MODERN PSYCHIC MYSTERIES

MILLESIMO CASTLE, ITALY

By
GWENDOLYN KELLEY HACK

With Preface and Articles by
PROFESSOR ERNESTO BOZZANO

PROFUSELY ILLUSTRATED



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'. . . Immersed in the Blue—which called him
After the earthly wings had been broken,
He arose upon the wings of Spirit
To the highest heavens. . . .'



MARCHESE VITTORIO DEI PRINCIPI CENTURIONE SCOTTO

Capitano Arma Aerea.
Commandante la 187 Squadriglia Indrovolanti.
Cavaliere del S.C. Militare di Malta.
Cavaliere della Corona d'Italia.
Decorato al valore: Nata 7, Mai, 1900, Morto 21, Sett, 1926.
Caduto a vengtisienne anni sul lago di Varese preparando erocaemente la Vittoria dell'Ala Italiana in America. 'Era poco piu di un ragazzo ed era gia un eroe.' . . .

'. . . One who did his utmost for others.' (b. February 18, 1870, at Wathena, Kansas, U.S.A. d. September 25, 1923, at Vera Cruz, Mexico.)



DOCTOR CHARLES WESLEY HACK

Captain United States Army.
Board of Health, Manila, P.I.
Insular Inspector of the Philippine Islands.
Member of Faculty of University of Minnesota.
Member of American Medical Association.
Member New York State Medical Association.
Mason : 32nd degree—Shriner.

PREFACE

IN *Modern Psychic Mysteries at Millesimo Castle* Mrs. Gwendolyn Kelley Hack has united all the reports of the memorable psychic investigations which took place during the years 1927 and 1928 in the mediæval Castle of Millesimo in the Province of Savona, Italy, the property of Marquis Carlo Centurione Scotto. The principal phenomenon which we obtained was that of the 'Direct Voice,' combined with many other important manifestations, such as extraordinary 'apports' and 'asports,' the transportation from a distance of extremely large and heavy articles, the playing of musical instruments while they floated round the room, the materialization of human hands and feet, the levitation of the medium to a height of over six feet above the ground in the large arm-chair in which he was seated, noisy duels between invisible fighters; and finally, the culminating phenomenon, in the dramatic bodily disappearance of the medium. This was followed by an anxious, but vain search for the sensitive which lasted for two and a half hours. We were eventually relieved of our anxiety by means of Mrs. Kelley Hack's mediumship, the welcome information which guided us to the spot where we found the medium, Marquis Centurione Scotto, immersed in deep sleep, being written automatically through her hand.

This is not the place to analyse the facts, but it seems an opportune moment to quote and comment on some criticism which has been advanced in Germany against the investigations at Millesimo, with regard to the methods of control adopted during these experiments, which are considered to have been insufficiently stringent from a scientific point of view. This criticism is brought forward by Prof. von Schrenck-Notzing and Prof. Rudolf Lambert. It is unnecessary to quote these criticisms in detail as they all centre round the fact that the mediums were not subjected to a rigorous, personal control; such as, for example, Prof. von Schrenck-Notzing invariably adopts when experimenting with the Schneider brothers.

Now I must frankly confess that in the main our critics are right. This does not, however, signify that our experiments are destitute of scientific value. I hasten to demonstrate this on the basis of fact, but before I begin it appears a suitable opportunity to consider certain psychological and moral considerations regarding the metapsychic investigation of mediums; considerations which are of no little importance from the scientific standpoint, and, in our case, they amply justify our not having adopted this rigorous personal control.

I flatter myself that our critics will gladly concede that there is an

enormous difference between a circle of experimenters, who employ professional mediums, and a group which experiments with private, cultured mediums of a privileged social class. In saying which I do not refer to the indubitable fact of the great difference between the conditions of these two kinds of experiment ; for they cannot well be compared on a moral or psychological basis ; rather do I refer to another circumstance which concerns the susceptibility of mediumistic persons. For, in the first case, we are treating of professionals who must perforce accept the necessary conditions of control inseparable from the exercise of their profession. Whereas, in the second case, we are treating of private mediums who lend themselves voluntarily, for the purpose of experiment, without any utilitarian end, urged solely by their intense interest in these new researches. It is, therefore, necessary to consider the personal susceptibilities of these last-mentioned mediums and to remember, as of paramount importance, their dignity as gentlemen. It is true that amongst private mediums one occasionally finds persons so imbued with the spirit of sacrifice in the cause of science that they will undergo any kind of humiliation which may be inflicted on them. Such people deserve an honoured place amongst the saints and martyrs of a future metapsychic calendar ; and in saying this I have in mind that American lady—' Margery ' (Mrs. Crandon)—and her worthy husband, Dr. L. Crandon. They submitted themselves to all kinds of tests and endured untold indignity in order to convince the men of science who attended their séances. Such a spirit of sacrifice is indeed worthy of admiration, but one cannot reasonably demand that all private mediums should desire to be aspirants to the crown of martyrdom. It is only human that many of them should be extremely tenacious of their personal dignity. This is all the more easy to understand in our case, for our experiments were held with a member of the highest Italian aristocracy, who had undertaken this research work in the hope of getting into communication with his adored deceased son ; but the scientific side of the experiments, and the question of propaganda did not interest him at all. Therefore, it is but natural that when certain delicate arguments are addressed to these mediums, they proudly reply that they are not in the habit of being treated with suspicion, and that such people as insist on humiliating personal control may very well stay at home, for no one feels it at all necessary to convince them. There is not the slightest doubt that they are entirely within their rights in so replying. I may, however, be told that although their right is incontestable that does not prevent scientific experiments from being invalidated when conducted without rigorous personal control of the mediums. Not so fast : I will demonstrate on the basis of fact that when considering the case of control and scientific proof one must proceed by analysing each case on its own merits, that it is not right to settle the matter in a pedantic way as though by the stroke of a dogmatic scientific totalizer, for we must proceed slowly, example by example, our experience proving that it is possible to conduct a whole series of metapsychic experiments which give solid, scientific proof, without adopting any kind of personal control of the mediums whatsoever.

I conclude my preliminary discussion of this matter by stating that scientific critics do not take enough account of the enormous difference

between a professional medium, who lends himself to this form of research without ideal motives, and a private medium of ancient lineage, blessed with vast culture, who had been drawn to the investigation of this new form of research on account of a family tragedy which had occurred a few months previously. When added to this our critics pronounce sentence without troubling to analyse the facts by which it is desired to solve the discussion, it is plain that we are confronted by a kind of scientific dogmatic totalizer. This is unreasonable, and can only be classed as pedantry.

However, all the above is only a theoretic prologue to the matter under discussion ; let us come to the practical part, in order to analyse the facts.

I commence with a query : When are we to consider rigorous personal control of the medium an indispensable necessity ? The answer is simple. Except in special cases, it is absolutely necessary when the phenomena takes place in the vicinity of the medium, and are of a purely physical character. Such was the case with Eusapia Paladino, and it is the same with the Schneider brothers with whom Prof. von Schrenck-Notzing is in the habit of experimenting. In such experiments it is necessary for the control of the medium to be rigorous even to pedantry. Not only must every possibility of conscious fraud be eliminated, but still more must strict control be adopted as a protection against those inevitable subconscious automatisms, the result of suggestion or of auto-suggestion to which a medium in trance is liable.

It must be recognized that stringent control such as that which Prof. von Schrenck-Notzing adopts when experimenting with professional mediums, is fully justified, but in such a case as the Millesimo experiments, the circumstances are entirely different, for even the most elementary phenomena (or at least that which we considered to be the most elementary when contrasted with the major phenomena) are of such a nature as to eliminate at one stroke every suspicion of fraud, and for this reason, that it would be impossible to obtain them by fraudulent means. This can be said of the phenomenon with which our sittings usually commence. The trumpets, encircled with a band of luminous paint, rise rapidly to the ceiling, whirl and twist about with great speed, moving in every direction, then descend into the midst of the circle, tap the medium on the head, and touch the knees of the sitters in sign of greeting. In spite of our being in total darkness this is accomplished with infallible precision. How would it be possible to obtain such results by means of fraud, seeing that the first part of the phenomenon could not be carried out even if one climbed on to the table which stands in a corner of the room, for in this case the trumpets would be obliged to confine their evolutions to that particular corner, instead of which they glide about the séance room with perfect freedom. The criticism that the height to which the trumpets rise is difficult to estimate in total darkness cannot legitimately be advanced, for it is discounted by the fact that when the luminous trumpets were whirling around they sometimes illuminated the ceiling. With regard to the second part of the phenomenon in which the trumpets touched the sitters with such wonderful precision (a phenomenon which we constantly observed in far more amazing circumstances) and which it would be impossible to explain unless we admit that our mediums are ' nictalopes,' namely that they can

see perfectly in the dark. Now people who can see in the dark are extremely rare members of the human race, and I am sure all will credit my assertion that our mediums do not belong to this category. As they invariably remain awake and normal during the séance it is not possible to even insinuate that they become ' nictalopes ' when in trance.

I turn to a second physical phenomenon which is equally impossible to obtain by fraudulent methods. On the evening of July 7, 1928, the heat was very oppressive ; a deplorable circumstance, for the medium suffers terribly from heat during the manifestation of phenomena. At the beginning of the sitting we happened to mention this disadvantage, and almost immediately blasts of unusually strong, icy air were felt by us all, as I recorded in my account of the sitting, in the following words :

' There was a continual change in the direction from which these air-currents came ; sometimes they descended from the ceiling, then we felt them in front of us, or at our side, or blowing from behind us ; sometimes they were like small whirlwinds. It felt as though several electric fans were working in the centre, outside and above the circle.'

In the next séance, July 8, another extremely hot day, the phenomenon was repeated, and this time it was perfected, for, instead of sudden blasts of air coming from all sides, these refreshing breezes descended from a central point situated above us, and were described in my report as follows : ' Almost immediately we felt strong blasts of icy air which rapidly increased in force, giving one the impression of a powerful super-normal electric fan which periodically wafted its pleasant, cooling currents of air over the sitters. . . . These currents were so strong that our hair waved in the wind, and the men's coats, and the lace on the ladies' dresses were blown about. . . .'

This remarkable physical phenomenon so occurred, and it was particularly convincing. Our thoughts turned to the adherents of the theory of universal fraud, and someone remarked : ' If the famous French journalist, M. Heuzé, were here now, he would at last be convinced of the genuine character of mediumistic phenomena.' Indeed, it would be impossible to reproduce the phenomenon by artificial means, even supposing that a powerful electric fan were suspended in the centre of the circle, for although it would have a similar effect, it would be impossible for it to work without its making the slightest sound.

