.

MISS P.

Rather warm?

DR F.—O.

Rather cold.

ALBERT

Didn't you think it had a smell of some kind?

DR F.—O.

I didn't detect it.

DR R.

Have you a cold, Doctor.

DR F.—O.

No.

ALBERT

Smell that piece now.

DR F.—O.

Yes, it has a smell, I cannot define it, it is a very delicate smell, not like anything I know.

ALBERT

Will someone who has a good sense of smell come forward?

DR R.

Sir Ernest Bennett would like to smell it. Will you permit him to come forward and smell it?

MR D.

Yes, advance, please.

SIR E.

It is a very strong smell, Doctor, but I cannot define it.

MISS P.

It is exactly the same as I have noticed before in the presence of materializations.

MR D.

I think it has a smell of old cloth.

ALBERT

Oh no, it has not.

SIR E.

It is nicer than old cloth, I cannot tell you what it is, but it has a distinctive odour.

DR R.

It is difficult to put a name to a smell.

MR D.

There is a hand I think---isn't that a hand, Doctor.

DR R.

I think it looks like one. It is coming forward, do you see, like an arm and a hand. He is lifting the curtain, do you see how it is bulging?

ALBERT

Well, I will do my very best. Do you see the medium?

DR R.

There seems to be a face peeping out both sides. Do you see it moving? The psychoplasm is building up rapidly in an upward motion. That sounds like a bone cracking.

MR D.

Is there a face?

DR R.

I cannot see a face---it is too quick.

ALBERT

I like quiet conversation, please, along with the band.

DR. R.

Look here, Albert, I want you to repeat that experiment you did for us once before, by folding up the psychoplasm and then letting it unfold on the floor---you have done it several times for me.

ALBERT

If I could only get her calmed a bit I would be all right.

DR. R.

She will be all right after a time or two. Here it is, he is going to drop it, here is a full figure.

SIR E.

I saw a little face.

ALBERT

If I could only get rid of the girl!

MR D.

Why not try to take her out of the bag and repeat that experiment we had?

Here there was a strange whistling loud big noise as if someone was stamping on the floor.

ALBERT

Here she comes.

The medium comes forward in deep trance out of the cabinet, without the sack and sits on a chair in the circle.

Members of the circle got up and examined the sack and seals, and were unanimous in declaring them to be intact.

Medium was by this time in a lighter trance, but returns to the cabinet and is soon in a deep trance again.

MR D.

We shall get better phenomena now.

DR R.

There is a dark face, like a little baby in long clothes, see how it is growing, the head is much smaller than I have seen.

(with reference to the medium's getting out of the sack)

Mr. D.

There is another theory that it is an elongation of the medium.

ALFRED²¹

Nonsense, you fool. You are a perfect ass with your theories. (It is easy to come to pieces?)

DR R.

Of course you can do it. We do not know it is done, but you are on the thin side of life.

ALFRED

Everyone seems to think I am something supernormal.

DR R.

You are supernormal to us. Let me see you manipulate that psychoplasm as you did before.

Mr D.

It would be better for the medium to come right out of the cabinet, right to the far side of the room, with the ectoplasm streaming from the mouth.

²¹ Note: Sometimes the name in the typescript changes from Albert to Alfred.

DR R.

He has got something up his sleeve all right, he will let us see something.

MR D.

I think he is as good as George Robey sometimes.

ALBERT

As who?

DR R.

George Robey.

ALBERT

Who is George Robey?

MR D.

The comedian. We were only joking, of course.

ALBERT

I'm not a comedian – I'm a pattern-maker. I do like to get my own back.

DR R.

I know you do. We are all in the dark.

ALBERT

I can tell you I am in the dark in here.

DR R.

You are in the dark and yet not in the dark.

DR F.—O.

(Have you to work alone or have you colleagues to help you?)

ALBERT

Sometimes I have, and sometimes not. They are sometimes busy doing things and I cannot get them.

DR R.

Are the conditions good tonight, Albert?

ALBERT

Yes, very good. I have tried to do my best to help her. Will the gentleman on the left (Dr Munro) move up so that I can go out there?

Medium appears to go into a deeper trance as she comes out with the ectoplasm streaming from her mouth, right down to the floor. She comes right in front of the light, then she turns and walks right out of the circle with the ectoplasm, which is now from twelve to thirteen feet long, coming down from her mouth. She is careful not to stand on it, as she returns to the cabinet still in deep trance. The medium's face seems mask-like

ALBERT

I want to let you see it disappear.

MR D.

You must not move, please do not move.

ALBERT

I want to let you see it go right down into the mouth. A little darkness, please.

DR R.

I will close the curtains at the top.

ALBERT

It wants a little darkness to get the substance back.

The medium comes forward and stands outside the curtains, and the ectoplasm is seen parted down the centre, and it creeps upwards, very slowly and seems to be absorbed, someone suggests it looks like a skein of wool.

It is now 7.20.

ALBERT

I cannot hold out any longer.

DR R.

You have done wonderfully. We are going to meet again on Wednesday night and we want another séance.

ALBERT

Another what? What did you call it?

DR R.

I called it a séance.

ALBERT

Oh, help! That is surely French!

SIR E.

Yes, it is a French word.

ALBERT

The Lord be with you

And with you, Albert. Good night. We are very charmed.

Time: 7.25.