Nor must we forget that melodious music played on the flexatone, that small North American musical instrument, an instrument new to us, all of which the technique requires great skill in the performer, for these musical notes are obtained by pressing the end of the musical blade with greater or less force. I described it as follows when I first listened to the phenomenon : ' Hardly had the gramophone recommenced playing the waltz from *Faust* when the flexatone rose in the air and began to accompany the music with unsurpassable synchronization, never missing a beat, nor sounding a wrong note, executing the most brilliant variations, thus proving the great virtuosity of the player. All the while the flexatone was floating about in the air, rising to the ceiling and then descending again in order to play the instrument close to the ears of the experimenters, soaring and floating around in every direction with the agility

and grace of a butterfly.' Again, one may well ask, how fraud could have occurred in such a case? This small musical instrument had come into our hands owing to our holding these mediumistic séances. No one had ever heard of it before, no one knew how to play it, and its technique appears difficult to acquire. Nevertheless the instrument was played most beautifully, whilst it hovered about in the air like a luminous butterfly. This last fact must not be overlooked by our critics, for it flew all about the room, both within and without the circle, and such behaviour cannot be explained by fraud.

A fourth phenomenon, which cannot be produced by a conjurer, is the fact that Cristo d'Angelo, the spirit Guide, is able to read people's thoughts, both when they are present, or when absent. He answers mental questions, and informs the sitters as to what is happening to an absent member of the group at that precise moment, or else what is actually taking place at a great distance in another experimental circle. He can answer questions admirably, these questions having been written on a sheet of paper placed in a sealed envelope and deposited, unknown to the rest of the sitters, in the middle of the circle by Mme la Marquise Luisa. He revealed the name of the author of an anonymous letter, gave an invaluable diagnosis from a distance (the diagnosis being given in London while the patient was at Millesimo), sometimes he predicted recovery and sometimes death. This diagnosis is of such importance that it deserves a short digression. It occurred at a sitting held on November 12, 1928, this séance being exclusively dedicated to the matter. The report was not published on account of its extremely private nature; however it is now possible to give the following details. In October 1928 our friend M. Paulo Rossi was in London, where he sat in a 'Direct Voice' séance with a private medium. Cristo d'Angelo, speaking in Italian, communicated with him, saying that Marquis Centurione Scotto's deceased son, by advice of Dr. Barnett (one of Valiantine's spirit Guides) wished to give a message of supreme importance concerning the health of someone dear to the Marquis' son. He, therefore, begged M. Rossi to take his wife to Millesimo during the first fortnight of November[1] in order to sit in a private sitting at which no persons were to be present except the Marquis Centurione Scotto and his wife, M. and Mme Rossi, and Ernesto Bozzano. Even Marquis Centurione Scotto was to be kept in ignorance of what transpired at the sitting (in order that he should not be alarmed) and so Cristo d'Angelo decided to put him into trance. We five assembled on November 12 at Millesimo according to Cristo d'Angelo's instructions, and almost immediately, as had been predicted in London, but contrary to his usual practice, Marquis Centurione Scotto fell into trance. Cristo d'Angelo at once communicated, at the request, he informed us, of Marquis Centurione Scotto's deceased son. He spoke for half an hour, giving a masterly diagnosis of a disease of the blood, called 'leucemia.' He told us the cause of the disease, and prescribed a cure, after which he ordered the sitting to be closed. The diagnosis, given by our spirit Guide, purported to be imparted through the instrumentality of Dr. Barnett, and was absolutely correct, for the cause of this illness was such as he had stated, and the cure prescribed rapidly brought back health, strength, and energy to a

[1] See Chapter XI.

person in a precarious condition, the reason of whose ill health had been a mystery.

I flatter myself that my critics will not hesitate to allow that this memorable incident, when our spirit Guide at a séance in London informed us that a member of our circle had, unknown to herself, contracted the germs of an insidious disease of the blood, and that he therefore instructed us to meet at Millesimo so that he could prescribe a cure, is an event which in itself suffices to demonstrate the supernormal source of our experiments. It should certainly be sufficiently convincing when considered in conjunction with another similar instance mentioned above, of Cristo d'Angelo's power of mind-reading, in the case of persons both present and absent; and also of various cases of clairvoyance and of clairvoyant predictions.

Passing to the consideration of the phenomena of 'apports,' I must point out that in our case their dimensions were usually so great as to completely exclude that criticism which is constantly advanced in similar incidents, namely, that mediums hide about their person (not excluding the natural cavities of the body) such objects as they pretend to produce as 'apports.' Now it is plain that in our case such objections need not even be considered, because it would be absolutely impossible for our mediums to hide about their person a halberd over six feet long, a plant in its pot over four feet high, large pistols, swords, and dolls of great size. This being the case it would be absurd to inconvenience our sensitives in order to prevent a danger which does not exist. This is the gravest objection advanced against the phenomenon of 'apports'; and I agree that in the case of small objects it would be difficult to eliminate this possibility.

With regard to large 'apports,' such as those which we obtained, it is only necessary to consider the facts in order to eliminate another objection, that of their having previously been hidden in the séance room. With regard to this supposition I must state that in this particular room the only furniture beside the chairs occupied by members of the circle, is a piano, two corner tables not covered with a cloth, and a very low antique divan or couch, so low that one could hardly force one's hand under it. In consequence it could not possibly be used as a hiding place for the cuirass, shields, and helmets, or for the large and beautifully dressed doll, nor for the plant in its pot, and so forth. Not to mention that at the beginning of every sitting the author examined it by means of a stick. This is all by the way, because the circumstances in which a large number of these 'apports' took place are such as to demonstrate their indisputable authenticity. (See Chapter II.)

So, for instance, when Cristo d'Angelo told Mme la Marquise Luisa that a very near relative of her's was destined to die she became much agitated and anxiously enquired: 'Who is it? Tell me who it is, don't leave me in this cruel uncertainty.' Cristo d'Angelo replied: 'I will bring you his portrait.' Soon after this the framed photograph of her doomed relative fell at Mme la Marquise Luisa's feet. Now the great value of this 'apport' as a test, consists in the fact that it followed a premonition of death, and a question asked on the spur of the moment by Mme la Marquise Luisa. That is to say that if we are to invoke the theory of fraud the hypothetical conjurer must have known that a near relation of the Centurione Scotto's would be taken dangerously ill two days

later, that he would die, that Mme la Marquise would ask just such a question, and, on the basis of this, the hypothetical conjurer would have prepared this sensational faked 'apport.' Now considering that clairvoyant prediction exceeds the normal stock-in-trade of a conjurer, we must logically infer that this phenomenon of 'apports' is incontestably genuine. It must follow, therefore, that one of our 'apports' being recognized as genuine, there is no longer any reason arbitrarily to deny the genuineness of the others; all the more as we are forced to credit their authenticity on account of the evidence furnished in each case which I have previously referred to. As I cannot discuss each one in detail I must limit myself to the most important 'apport' we received—that of the variegated ivy plant, about four feet high, with its bamboo support, and the flower-pot full of earth. I repeat, that such a plant could not have been hidden under the divan, for it was impossible to insert it on account of its size. The method by which this difficult 'apport' was accomplished should be noted. First the earth contained in the flower-pot was sprinkled over us, next the plant was placed in the author's lap, and lastly the terra-cotta flower-pot in which the plant had been growing was laid at the writer's feet. This can well be understood when we consider the difficulty which must have confronted the spirit entities, the materials of which the 'apport' was composed being of such different kinds; and it would explain why they were obliged to perform this feat in three separate parts. On the other hand the production of an 'apport' in three portions cannot be explained in the case of a hypothetical conjurer who would naturally cause less suspicion when making one journey to fetch the plant, than if he had risked discovery on three separate occasions. Why make three journeys when one would suffice? (See Chapter II.)

I must remind the reader that in the last séance, by Cristo d'Angelo's orders, the doors of the séance room were sealed with wax, but this did not prevent our obtaining two remarkable 'apports,' one of which was a large and beautifully dressed doll[1] (which was too large to be placed under the couch) nor did it interfere with the 'asportation' of articles which were returned to their place outside the séance room. I hasten to discuss this phenomenon at length.

Before I commence I cannot resist the temptation of telling my critics how absurd and unlikely—I might almost say puerile—it would be to imagine that in a group of intelligent experimenters at every séance one of their number secretly leaves his chair; quietly opens a locked door and goes out; that shortly afterwards he re-enters carrying a plant, a cuirass, or a halberd, that he manages to pass between the chairs (which are separated from each other by a space of about seven inches) into the centre of the circle, without ever stumbling in the darkness, knocking against one of the other sitters or dropping the 'apport,' and without any of the investigators hearing the key turn in the lock, or the door creak on its hinges. Is this likely? In the name of logic and common sense I feel sure that no one will desire to uphold this hypothesis.

In conclusion we must reject both the theory that the conjurer conceals fake 'apports' on his own person or that he previously hides them in the séance room, as an adequate explanation of our experiments. The foolish

[1] See Chapter X, author's note and illustrations.

assumption that the aforesaid conjurer could, time after time, leave the room in search of the objects of which he has need, is also quite untenable, and it therefore follows that the 'apport' phenomena witnessed by us cannot reasonably be doubted, and consequently we must accept these important incidents as reliable facts on which to base our scientific studies, in the hope of discovering their origin and significance. But if the hypothesis of fraud be incapable of explaining our 'apports,' the question becomes still more complicated when we consider the opposite phenomenon —that of 'asports,' namely the transportation of articles *out* of the séance room. Let us examine some of them. In the séance of July 8, 1928, the sitters were tapped on the head, knees, or shoulders, by a little parchment drum; and Mme Fabienne Rossi and Mme la Marquise Luisa each felt their heads squeezed by two iron mittens. At the conclusion of the sitting these objects were no longer in the room, but were found in the large *salon*, where the small drum had been replaced on the table, where it previously stood, while the iron mittens were discovered where they had been deposited at the foot of the suit of armour from which they had previously been detached. In the sitting of August 12, 1928,[1] we witnessed a bloodless, but noisy duel between two Roman centurions. We heard the swords cross and glance off each other in a sinister manner, and then we heard formidable blows which rained on metallic armour, on helmet, shield, or cuirass. At the end of the sitting the only thing which remained on the field of battle was a Roman gladiator's sword, everything else having been returned to its place in another room. In both the sittings of July 14 and 28, 1928, a large, live bird flew about the room; three times it touched the head of the writer with its wing as it flew by, and it also touched Mme Fabienne Rossi, and Mme la Marquise Luisa. When the sitting was over the bird had disappeared. Such are the facts. Let us consider them a moment: If we admit the presence of a conjurer, we must endow him with sufficient ability and common sense not to embark upon fraudulent practices such as would contravene those psychological laws of 'least effort' and 'least risk.' Now the phenomenon 'asports' is in conflict with these laws. How can one imagine that a conjurer endowed with common sense, after having introduced helmets, swords, shields, cuirasses, chains, small drums, iron mittens and live birds into the séance room, would unnecessarily expose himself for the second time to the risk of discovery, with the absurd idea of discounting and cancelling the magnificent success which he had already achieved by means of his faked 'apports'? Then consider the 'asportation' of a bird which touched us when flying about the room. It must first be caught, and how is one to catch it in total darkness? I will say no more, for I am confident that everyone, commencing with my critics, will, ere this, have conceded the logical impossibility of explaining thse 'asport' phenomena by means of fraud.

Still another point: it might be objected that it was not a question of birds, nor of armour actually brought into the room, but that the experimenters were afflicted by tactile and auditory hallucinations simulating birds and armour, and that, as in all hallucinations, they were non-existent. I reply that the fact that we found the iron mittens deposited

[1] See Chapter X, illustrations.

at the foot of the suit of armour from which they had been detached (the great difficulty of hooking them on to the iron hauberk will explain this fact) proves that it was not a case of hallucination, but that they were genuine ' asports.' At the same time I must point out that this objection would be invalid from the point of view which we are considering—namely, that of fraud—seeing that if this were the correct solution we should then have to explain the genesis of this hallucination, a phenomenon which is extremely complex and perturbing on account of the perfect imitation of the objects represented, which could certainly not be explained by the easily formulated theory of universal fraud. Now I have finished, for I believe that I have withdrawn from the hands of my critics all those offensive weapons with which they were provided in order to combat the reality of ' apport ' and ' asport ' phenomena. My critics being men of science whose great analytical penetration is combined with an unshakable serenity of thought and judgment, I am sure that they will appreciate the absurdity, and above all the uselessness, of bringing forward such an untenable interpretation of the phenomena in question.

Another noteworthy incident, which cannot be elucidated or explained by fraud, occurred on July 28, 1928, when the medium, seated in an exceptionally heavy arm-chair, was levitated to a height of over six feet. (This could be ascertained by the fact that the arm-chair with the medium in it knocked against the central chandelier, which was about nine feet above the floor.) Considered as a test, such a phenomenon is even more remarkable, because one of our number, perturbed at the turn that events had taken and fearing the intervention of low and dangerous spirit entities, suddenly turned on the red light at the very moment when the medium's arm-chair was staggering about on the floor in an effort to levitate itself. We have to thank our fellow-investigator for his action, which proved so valuable, as it gives a solemn lie to propounders of the theory of universal fraud. The unexpected illumination of the room just at the instant at which this great physical phenomenon took place, that is to say, at the critical moment when, according to the fraud theory, the accomplices should have been discovered in the act of levitating the so-called medium, the sudden illumination clearly revealed the fact that all the sitters were in their seats, that no one else had entered the room, and that none of the furniture had been moved, except the chair which the spirit operators were endeavouring to levitate. What are our critics to think ? I must remind them that this incident was referred to by me, and that I commented on it in the report of July 28. How can one understand Prof. von Schrenck-Notzing and Prof. Rudolf Lambert having completely ignored it, although the facts were conclusively proved ? This is hardly the right attitude for a scientist to adopt with regard to the work of other investigators. (See Chapter VIII.)

Passing to other manifestations I must call my critics' attention to that most unusual and important physical phenomenon, namely, the ' unexpected disappearance of the medium,' which was followed by our anxious search of the castle, the stables, and the park in our efforts to find him. We persevered in the search for two and half hours without result, until our anxiety was finally relieved by a psychic message which gave us the necessary information as to where we should find the medium. This

series of facts constitutes a sequence of unassailable proofs. I refer my critics to the report published by me on the subject, because as it treats of the most extraordinary of all the phenomena witnessed by us I described and discussed it in such minute detail that nothing now remains for me to add. I merely remind the reader that the authenticity of the phenomenon was unexpectedly confirmed by a message from New York from the spirit Guide—Bert Everett—who, when manifesting in one of Valiantine's sittings, referred to the Millesimo experiments and stated ' that he had helped Cristo d'Angelo to carry out the phenomenon of the transport of the medium into the 'granary.' And this was received a whole month before a report of the case had been published in Italy or elsewhere.

Finally I come to the principal phenomenon of our experiments, that of the ' Direct Voice.' Wishing to be sincere I cannot refrain from the remark that however superficially one analyses the manifestations which we witnessed in our sittings, one is struck by the fact that the proof of their supernormal origin is so palpable that one is amazed how our critics could possibly have overlooked it. Alas ! that it should be so. They refuse to recognize it, and therefore I am forced to enumerate some of these manifestations in order to demonstrate the truth of my thesis. I cannot refer to them all as there are far too many to quote and space would not permit it. I must point out with regard to Bert Everett, the spirit Guide, that when he speaks by ' Direct Voice ' the sound issues with great power from a corner of the ceiling, and it would be quite impossible to produce it fraudulently. Critics who remain unconvinced are invariably people who have never had the opportunity of personally hearing the phenomenon, and were it possible for them to do so, they would immediately change their opinion. Alas ! in metapsychics those who arrogate the right of judgment are almost always individuals who do not possess the requisite knowledge for their task. I well know how the supporters of the universal fraud theory explain the form of trickery by means of which the ' Direct Voice ' is produced when it issues from a corner of the ceiling. They affirm that in order to obtain this acoustic illusion, Valiantine, the celebrated medium, joins two acoustic trumpets by their smaller ends ; so that, when he speaks through one of the trumpets the voice, passing through both of them, issues sufficiently high up in the room to give the illusion that it comes from a corner of the ceiling. An ingenious explanation, but inapplicable in Valiantine's case, for he only uses one trumpet. As regards our experiments this explanation is still more absurd, for two equally good reasons, the first being that both trumpets used are encircled with luminous paint, so that if anyone fitted the mouthpiece of the one into the mouthpiece of the other, it would immediately be noticed on account of the luminous band at the end of each. Secondly, the mouthpieces of our trumpets will not go one inside the other, because they are of exactly the same size.

As regards the location of the voices it is worth mentioning that there is a curious way in which they are exteriorized. This generally takes place at the commencement of the sitting when the trumpets are standing upright side by side in the centre of the circle, and are plainly visible on account of the luminous paint which encircles them ; if one asks Cristo

d'Angelo a question before they have begun to move, his reply is often given from the inside of one of the trumpets, without the latter having moved from its position. Now as the band of luminous paint surrounding the instruments throws a patch of light on to the carpet, it can easily be understood that if a ventriloquist approached the trumpet in order to speak through it, he would immediately be seen.

When we consider the vocal timbre of the ' Direct Voice,' one wonders how a male trickster could possibly speak with a perfectly natural feminine voice, for it is most certainly not a male voice speaking in falsetto. But this difficulty, although insurmountable, appears as nothing compared with another of a similar nature. One asks how any trickster who had never known Eusapia Paladino in life could express himself with that most unusual vocal timbre which she possessed ; and how could he express himself in her Italianized-Neapolitan dialect ? When addressing the writer how could he make use of the same idiosyncrasies of language, pronunciation and inflexion as she did when conversing with the author, which he alone in all the world would be able to recognize ? In my report I drew special attention to this. Why, therefore, did my critics not take notice of it ? Is not this simple incident, which also excludes the hypothesis of an accomplice, quite enough to explode the theory of fraud and to demonstrate the true supernormal origin of the phenomenon of the ' Direct Voice ' ?

Let us proceed. We have seen that in the manifestations of the spirit personality who affirmed that she was my mother, I was almost always obliged to suppress a large part of what she told me because she referred to extremely private family matters, and that on one occasion Cristo d'Angelo ordered all the sitters to stop their ears. I must add that one part of this information was unknown even to the writer, who had to adopt detective methods in order to verify its truth. I ask my critics to demonstrate to me how such a mystery as this, namely, information confided to me by a spirit, can be explained by the theory of fraud ; and if such a mystery is inexplicable by fraud, then in its turn it clearly proves the supernormal origin of these ' Direct Voices.'

There were also very strange incidents connected with the arrival of Mlle Ferraris from Turin. She was a new acquaintance, previously unknown to us all, but the very same evening that she arrived at Millesimo we had a communication from the spirit Guide of her Turin circle. Speaking in the Piedmontese dialect (which everyone present of course understood, but would have been incapable of speaking correctly) he immediately referred to a family incident with which her mind had been occupied a month before. Then a deceased sister communicated with her, and thanked her for the affectionate solicitude which she had shown with regard to the education of her little orphaned daughter. The sister approved of the child having been placed in a nuns' school on Lake Como by Mlle Ferraris, this school being correctly named by the sister. Another of the Turin circle's spirit Guides then communicated, his voice issuing from the floor ; we all noticed that he frequently made a curious sound which he apparently obtained by clicking his tongue against the roof of his mouth. Mlle Ferraris explained that this strange idiosyncrasy was characteristic of this spirit when he communicated through the mouth

of their Turin medium, when the latter was in trance. Such are the facts. If for the purpose of the present discussion it be desired to deny the spiritistic interpretation of the facts, the only alternative is to allow that all the information furnished by these so-called spirit personalities was obtained by the supernormal power of rendering the sitters subconscious, in other words by telepathy, which power must be conceded to be supernormal. If this is granted such a concession is enough to exclude the hypothesis of fraud, and to confirm the supernormal origin of the ' Direct Voice.' Such being the case I can only beg my critics to explain how their hypothetical trickster could have managed to inform himself about the private affairs of a person who an hour earlier was conpletely unknown to all present.

Passing to the consideration of these ' Direct Voices,' I must mention that they spoke three languages and five dialects unknown to our mediums, namely, Latin, Spanish, and German, and the following dialects, Piedmontese, Romagnolo, Neapolitan, Venetian, and Sicilian. From the theoretical point of view the Romagnolo and the Sicilian were the most important, because these dialects present an insurmountable difficulty with regard to accent, construction and technique. Being unable to quote all I must limit myself to an account of the conversation in German which took place between M. Gino Gibelli and a personality who affirmed that he was the spirit of an Austrian prisoner of war who had passed two days in the Castle of Millesimo. (It is true that Austrian prisoners had spent two days there.) The communicating personality spoke in a loud voice, more powerful than a normal one would be. Of those present only Mrs. Gwendolyn Hack and M. Gibelli could speak German, and the communicating entity therefore conversed with them. I repeat that the two mediums did not know a single word of German. Who, therefore, could have been the communicator ? At the present time I am not concerned with the theoretical interpretation of these facts, and therefore I will only ask my critics to explain how fraud could account for this phenomenon of ' xenoglossis ' ? M. Gibelli had lived in Austria for many years, and he affirms that the entity with whom he conversed expressed himself with a provincial accent. Therefore, the man who spoke must have been of Germanic race. Where could he have come from ? Any trickery by members of the group is out of the question, seeing that only Mrs. Hack and M. Gibelli were conversant with German ; therefore, the only remaining hypothesis is that of an Austrian accomplice, introduced into Millesimo Castle for the purpose of deceiving the sitters. But supposing that anyone can be found willing to accept such a monstrous theory I warn him that the hypothetical accomplice will have to enlist the services of a dozen assistants of different nationalities, and of almost all the Italian Provinces, seeing that they must be able to converse in Latin, Spanish, and German, and in the following dialects : Venetian, Romagnolo, Piedmontese, Genoese, Neapolitan, and Sicilian.