At the end of the séance, when the lights were turned full on again, and the medium had gone from the room, the sack was again examined and found still attached to the chair by the seals on either arm, and the third seal where the sack was tied at the neck of the sack, and all

were found to be intact - the sack being still attached to the chair, minus the medium. The tape round the neck of the sack was also carefully examined and found to contain no knot.

(The notetaker sat outside the circle and did not have a good view of the medium. Ectoplasm in varying masses, appeared over the medium, considerably more that would be gathered from this report. M.P.)



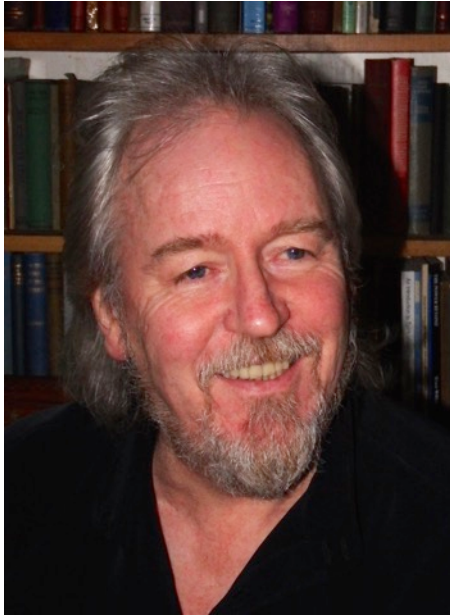
XMAS Quiz

Every year at this time, we invite our readers to ponder a series of questions, which can be answered by reference to the previous issues. During the year, copies went from monthly to once every other month, alternating with our sister publication "Pioneer", but as before the questions follow the sequence of Pyspioneer issues.

- 1). What Spiritualist official was arrested in a police raid, and appeared in court in 1928?
- 2). Where and why did the N.E. England materialisation medium Miss Wood pass away?
- 3). Is it true that William Mumler was the first spirit photographer?
- 4). Who is the only Theosophist who claimed to have been threatened by a werewolf?
- 5). What was the best Spiritualist art exhibition of the year 2015?
- 6). Which physical medium use to end up with scent on his head at the end of séances?
- 7). Whose painting of the guide Zodiac hangs at Greater World headquarters in London?

LP.





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BOOKS WE HAVE REVIEWED

If you have any problems locating a copy we can contact the author

An Extraordinary Journey:—The Memoirs of a Physical Medium, by Stewart Alexander, published by Saturday Night Press Publications, England, 2010. Paperback ISBN:—978-0-9557050-6-9, available at Amazon. Psypioneer review, by Leslie Price pages 294-296:—<http://woodlandway.org/PDF/PP6.11November2010.pdf>

Helen Duncan the Mystery Show Trial, by Robert Hartley published by H Pr (Publishing), London 2007. Paperback ISBN:—978-0-9553420-8-0. Psypioneer review, by Paul J. Gaunt pages 244-247:—<http://www.woodlandway.org/PDF/PP3.11November07..pdf>

Aquarian Evangelist: The Age of Aquarius as It Dawned in the Mind of Levi Dowling, by John Benedict Buescher Theosophical History Volume XI available at:—then—Occasional Papers. Psypioneer references by Leslie Price page 7:—<http://woodlandway.org/PDF/PP4.1January08.pdf>

Dead Men's Embers, by Gerald O'Hara, published by Saturday Night Press Publications, England 2006. Large Paperback ISBN:—978-0-9514534-6-9, available at Amazon. Psypioneer review, by Leslie Price pages 1-2:—<http://www.woodlandway.org/PDF/PP3.1January07..pdf>

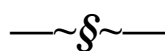
Mrs Miller's Gift' – a Celebration of 75 Years of the Edinburgh College of Parapsychology formerly Edinburgh Psychic College & Library, by Gerald O'Hara & Ann Harrison, published by Saturday Night Press Publications, England 2007. Paperback ISBN: 978-0-951-4534-9-0, available at Amazon. Psypioneer review, by Paul J. Gaunt pages 1-4:—<http://www.woodlandway.org/PDF/PP4.1January08..pdf>

Mrs Miller's Gift CD:—Helen Duncan Séance, Ernest Oaten and Harry Edwards, Written and produced by Gerald O'Hara B.Sc. Psypioneer review, by Paul J. Gaunt pages 106-107:—<http://woodlandway.org/PDF/PP5.4April09.pdf>

The Indescribable Phenomena – The Life and Mysteries of Anna Eva Fay, by Barry H. Wiley published by Hermetic Press, Inc., Seattle Washington 2005. ISBN: 0-945296-50-9, available at:—http://www.hermeticpress.com/product_info.php?products_id=45Psypioneer references by Leslie Price pages 39-42:—<http://www.woodlandway.org/PDF/PP5.2February09.pdf>

Immortal Longings – FWH Myers and the Victorian Search for Life After Death, by Trevor Hamilton published by Imprint Academic in Exeter, U.K (also VA, U.S.A) 2009. ISBN: 9-781845- 401238 H.B, 9-781845-402488 PB, available at Amazon. Psypioneer review, by Leslie Price pages 157-148:—<http://woodlandway.org/PDF/PP5.6June09.pdf>

Talking to the Dead – Kate and Maggie Fox and the Rise of Spiritualism, by Barbara Weisberg published by HarperSanFrancisco New York 2004. Hardback ISBN: 0-06-056667-1, available at Amazon. Psypioneer review, by Paul J. Gaunt pages 9-10:—http://woodlandway.org/PDF/Leslie_Price_PP2.pdf



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