And now I come to the final proof, which our critics never cease to demand ; it is this : that we have recently adopted personal control during several of our experiments, and although the circle was principally composed of new sitters (this is always a detriment to the manifestations, because there is a lack of that indispensable coalescence and fusing of the

psychic fluids), yet in spite of these difficulties we obtained the ' Direct Voice.'

A short sitting[1] was held in the house of M. Gino Gibelli (Piazza dello Zerbino, Genoa), on September 24, 1928, Marquis Carlo Centurione Scotto, Prof. Tullio Castellani, M. Mongiardino (the engineer), M. Lavarello, M. Schiaffino, and M. Massone being present. In order to allay scepticism Prof. Castellani had prepared strips of material covered with small patches of phosphorescent paint. These pieces of material were fixed to the hands of the sitters by means of two rings placed upon the fingers, and were fastened round the wrist by a strong piece of tape, the ends of which were sealed on the same system in use for packages sent by rail in Italy. In the same manner similar pieces of material were fixed round the sitters' ankles. It is plain that in this way all present were able to see and keep a check on the hands and feet of each of the others. With one exception the doors were all locked on the outside of the room, and this was locked on the inside, the key being handed to Prof. Castellani. In spite of this personal and general control Bert Everett, the spirit Guide, gave the usual English greeting, which resounded almost immediately from a corner of the ceiling; but the experimenters noticed that ' the Voice ' was not as strong as usual, and that although it issued from a corner of the room, the sound came from a spot nearer to the medium. This weakening of the phenomena is theoretically interesting, for it occurs in direct proportion to the number of new sitters present who, not being in the habit of sitting together and not being in sympathetic rapport one with another, cannot fuse their psychic powers. To this deplorable circumstance must be added the exhaustion of the medium, and the absence of the other sensitive, Mme Fabienne Rossi. Bert Everett was followed by the other spirit Guide—Cristo d'Angelo—who spoke several times, and complained of the excessive amount of luminosity which prevented the regular concentration of the fluids necessary for the production of the voices. The trumpet was then thrown violently into a corner. The experimenters also felt the usual currents of icy air, and were touched by materialized hands. A few days later another sitting was held in which a similar system of control was adopted, with the same results; namely, ' Direct Voice,' movement of articles, cold breezes, and the materialization of hands.

It is not inadvisable to point out that in these experiments the medium was not in his own house, and this alone is enough to exclude the theory of accomplices. And now I consider that I have abundantly proved the absolutely genuine and supernormal character of our Millesimo experiments.

. . . . . .

Before concluding I feel that the ladies and gentlemen who took part in the experiments at Millesimo are entitled to a humble apology on my part, in that I was forced to express myself in terms which presuppose the existence of a trickster amongst us; but from the moment that doubt was cast upon the supernormal authenticity of the phenomena I could not do otherwise, for our critics, by their stricture necessarily implied that there

[1] See Chapter XI.

was trickery in our midst. The greatest indictment which can be levelled at our critics is that they did not take into account the refined and cultured *milieu* in which our experiments were conducted.

At the end of this long debate, in which every incident quoted is rigorously founded on fact, I feel sure that Prof. von Schrenck-Notzing[1] and Prof. Rudolf Lambert will have no hesitation in admitting that they have committed an error. They will loyally acknowledge that when all the different manifestations in Millesimo are carefully analysed—an analysis confirmed by the results obtained in three séances of personal and general control—there emerges the plain, indisputable fact of an excellent series of both physical and psychological proofs which demonstrate their supernormal origin. These proofs are scientifically valid and superior to many others of their kind, for psychological control is much more convincing than any personal control could be, especially to the majority of readers who, not having been present at these experiments themselves, are apt to doubt the perspicacity of the controllers. Prof. von Schrenck-Notzing has had a long and sorry experience of this.

Finally, I must point out that in the light of the above facts my preceding remarks on methods of scientific research and the various systems of personal control of mediums will prove to be well founded. These methods are quite necessary in most cases, because many of these manifestations are purely physical in character and take place in close proximity to the medium ; but they must not be considered indispensable in every case. Those who would pedantically impose such conditions in all circumstances would transform scientific methods into infallible dogmas ; whereas they should be used with discretion according to the circumstances of the case. For instance, it was absolutely necessary for Prof. von Schrenck-Notzing to adopt the most rigorous control of his mediums, because the phenomena were almost exclusively of a physical character, and took place in the near vicinity of the medium. In our investigations such methods of personal control were superfluous on account of the imposing nature of the manifestations, which in themselves contained unmistakable physical, and still more psychological, proof of their supernormal authenticity.

I therefore consider myself fully justified in concluding my defence in the following terms : ' Although our Millesimo investigations were not conducted in accordance with the rules laid down by scientific pedants (such rules they consider indispensable in every case regardless of circumstances), it is conclusively proved on the basis of fact that these experiments are of the utmost scientific value, by reason of their supernormal origin which emerges from the form in which these psychic manifestations took place. This in itself would suffice to prove their genuine character, but apart from this, three sittings were held in which a most stringent personal and general control was adopted, yet the phenomena took place as before. I therefore believe that critics will no longer arise to contest their scientific value. But even supposing that this should not be the case, I warn my

[1] Unfortunately that celebrated professor, Baron von Schrenck-Notzing will be unable to acknowledge it, for alas ! he died on February 12, 1929, following a surgical operation. His obituary notice was published in the February–March, 1929, number of *Luce e Ombra*.

future censors that they will be obliged to confute all my statements of fact one after another without exclusion of any kind (for one often finds that the facts which critics omit to discuss are in reality the most difficult and intricate part of the subject). All of which only goes to prove that the endeavour to controvert my statements will be not only an arduous undertaking, but will prove to be literally an impossible task.

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NOTICE

SCATTERED through this book (where value might be had therefrom as corroborative or for comparison with this Italian case) I have referred to different other mediums and some instances of phenomena known in various parts of the world. These interesting illustrations could only be touched upon briefly *en passant*, but are sufficiently mentioned to establish that such are not in any way confined to Italy nor, by any means, to the observation of

THE AUTHOR.

' . . . la Carpe était tout en emoi,
Ne voulant pas garder pour elle,
Les merveilles de l'Hirondelle,
Elle alla parler aux Poissons,
Des couleurs, des parfums, des sons,
" Ma pauvre sœur, folie immense !
Il n'est au monde que les eaux,
De la vase et des vermisseaux !
Plaignons la funeste démence !
Des astres ! des fleurs ! mais c'est fou !
Si tu nous contes ces fadaises,
On t'enfermer dans un trou !
Las ! il vaut mieux que tu te taises ! " '

Les hommes ne sont pas moins sots que les Poissons.
En vain le noble echo de voix surnaturelles
Nous repete : ' En avant, o mortels ! Avançons !
Plus haut ! Plus haut encor ! ' Nous demeurons rebelles.
Notre sagesse infame est attachée au sol !
Le seculaire erreur nous enchaine et nous cloue
Dans l'abêtissement qui nous defend l'envoi
Vers d'autres horizons que ceux de notre boue.'

CHARLES RICHET.

(*Translation from the French*) :

' . . . The Shark being much moved
Not wishing to keep for herself
The marvels of the Nightingale,
Went and talked to the Fish,
About colours, the perfumes, the sounds,
" My poor sister, what immense folly !
There exists in the world nothing but the waters,
Of the vessel, and worms !
We regret your sad dementia !
What ! stars ! flowers ! But that is crazy !
If you retail to us such nonsense,
They will lock you up in a hole !
Leave it ! You had better keep still." '

Men are no less foolish than are the Fish,
In vain the noble echo of supernatural voices
Repeats to us : ' Go on, O Mortals ! Let us advance !
Higher ! Then higher still ! We remain rebellious,
Our abominable wisdom is rooted to the ground !
The secular error chains us and nails us
In the dumb stupidity which forbids us to fly forth
Toward other horizons than those of our hole.'

CHARLES RICHET.

AUTHOR'S FOREWORD

(Concerning Phenomena)

IN the following ' Foreword ' it will be observed that I have confined myself to simply some comparative points in the nature of a partial general survey, disclaiming herewith either any personal references or particular allusions, having in mind merely to suggest—nothing more !

It is my hope that whoever may read may be willing to carefully verify by similar and sundry observations personally before carrying further such premature objections as one sometimes hears expressed.

In arranging, with these few suggestions, the following glimpses of divers aspects of certain phenomena (including ' Direct Voice '), I wish to state that I am not referring in particular to the Italian voice séances, but to all in general ; based upon careful observations, during such manifestations of ' Independent Voices,' as have been had with various thoroughly genuine mediums of that gift elsewhere.

This I have done with intent ! desiring to leave the major and specific arguments to the superior pen of Professor Ernesto Bozzano, to whom I am indebted for his forceful Preface, as are we all for his scientific Records and comprehensive Observations of this interesting and unusual case and its implications.

Gwendolyn Kelley Hack.

Prof. Charles Richet states in *Thirty Years of Psychical Research* : ' The history of sciences warns us that the simplest discoveries have been rejected à priori as being incompatible with science,' etc. etc. (instancing medical anaesthesia, Galileo, telephone, aeroplanes, bacteriological cultivation, X-rays, etc.) ' Anyone who uttered such audacities in 1875 would have been thought a dangerous lunatic. Our routine-keeping intelligence is such that it rejects anything to which it is unaccustomed.'

I

Modern Occidental science has long since shown us the merging scale of different Vibrations : from the slow (of Sound) to the rapid (of Light) their outer manifestation altering with this increasing range.

. . . . . .

Recent famous experts have yearly been making further discoveries, and of these Sir Oliver Lodge and others give the layman some inkling ; separate studies, but which throw much light upon psychic manifestations.

However, as long ago as 1913 Dr. H. Baraduc of Paris (*The Human Soul*, p. 78), quoted from a *Book of Barlet on Vibratory Movement* : ' Vibratory movement passes outward in waves, being spread at the rate of 64,000

to 73,000 a second, and with an amplitude of 5 metres to 5 millimetres, i.e.

Sound=5 m. to 5 mm.

Obscure Heat=200 to 500 trillion, amplitude sixty-thousandth of a milimetre maximum.

Light=500 to 800 trillion amplitude sixty to eighty-thousandth of a milimetre.

Photo-chemical effect of photography=800 to 1600 trillions, etc. etc.

The vibrations grow fainter as they pass further away from the centre; the rays thus constituted are straight without bend or ellipses. If they meet a body denser than their centre of origin, they are reflected or refracted on coming in contact with it.' Dr. Baraduc adds: 'If we have quoted this extract of the description of movement, it is that all movement having its special light, a luminous classification will one day be made of modes of the vibrations of movement belonging to the first plane of the physical world.'

(His observation is significant in considering the 'apports' of July 1928.)

. . . . . .

Again, in the Orient these principles were so long and well understood as to be reflected in their uses of sound-vibrations in their music.

The Indian musical scale of 36 tones is often in its subdivisions and shadings quite imperceptible to our Occidental ears—used to a scale of eight notes. If this, then, be so of 'Sound' in habitual use upon our usual plane, is it to be wondered at that we cannot tabulate the *modus operandi* of the 'Direct Voice'? and its wonderful accomplishments!

. . . . . .

Referring back to the changes occurring, from 'Sound' to 'Light' (above cited), I am indebted for a very interesting illustration of this, in connection with the human voice, to Dr. Taraknath Das, of U.S.A. and India, the author and delightful lecturer. The instance he gives me is one handed down as historical in India, as follows:

'It is well known that the great Indian musician "Tan Sen" in the Court of Emperor Akbar the Great, used to sing a special music known as "Dupak Rag," which produced "lightning effect." In performing for the Emperor the musician had to sit by a lake. The singer had to jump into this artificial lake to save himself from being burned and suffering from electric shock. The "lightning effect" (fire, flame, or flash) "was *caused by the vibration of the music!*" Hindu music has 42 "Tals"= (Rhythms) and 36 "Rags"=(Melodies). They use finer tones as low as 1/64, etc. His singing of high notes produced the light or flame! The Goddess of Learning, among the Hindus, is represented with a musical instrument: Music is divine and a means to spiritual realization.'

We have all heard of the shattering of glass from the vibration of a certain note from a violin; and I am reminded of the cracking of a plate-glass window from a special tone in the singing of a soprano whom I know when an identical rate of synchronous vibration was touched and held by her.

Similarly may not then some such process of 'alteration' occur? May not the power, gathered from the medium and sitters, be transformed into a higher vibratory rate? and thus an intelligence utilize the tones which reach our ears, as the Direct Voice.[1]

. . . . . .

II

In a brilliant lecture delivered in London, February 1928, under auspices of the National Laboratory of Psychical Research, our good friend Dr. Eugene Osty (of the Paris Institut Métapsychique) concluded his references to the further potentialities of the subconscious over the conscious by these apt words: that 'those who assigned limits to human achievement without taking into account the subconscious were guilty of what would in France be called presumption.'

May the same charge not be applicable, doubly, to any 'savant' or person who may make bold to pass judgment upon the unusual or the phenomenal existing beyond his own immediate acquaintance, locality, or country?

With the limitations which Science itself has ascertained of our average senses, who may havethe conceit to attempt to categorize or to carrall all within 'limits of human achievement'—Intelligence (or intelligences), Influences, and Forces quite beyond our restricted reach and sphere?

[1] From Sri Ragini's *Nritanjali*. Note as to Hindu Music—relative to Forces of Nature.

'The Hindus believe that Creative Nature is the manifested Will-Force of God. From the cyclic planets to the innermost experiences of the human soul through the senses and emotions . . . all cosmic being has its source, activity, and final culmination in the Supreme Being.

'Dancing and Music in India were considered excellent regulators of the emotions. "Character means well-regulated emotions." In Hinduism the emotions are spiritualized and universalized as emanating from the divine Source and Substance of all emotions, namely, God.

'The emotions and spiritual moods of the various melodies (Ragas) and rhythms (Talas) have been fixed. Hinduism defines "Sound" as the primary symbol of Creative Energy, or of the activity of Nature (Hindu music takes no liberties with the rhythm. There are no retards or sustained climaxes which break the rhythmic flow of music that is governed by measure. The swing of the rhythm is like the pendulum of a clock. Within its compass the time may be doubled or twice as fast; it may be twice as slow, or a four-beat time may change to a six-beat without altering the main accents of the rhythm. A Hindu octave has twenty-two tones). The attainment of high spiritual powers by the individual was associated with certain postures, etc., which not only aided concentration but were capable of evoking the inner spiritual consciousness. The "Gnana Samhita" gives explicit injunctions for the performance of dance and music in worship.

'Inspired by the sentiment of devotion, the wise perform worship with Dance and Music in the first part of the night, and then apply themselves to the repetition of their respective Mantras' (incantations invoking the appearance of the gods they worship). 'Dance and Music have again to be performed till the rising of the sun.

'Vedic Aryans personified the forces of Nature as Divine Beings called "gods" and "goddesses." The mythological heaven of Indra (god of Rain) was inhabited by Gandharvas (divine singers), Apsaras (dancing nymphs), and Kinnaras (players upon musical instruments). Chants of invocation addressed to these various god-aspects were accompanied by dancing. . . .'

The findings of ' exact scientists ' themselves tabulate our range as but so very small a proportion in the great scale of the reaches ' fore and aft ' —of the vibrations about us ; counting merely such as fine instruments actually register and as ' the spectrum ' attests ; wonders of Sound, Heat, Light, Vibratory-movements, Radio-active effects. . . . We have but to look to those great physicists, the great chemists, the great inventors who are the glory of our age, turning into realities for our service what were the dreams of the alchemists, the astronomers and the seers of the Past !

To cite tables, rates, figures, to even study that Spectrum with its merging ranges—is not here our business ! We would only ask—in view of this and more—if anyone dare dogmatize ? or raise division-walls conveniently to fit preconceived theories and personal specialities as to what may occur and obtain *beyond* our vision of horizon ? To do so might truly equally seem guilty of what ' would be called Presumption.'

However, Incredulity and Intolerance are by no means only busy as to these ' Borderlands ' (the limits of which they would endeavour to measure by our objective vision and our ordinary hearing, and where they set down as also dubious things of which they have no right to speak—not having taken pains to journey afield personally to investigate!) Even in the usual walks of life—if we transit a few longitudes we find that the peoples of the East and the West are prone to question even established facts rightly one of the other ! If we traverse latitudes we find Northern folk amazed at tales of the tropics and their products, and Southern races equally conjecturing how snows and glaciers can actually be ! They ' have heard tell of them—but ! ' Naively sincere in their ' bornes locales.' Any traveller smiles, but finds argument futile with folk too *casanier* to first fare forth to see for themselves (without which certainly they are unqualified to judge).

Must not this too surely apply to divers forms of so-called ' Phenomena ' predominating elsewhere ? and varying in different regions and countries ?

In this last field we are dealing with subtle, not material or merely outer differentiations : yet still find men, of one locality, seeking to apply their local findings to temperaments, races, conditions totally unlike ! Unseen ! Obviously, might not faster progress be realized by other means ? by broader observations ? by friendlier comparing what may be noted in one land and t'other of all these varying conditions ? (which cannot be reconciled by cavillings in the least.)

. . . The *reasons* for such variety we may only conjecture when it comes to ' Phenomena.' It may be each power has its spring deep-bedded in past generations and history of each race or the very mixture of several races, peculiarities of blood and mental proclivities. . . . ' Inheritance,' too perhaps plays and important rôle, and ' climate ' may contribute potently to observable local general differences and results.[1]

One has but to enter the Paris ' Musée d'Homme ' (Museum of Man), or any other great museum of Ethnology and Natural History to be amazed at the tremendous differences, endlessly varying, even in the skeleton of

[1] A case of inherited-mediumship is cited in the *Encyclopædia Britannica*, which gives Mother Shipton's date of birth as about 1486–88, and says that her mother was also reputed to be a witch. It further gives examples of her clairvoyance and prophecy. Mother Shipton is supposed to have died in 1561.

the form of Man ! (as of animal, and apparent ' ascent ' of the physical) differences from most salient contours to minutest details.

If then this be true, established, and made much of, concerning the mere skeleton examples of Man's form (and taking for granted greater dissimilarities of his material outer form of the flesh) ; query, why then should equal and far greater divergencies of his Inner Being be questioned ? What wonder then that finer forces and vibrations should also influence his ' Subtle Body,'[1] ' the Psyche ' of Man wherever he may be located : affecting it variously and reacting differently under dissimilar climes, conditions, and according to his infinitely divers habits, both physical and mental !

Should then so wonderful a thing as this Man's ' Subtle' body, his ' Spirit ' body, his ' Radiant ' body, his ' Ethereal ' body (name them as we may, but partaking, as Baraduc intimates, of ' form, movement, light,' with intermingling potentialities), be curtailed—to accommodate some category of the personal conceptions of one or another sceptic ? Or of such scientists as, having but scratched the material surface, may seek to *confine* within narrow limits ; limits which even the ' newer knowledge ' of Physics has already left behind !

It were useless, therefore, to dogmatize—and absurdly inadequate. Since no set formula of one region or race may be prescribed correctly as applicable to others in even the Seen—to attempt it relative to the Unseen were childish presumption—when we can do no more than observe the veriest intimations, the phases nearest our own state, manifesting in this globe. And, in observing, it is obvious that, though some man in his own land may be among its foremost savants, he nevertheless still may be (and often is) clearly inexperienced in what pertains to other phases, outside ; in other countries where psychic manifestations, coming to the surface, have an entirely different outlet !

III

It is indeed both interesting and curious to note how wide is the gamut in ' Phenomena ' : physical, mental or spiritual ! as they thus seem to overlap one another or blend. For instance, in England and America and in some other lands of mixed racial inheritance, there exists some of each phase of mediumship : including the ' Independent Voices ' of which mediums are found.

In Australia and New Zealand also, various mediums have been and are known of the ' Direct Voice ' : a mediumship which seems to have the throat as its ' centre ' (*chakra*) ; the ' physical ' intermingling apparently with the ' mental,' and being besides somewhat contagious, at times. (This we have in the present Italian case : caught from the American

[1] See the works of Mr. G. R. S. Mead, editor of *The Quest*, published by Watkins, London, particularly *The Subtle Body*. Mr. Mead here assembles from the earliest and classic authors remarkable and elucidating bits pertaining to Man's more ' subtle body,' his ' radiant,' and his ' spirit ' body, besides that with which we are more familiar. These are especially valuable as being corroborative —in times of remotest antiquity—of some of the latest psychic findings among modern scientists. (Some few may be instanced further on briefly.)

medium Valiantine, along with others. While other cases are already rumoured to have developed, and no doubt may do so.)

Whereas in France, by contrast—where this ('Voice') form appears practically if not completely unknown as yet, the inhabitants and even the scholars seem scarcely to conceive this form of phenomenon as a possibility, much less a fact, despite the proximity of Britain (where it has been authentically known since about 1869 or so) within easy access for fair and exhaustive study.

En ravânche! The French have to their credit long years of careful observation among excellent mental and trance mediums, psychometrists, etc., in which branches their brilliant professors stand second to none. Splendid and meticulous records of communications—even reaching toward pre-vision, and entering all phases of psycho-analysis also, have been compiled by such men as Prof. Flammarion, Dr. Geley, Prof. Richet, Dr. Osty, and others.

On the other hand—although Prof. Dr. Santoliquido (one of the founders of the Paris and Geneva Institutes and President of the Sorbonne Congress Metapsychique of 1927) with his great knowledge of Biology has, in his lectures, pointed out stepping-stones between . . . the above phases are almost closed books in parts of Germany and beyond, remaining but scantily credited or understood by most! There, 'Physical phenomena' (movement of objects, ectoplasmic and other emanations, and materializations in differing degrees) seem to be the more prevalent local form. Magnificently these are set before us with detailed patience by Baron Schrenk-Notzing, and his co-workers M. de. Vesme, etc., in his wonderful book, deductions and illustrations from his long years of particular experimentation under careful conditions. This phase (octoplasmic, etc.) was emphasized by the further experiments (and casts) made by Dr. Gustav Geley: and lately also through those of Dr. L. R. G. Crandon and his fellow-researchers of the Boston group in the painstaking and manifold investigations with Margery. With full test conditions and immense power one form of manifestation has passed into another; blending in a beautiful ever-ascending scale in the superb mediumship of Mrs. Crandon from the divers wonders of the 'physical plane' to those of the 'mental.' Thus, lastly (not unlike our Sicilian d'Angelo!), her Guide, Walter, always versatile and determined, seems now spontaneously bent upon establishing his identity (that of her brother) as separate and as still existent! Whoever has (as I) had the privilege of sitting with these students and workers at this private home will indelibly remember the quick repartee, cheering voice, and whistle of Walter, along with his initiative in devising and bringing in ever new experiments for the enlightenment and study of scientists as well as friends present.

If we look beyond Germany, on into Austria, Hungary, Roumania, and adjacent divers and mixed countries, we note other physical manifestations prevail; and specific peculiarities as well; of the type found with the rustic Elinor Zugon with her strange bites, scratches, and the like were established as appearing spontaneously upon her arm, neck, etc., which films have recorded in their actual process of emanation (or invisible production). In the presence of Countess Wassilko, as has Prof. Thirring and other scientists, I myself witnessed their appearance while Elinor stood in full

light quite motionless and untouched by any one of us, the state preceding them being only slightly abnormal, raps being also audible near the young girl. These odd manifestations have (since 1927) ceased. Elemental and invisible activities ! perhaps pushed to the surface by hidden strains of the subconscious, and made apparent to our eyes upon her skin in welts, marks of rows of teeth, scratches, etc. It must be signally noted that these were always the same, having had commencement at an impressionable period of the girl's life, through peasant superstition (locally current), stirring something primitive in E.'s subconscience, later objectified as illustrative of that same imaginary ' devil Draco.' Like the ' Doris ' case, like some so-called ' stigmata ' cases, it pertains to the one individual concerned only. There is here nothing in common with the higher phases, mental and spiritual, earlier referred to in other regions. Nor to that blend known as ' Independent Voices,' established in two or more hemispheres, audible to manifold and ever different witnesses, where there could prevail neither ' collective ' nor ' self-hypnotism,' the manifestations being ever varying and unexpected ! And set in a class apart by the Selectivity exhibited by the communicators and Guides (regarding those addressed by them.)

But why push further ? We cannot enter the varied forms peculiar to the Near East, the Orient, to Egypt, India, Burma, China, etc. etc. Prof. Max Müller, Rhys-Davids, and others have placed within reach of our study much reliable as to such ' Ancient Wisdom,' while men of brilliant attainments have given us works upon laws of Physics, Radio-activities, Astronomy, and the like, leading all to ' the New Knowledge,' and to constantly fresh wonders of Discovery !

The zone between all these phases, whether elemental manifestations or demonstrations of the higher forces in invisible activity of types we cannot assume to label) proves but one thing : i.e. that nothing exists as a solid ; that every substance we were wont to consider as such is, in fact, but a mass of atomic, electronic, etheric, ' Vibrations '—vibrating at various rates and subject to infinitely divers and little understood powers —ever playing about us in the encompassing aether of all Space and Time ! . . . From different paths, from separate ' mountain-peaks,' in widely separated lands, glimpses are had, by one or another, a bit ahead ; which each should signal on—for the further use and help, and, as Rabelais put it, for the good it can do for all the world. (See Séance, October 1928 ; Chapter XI.)

IV

In so fleeting a view through many lands, their phenomena cannot be enumerated ; and only a few points hinted at as perhaps relevant to the particular phenomenon of this book—the ' Independent Voices.' Perhaps in the larger gauge of Time—if such a thing as Time indeed exists—it may be but ' the twinkling of eye ' to our own present languages (differentiated by races), from the ' Voices ' of the Primitives ! Their crude implements and ornaments Archæology shows us to have been much the same throughout the world. Attention has just been called to the differences of races and the influences of localities and climates. These differences must be fused into the very blood and bone ! . . . and certainly must, in turn, affect

the psychic development (as we have said) of all these several peoples—pushing their respective manifestations into evidence through different grooves !

Prof. Ernesto Bozzano has outlined some types in his interesting book : *Supernormal Manifestations among Savage Peoples*.

Primitive necessity—of Self-protection—drove them to fashion rough implements much similar the globe over, according to what material was available.

Early necessity—of communication—drove them to fashion the conglomerate sounds of their mouthing—into clearer tones, inflections, thence on to the invention of words, all as unlike as were their surroundings ! We (whose larynx are formed similarly) gather something from sound combinations ; that is (roughly speaking) when within radius of our own original ' clan ' boundaries. . . . But, set us down to listen to some remote tongue—it strikes us (particularly among lower classes) as a veritable jargon ! scarcely better comprehensible to us than certain sounds and groups of tones we have come to understand with animals we have known and closely observed. They, too, animals, birds, all have their languages : their calls, their cries, their croonings, their plaints, their appeals, their exaltations, and their misery-tones ! They, too, exhibit even a frequent recognition of ' right and wrong,' and unselfishness as well as greed. ' Conscience is Man's prerogative,' we are told, ' and constitutes the difference ' ? But given an ' open-sesame ' to our vantage-ground, ' mute animals,' horses and dogs, dazzle us by precocity undreamt of, combined with a prodigious and inexplicable facility for ' higher mathematics ' (see reports on Eberfeld horses—Herr Krall ; cases of such dogs as ' Rolf,' ' Lola,' and ' Zou,' viz. *Almost Human*, by Mme Carita Borderieux, Dr. Wm. McKenzie, etc.) Nor do these animals confine themselves to answers, but puzzle the investigating scientists by authentic little instances of volunteered expressions or information ! (viz. ' Black Bear ' pony, reported by Mr. Arthur Goadby, Mr. Bird and others, New York, U.S.A.)

V

What then does this backward glance lead us to ? Merely to the crux of the whole matter : that the thought behind (whether it be in animal, primitive, or beyond—among ourselves) is that which counts !

Were we suddenly deprived of our present fluent speech—or were we to be isolated awhile by some journey or illness and forget somewhat the use of our word-framing facility, is it not possible that we might make no ' better job of it ' than do our ' spirit friends ' who, perforce, have also lost their habit for a time, or by disuse of sound-combinations ? Have we not ourselves struggled painfully to guess, because that larynx had become faulty, the meaning of words some afflicted half-mute person, here, expected us to grasp ?

Should we, then, be so critical and so demanding when, all unexpectedly given an avenue-of-approach quite untried before, these so-called ' Spirit friends ' come back—haltingly perhaps. Choked with emotion they seem to come—and, by a strange and different method ' try to communicate ' something—anything—to us by the ' Direct Voice.' This is a sup-

posititious premise; yet still should we pile difficulties in their way besides? raise barriers, demand tests, and smugly criticize—so very marvellous a feat? (one not of our making nor of the medium's solely) when we are privileged to go to a genuine séance. Or complacently sit at home and condemn as 'impossible' the same, because we do not exert ourselves in seriousness and fairness to see, study, and ascertain first-handed? which the Guides themselves urge us 'to examine the evidence,' warning us not to be 'too gullible.' (See Séance July 28, 1928, Millesimo).

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In sum, we know very little about 'their' possible modes of procedure regarding the production of the 'Direct Voice.' It is, however, interesting that the occasional remarks and answers of some of the more intelligent Guides (of 'Direct Voice') somewhat corroborate one another in such hints—guardedly given or let fall in some other connection—whether it be on one side of the Atlantic or on the other! They tell us of somehow having to 'build up' a certain amount of 'Vibration'; speak of 'getting on top of the vibration'; of 'gathering up' (from sitters) some ingredient; 'linking them up' from which to create 'fresh force' for 'the vibration.' Which force being exhausted brings to an end their ability to manifest further (see records). They refer, one and another (d'Angelo, David Duguid, Joey Grimaldi,[1] etc.) to 'first having to improvise a larynx' (or a simulacrum thereto?), mysterious proceeding! With which—when this incomprehensible matrix is sufficiently established ('built up'), the Guide labours patiently until, at a certain stage, he (Guide d'Angelo or other) 'lets in'—one by one—the communicators (so-called 'spirits'), each in turn to have his or her fling! Or rather his or her attempt 'to put something through': some 'thought thrown' (said David Duguid by 'Direct Voice') upon this 'built-up condition,' which (if successful), reaches our strained ears as Sound, as Word, as Kiss, as Whisper, as 'a message from the void.'

Some are apt, and (like speakers here) their 'pitch' carries well! the 'Voice' is full, round, natural, male or female, old or child-like, in whatever language, coming often in tongues unknown to the medium providing this voice-capacity for their use. Many are inexperienced, excited, baffled, and we can catch their words but imperfectly—as striving whispers. If we get them (quickly) sometimes they gain in courage and strength and their phrases 'get through.' Again they apparently turn away—with even a sob of disappointment, some vital message missed! some word of love gone astray! after all their waiting and yearning.

We grumble, and complaints are heard of 'obtaining so little!' but were we placed 'up against' like unusual means of communication—all of a sudden—we should like as not remain tongue-tied and dumb entirely. Yet we, outsiders, cavil and complain that 'something less trivial' was not forthcoming; when it was the sole purpose of that very trivial personal bit to compel our recognition or remembrance! despite the obstacles, despite the years! (We should here do the same over a telephone—mention some familiar trifle only we would know). . . . We know so little of

[1] See Conclusion, III.

'their' ways and means: and the time is so brief in which to accomplish anything, even when 'Conditions are good,' as d'Angelo says.

If comparative notes among different 'groups' and 'circles' (in such countries where reliable voice-mediumship is available at all) were to be accurately taken down, kept, and brought together—for comparison and for mutual friendly enlightenment, these hints from the more dependable and intelligent of the Guides would assuredly bring a little *éclaircissement*—light. Probably then after a few years we, through comparison, might glean a little more at least of what 'they' purport to do! (pending the solution of Science in bridging the gap) by their thoroughly attested attempts. It is barely possible, too, that out of this 'Science' might perceive a few index arrows along unopened paths. 'Attempts,' they tell us, to 'Put through in words' some fraction of a something which we may recognize, may be hungering for, may be needing, and may cherish joyfully, of 'his' or 'her' apparently continuing thought of us and for us. 'Thought'! age-long language, existent apparently both before and after speech here—interpenetrating eternal spheres, ever and on!

It is fleeting—and we cannot imprison it without our 'limitations'; but should we, therefore, 'Shut the Door'? merely because the sheer fineness of these vibrations cannot be held, the vibrations which make even this much possible, the 'Direct Voice'!

INTRODUCTORY:

SOME INFORMATION AND OBSERVATIONS REGARDING 'THE CONDITIONS'

By the Author

IT is not my business—in the arranging of the records of this case, with observations, to the best of my ability—to enter into other discussions thereof. These I leave for the Professors and persons who have been witnesses to attend to. Lest any false impressions obtain, however, or be prematurely and unjustifiably voiced by any who have too scant patience to study the case in its entirety, it is desirable to make in advance the several statements following, which may be considered as retro-active (regarding séances of year 1927 referred to by Prof. Bozzano, and as applicable to subsequent occasions of séances during 1928.

. . . . . .

(1) In his Preface to this book upon this Centurione case (*Modern Psychic Mysteries : Millesimo Castle*, Prof. Bozzano 'upon the basis of the facts' (point by point) deals with the 'conditions obtaining with these strictly private mediums and sitters ; relative particularly to "control," "searchings," and the like !' True, these sittings have been held in the dark : but so far upon this side of the hemisphere 'dark' seems to be a requisite for 'Direct Voice' vibrations even in England, where usually the trumpets are not even made clearly visible to all present, by painted phosphorescent bands, as is without exception the case in these Italian experiments. The obviously inimitable flights and gyrations of which trumpet (amplifier) Prof. Bozzano and other witnesses sufficiently attest and describe. (Note Records, Preface and Book, Chap. XI.)

The Professor is no novice ! Hence it must be conceded that he may be considered as competent to judge as similar scientists elsewhere ; having had—even prior to his notable experiments with Eusapia Paladino —exacting scrutiny of many mediums, 'physical' and 'mental,' over many years ; and in association with expert men.

It would be unwarrantable and far afield indeed were it to be assumed that he overlooked or omitted in this case the advantages of scientific scrutiny, searchings and so forth. The séances of 1927 (with varieties in 'apports' and communications) were the same as during 1928 : and during that year the writer can affirm that no séance occurred at which Prof. Bozzano was present but what, in his preliminary searchings, etc., he was

not observed in his examinations of the room, poking under any furniture or hangings with thorough care, etc. etc. Such proceedings of his were supplemented by those of others, any and all being left entire freedom at all times for such scientific precautions as they might see fit.

The sitters, moreover, whoever they might be, were thus left to arrange both the room and chairs—wherever the séance chanced to be held; which, at times, was in some house where the medium had not previously set foot (and where those gathered were mainly new to him, along with their intimate individual affairs !)

At his own residences the Marquis and his wife often have come into the séance room only after such preparations as their guests and the professors had been left full rein to make, the hosts coming in from outside (sometimes hurriedly from some train or engagement), simply taking the seats placed for them, all this in the fullest light and sight of everyone. So much for the hosts !

The guests, likewise, have been always in full view (each of all) and personal search was often, among them, smilingly offered one another.

The extreme heat, however, at the Castle would not have made it facile for accommodation (in thinnest suits and evening gowns) of ' apports ' ; which have been mainly very large, long, heavy, bulky, or rough, none ever occurring save when that wee and delicate lady, Mme Rossi, has been present. (As has been stated, the Marquis's mediumship is impotent to produce ' apports ' : yet it apparently operates as a match to light into action her rare and tremendous power, which—by herself—lies latent !) Incidentally it may be remarked that neither Mme. Rossi nor her husband particularly care about ' apports.' Nor are they much interested in same, since they would prefer ' the Voices ' and higher mental phases. That such power is native in her may be deduced because of sporadic instances never had ' to order '), occurring in light in her own home of spontaneous movement of objects, etc., significant of ' physical ' force.

Regarding the reality of Voice-Power (' direct ' or ' independent ') it is too well known and conceded in Britain, America, and certain other countries to be here dwelt upon. While (regarding same in general) people of such lands where it is as yet locally unknown, are referred to available lists or to the suggestion of a trip for personal investigation thereof.

So much for ' the voices ' and ' apports ' in general !

For the advance-easing of minds (where distance precludes other than ' snap-judgments ') we will conclude by stating—regarding both ' apports ' and ' voices,' that, with same results both in 1928 as in 1927 certain particular séances have been had during 1928. These have been fully attested by numerous witnesses—irrespective of the reports of Prof. Bozzano, the other professors, or the writer, in regard both to the phenomena obtained and to the searching of the room, etc., and as to the exacting and various ' test conditions.' The former were of no uncertain sort and the latter of no lax type ; being of nature employed by scientific men of first rank with whom Prof. Bozzano stands.

It is therefore just to consider the results (' apports ' and ' voices '), obtained under these strict control-conditions—as registering samples of the total results of these two years' unusual experiences—as valid to serve Progress and Science by right of their collective and comparative

variety. When one so wise as Edison affirms 'that we don't understand electricity, light, sound, or any of those things,' it is not likely that (save by amassing 'comparative' comparisons and observations) any scientific deductions can or will be reached !

Relative to previous allusion to some séances which have been had under particular ('control') conditions : à propos of 'apports' (especially that of August 1928, on which occasion after all doors, etc., had been sealed with sealing-wax and signet-ring, plus previous most thorough inspections and searching of séance room), the 'apports' resultant were (1) the great Roman sword, and (2) the large fancy doll.

In October 1928 certain short séances—with results of 'Direct Voices,' Movements, etc.—were had under special test conditions of no uncertain category, results witnessed by Prof. Castellani and all present. During these not only the medium but *all* present had fastened to their hands etc., strong bands of luminous tape so that any one moving would have been noticeable to the rest, which did not impede the phenomena or voices ; nor the luminous trumpet from soaring independently swiftly about as high as usual ! (See Records.)

Again, October 22 at yet another house, where all but Prof. Castellani were new to such matters as well as to the medium, the Sicilian lawyer records many odd actions of the trumpet itself, it 'having already moved away,' in one instance when a voice emanated apparently from the floor independently (characteristic of the 'entity' just then speaking, Rabelais.) Held behind closed doors, the conditions in this case were closely watched, and the results were thoroughly attested as genuine by the different witnesses.

In resumé, then, the salient facts that in fairness must not be lost sight of are (first) the different combinations of often critical and unbelieving observers ; (second) the divers new localities ; (third) the different absences (without affecting results) in the varying members of the more usual group of sitters. It may truthfully be stated that there has been no time when any one particular sitter was always present ! and frequently up to near last moment it was uncertain just who would meet, no fixed dates existing.

On many occasions the Marchioness has been at a distance.

Again, the Rossis—one or both absent. And this has been true of the Castellanis and the Passinis, as well, of course, of Prof. Bozzano and myself. Sometimes we would be called together by telephone, sometimes by just a note, or some conversation and chance meeting would bring about an unexpected séance. The sitting held—often on the 'spur of the moment' in new surroundings—the medium's inherent power has obviously been proved self-sufficient, plus 'a circle' ; the component members of which have seemed neither to particularly preoccupy the medium nor to embarass him ! The results, one may state, seem to vary, principally if not wholly, according to his supply of 'vital force' (calm and health) at that given date.

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It is superfluous to rehearse further examples, the above being cited merely in connection with a few of the specific precautions incident

to this case, without bearing which in mind any personal opinions are worthless. By fair study, however, some few new indexes may probably be derived. And for these we have to thank the patient efforts of the professors as well as of the mediums; with the hope that they may not be discouraged from further willingness to lend their endeavours—'for the good of all.'

GWENDOLYN KELLEY HACK.

MODERN PSYCHIC MYSTERIES

CHAPTER I

THE FIRST MANIFESTATION OF THE 'DIRECT VOICE' IN ITALY, AND A GLIMPSE (PARTIAL LIST) OF SOME CASES OF VOICE-MEDIUMSHIP ELSEWHERE.

Some Conditions Distinctive of the Centurione Experiments

CERTAIN conditions, distinctive in Centurione sittings, to be remembered :

I have endeavoured to outline this case from its apparent point of incipiency onwards, leaving each chapter to tell its own story, according to the *compte rendu* of its respective dates and happenings. These 'happenings' have been full of variety, as may be seen, ranging through 'physical' phenomena to 'mental,' and even to 'spiritual' instances.

In the consideration of this case there are two points of importance which must be borne in mind, i.e. :

(I.) That at these sittings, without exception, the sitters find themselves invariably extraordinarily wide awake ; never the least sense of drowsiness or semi-trance state being experienced by any of them, as is so often noticeable in other types of 'circles' (especially of 'physical' phenomena), or in large groups, or even in mixed gatherings, lecture-rooms, etc. etc., where the heavier and heterogeneous vibrations frequently prevail overpoweringly ! On the contrary, the very rapid vibratory-rate evidently obtaining with voice-sittings in general apparently produces (as all who have 'assisted' can testify) a state of exceptional awareness, rendering especially vivid the mental ability to observe detail and the hearing for noticing lightest sound. N.B.—This I have also found true elsewhere ; the same keenness obtaining during the voice-séances of Mr. Maskell and Mrs. Roberts-Johnson when I attended some in England. Far from proving fatiguing, their exhilarating atmosphere seemed to carry over a day or so thereafter, in great contrast to the depletion felt after a séance of physical phenomena of the heavier types of vibrations and forces. So that, aside from notes corroboratively taken at times in dark,

those present, however the group may vary, without exception spontaneously and fully corroborated one another's observations and recollections without discrepancy or the slightest conflict of opinion.

(II.) That at no time at any of these sittings of the Marquis Centurione was any 'cabinet' used; hence, no matter where held, his séances have throughout been void of that complicating device and frequent fertile ground for questionings. Besides which, all participants were always left entirely free to search the rooms to their heart's content. Furthermore, no 'paraphernalia' was introduced beyond the amplifying 'trumpet' of usual aluminium type (gift of Valiantine), visible by reason of its painted luminous bands and dots, except occasionally the musical instruments mentioned, viz. the flexatone, tambourine, and drum-sticks. And, of course, the gramophone of a square-box type on a small table.

Certain records show that sundry of the sittings were held in new places, unexpectedly, in some of which the medium had never before set foot, and minus his usual group, whereas other records indicate the various 'control' measures existing, as to which the medium himself has often evinced an interest and entire willingness.

Unprofessional, without exception, and private persons (all of scientific or some social standing) being drawn to these experiments by motives quite other than those of curiosity or diversion, none of the witnesses nor the medium had any interest or instruction in matters of legerdemain and the like. Barzini, moreover, correctly remarks (though referring to professionals): 'Yet even among doubtful manifestations there are always some in which not only no fraud occurs, but for which it is impossible to imagine any fraudulent explanation.'

A. RELATIVE TO THE 'APPORTS'

Relative to 'apports' in general, it may be roughly stated (for the benefit of those to whom it is new) that this form of phenomenon, rare as it is, is, and has been, known to exist elsewhere and at different times. Of late, for example, aside from the Schneiders, Klusky, etc.—whose remarkable physical mediumship Baron Schrenk-Notzing and others have so ably attested—Frau Silbert and Herr Melzner have 'apports,' while other instances may be looked into through investigations of the several societies for psychical research of various countries, besides those of the 'British College,' the National Laboratory in London, and the Institut Métapsychique in Paris.

Relative to these 'apports' in particular of the Italian séances: (*a*) They have been most diverse, besides some having been had under 'test' conditions of doors sealed with wax and signet, etc. etc. (see August 12, 1928, Chap. X). (*b*) The sitters as well as the places have been varied (gatherings unexpectedly arranged, sitters not aware until meeting who else would be present), and Madame Rossi has been thoroughly under their supervision—before, during, and after such séances—in which the 'apports' arrival was as unexpected to herself as to any other of the witnesses. (*c*) The articles were often objects she had neither knowledge concerning and assuredly never in her possession, and of such nature and size frequently that they could not possibly have been concealed either

about her tiny dainty person nor in the small room previously, which always was inspected by myself or others fully after we had been left free to clear it to make space for the chairs. This was true whether séances were held one place or another, at castle or in city. (*d*) The manner of the precipitation in our midst was wholly peculiar, not to say unnatural, and never in the least similar or from the same quarter. As to these, the records and pictures must tell the balance. (Madame Rossi is referred to, since this ' apport ' power seems her contribution specifically, as when she is not present no ' apports ' have been had. (See 1927 records.)

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REGARDING THE FIRST MANIFESTATION OF THE ' DIRECT VOICE ' IN ITALY AND A GLIMPSE (PARTIAL LIST) OF SOME CASES OF VOICE-MEDIUMSHIP ELSEWHERE.—(AUTHOR'S NOTE.)

B. RELATIVE TO THE (' DIRECT VOICES ') (OBJECTIVE-VOICE PHENOMENA)

Regarding the ('Direct') or ('Independent Voices'), since that form of phenomena is rare and even nearly or quite unknown at present in some countries (i.e. France, etc.) as yet, it may not be out of place, for the information of persons unfamiliar with this phase of manifestation to say that it has been known, nevertheless, for a good many years in America and in England particularly. (This is clearly established.)

To give at all a complete list would be impossible, many instances of this voice-mediumship obtaining among private individuals. However, the mention of a few names may be helpful in a general cursory glance, and books and records contain others. As among these mediums there have been given hundreds of genuine and well-authenticated and witnessed demonstrations of this their rare gift, there remains little to reply to the sceptic but to invite him, before passing further criticisms or judgment, first to thoroughly investigate by personally travelling to where such mediums may be found under fair and natural surroundings, and then testing same by unbiased personal observation. (See continuation and partial list.)

Albeit little understood from present viewpoint of psychic research, history, and ancient classics, Biblical and mediæval alike contain instances also. These instances we cannot rehearse here, naturally, but lately have been sketched carefully by various students, among others Mr. G. R. S. Mead (see his Classics and *The Subtle Body*, Watkins) and by Mrs. St. Clair Stobart in her *Ancient Lights*, and especially the many cases cited in her *The Either Or of Spiritualism* (historical).

It is obviously impossible to estimate or list the number of wholly private persons, in one country and another, who have possessed the rare gift of (' Independent ') or (' Direct Voices.') The following little list of voice-mediums, semi-public or public, must at best be very incomplete, which is unimportant as it is merely inserted to indicate clearly to people in regions to which this genuine phenomena is unknown: (1) that it is by no means the product of the imagination of any one group of persons, since witnesses thereto there are by the hundreds; (2) nor that what is objectively heard is at all ' delusion '; but (3) that the (' Direct Voices ') are quite as much fact as are our own.

Without attempting to refer to previous names the following are some of the cases of reliable and genuine voice-mediumship (' Direct ' and ' Independent ') which have been widely authenticated :

David Duguid (Glasgow, Scotland), an unusual medium in many directions.
D. D. Home (England), 1870.
Mr. John Sloan (Glasgow, Scotland). See records by A. Findley and Wm. Phœnix.
Charles Williams, 1900.
Cecil Husk, 1900.
Frank Herne and Mrs. Herne (afterwards Mrs. Bassett).
F. Craddock.
George Spriggs, 1895.
Mrs. Caroline Corner.
Evan Powell (of Wales), noted throughout Britain, whose ' Voices ' compel belief of severest critics.
Mr. Blanche Cooper (of England), very convincing in voice and also book tests, etc. (real name Dunsmore).
The Misses Moore (of Glasgow), communicating ' Voices ' of fine variety.
Mrs. McCallum (of Glasgow).
Mrs. Osborne Leonard (of England), in connection with her other rare work.
Mrs. Roberts-Johnson (England). The above David Duguid is one of her Guides assisting her many communicators, and Joe, the singer.
Mr. Arthur J. Maskell (of London). Joey Grimaldi often acts as doorkeeper in his rarely evidential personal communications.
Mr. T. E. Austin (London), see ' Albert Chevalier Comes Back.'
Mrs. Marshall, 1870 (sat with many eminent people in her day).
Mrs. Bassett, 1870 (sat with many eminent people in her day).
Mrs. Mary Marshall (London), exhaustively tested by W. H. Harrison, editor of *The Spiritualist* in 1860.
Florence Cook, 1872 (Crookes' medium).

Among private mediums—never professional—may be mentioned :

Mrs. Everett
Mr. Dennis Bradley.
Mrs. Grinling and son Dennis Grinling.
Mrs. Blake (of America), for her ' Voices ' the necessary dark space is procured by a long trumpet ; died 1920.
Mrs. Etta Wriedt (of America), one of the foremost attested mediums of fine voice power. It has been said her larynx is unusually large. (Mr. Wm. Jaffray, of Glasgow, and others have recorded ' Voices ' in full light with Mrs. Wriedt.)
Mr. George Valiantine (of America), from whose power the Centurione voice-force was developed, as well as others. The ' Voices ' of Mr. V. are not only wonderful in tone and identity but include many languages unknown to him, Oriental, Ancient and Modern. (Italian séances.) (See pp. 47, 293.)

Mr. William Carthuser (of America), in voices and cases characteristic of ' identity ' ranks in most dependable and impressive class.

Mrs. Emily French (of America), deceased; was investigated for twenty years by Hon. Edw. C. Randall of Buffalo, New York. Funk in his *Psychic Riddle* details the week of severest tests she submitted herself to for Dr. J. Hyslop, and other professors. But even when this frail old lady held particularly coloured (measured) water in her mouth male and female voices resounded repeatedly throughout the room from all parts. (Mrs. French was a private person, relative of President Cleveland.)

Mrs. Crandon, ' Margery ' (of America), along with whose remarkable phenomena the voice and whistling of ' Walter ' have been widely heard and recorded under many tests, notably and repeatedly via the (voice-cut-out apparatus) devised by scientific men thoroughly controlling all present. (The writer has been among the observers to use this.)

Mrs. Estelle White (San Diego, California).

Inez Wagner (Los Angeles, California).

Mrs. Wm. Stewart (Detroit, Mich.).

Science and Philosophy (Kegan Paul, London, 1925), page 233, says: ' It is recorded that spirit-voices were heard regularly in 1853 in the Davenport family of Buffalo, and in that of Jonathan Kooms of Dover, Ohio, a trumpet being used.' In North America others should be added to the list, but cannot here be enumerated. In South America the same may be true, with cases coming into notice as, for instance, Mr. Mirabelli.

Miss Ada Bessinet (of Toledo, Ohio).

Mr. Frank Decker (of Penn. and New York).

In New Zealand Miss Pearl Judd (see book *The Blue Room*, by Mr. Clive Chapman; Whitman Tombs Co.) has powerful and varied singing and speaking voices which are heard in fullest daylight, these voices continuing to come even while this young medium is in the act of eating. In South Africa (' Direct ') and (' Independent Voices ') of good quality and accompanying phenomena are recorded by Mrs. F. V. McLaren in her little book *Psychic Phenomena in South Africa To-day*, 1928 (Johannesburg, R. L. Esson Co.), the private medium there, a lady, having among well-known controls, Joey Grimaldi and David Duguid, etc.

Mr. J. B. McIndoe (9 Hampden Terrace, Mt. Florida, Glasgow, Scotland) delivered a most excellent address in London, September 1928 (at the Spiritualist Congress), entitled ' Independent Objective Voice Phenomena,' from which much may be learned, as Mr. McIndoe has made an acute study of the scientific aspect of this phenomena. (See excerpts.)

Referring to voice-mediumship, he writes me (March 16, 1929): ' I think it is best to use the term " Objective Voices " to cover the whole group, and where necessary to distinguish, to reserve the word " Direct " for the cases where the trumpet is not used.' This is, in my view, only a detail. Often I have heard both types simultaneously!

Mr. McIndoe kindly adds the following remarks as to some of the

mediums he lists: 'Cecil Husk, Geo. Spriggs, W. Eglinton, Florence Cook, all were materializing-mediums, all had the 'Voices' more or less frequently; Mrs. Everitt (England), non-professional, began to get 'Voices' about 1867.'

With Susannah Harris Dr. Wallace's test consisted in making the medium hold water in her mouth during the sitting. Unknown to her a chemical (on which the saliva acts in proportion to the time the solution is in the mouth) was added to it so as to rule out any surreptitious substitution. To the list I would add Mr. John Sloan of Glasgow. A vers interesting record of sittings with him analysing and classifying thy evidence of identity in the communications at a large number of sittinge had by Mr. J. A. Findlay, a Glasgow business man, is contained in pamphlet published by London Alliance (at 1s.): 'An investigation into psychic phenomena.' Sloan is still alive but sits very little. He was an outstanding medium at his best.'

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Regarding American voice-mediums, Mr. McIndoe remarks: 'Mrs. Mary Hollis (America) visited England in '74 and '80. Account of her work is in Dr. Wolfe's *Startling Facts in Modern Spiritualism*.' Mrs. M. M. Swain (of California); sittings 1875 to 1900. (See account in Admiral Moore's *Glimpses of the Next State*.) Mrs. Eliz. Blake (Ohio), died in 1920. Prof. J. Hyslop investigated her in 1906. His report covers over 200 pages American S.P.R. proceedings, 1913. In it he says: 'The loudness of the sound in some cases excludes the supposition that the voices are conveyed from the vocal cords to the trumpet. I have heard them twenty feet away and Mrs. Blake's lips did not move.' With Miss Hazel Ridley (of Buffalo, New York) the voices come in a kind of whisper, but the medium has been tested by filling her mouth with water and with salt without interfeiing with the voices.

Mr. Jonathan Koombs seems to have been the first to use a trumpet, but Mr. McIndoe thinks the records of his voices none too reliable. (U.S.A.).

Regarding Mrs. Crandon (Margery), one might mention the teleplasmic voice-box through which 'Walter' says the voices come. It has been photographed, showing a mass on the medium's shoulder with apparently ectoplasmic tubes connecting to her left ear and nostril. (Boston, Mass., America.)

In his most interesting and instructive book, *Spirit Intercourse, its Theory and Practice*, Mr. James Hewat McKenzie of London (founder of the British College for Psychic Research), also cites many interesting instances pertaining to voice mediums, and at the College various ones have been lengthily tested under 'control' conditions, i.e. Mr. E. Powell, Mrs. Cooper, etc. etc. (See Library of College for details.)

For further data there are various records available among the files and libraries of the several English and American societies for psychical research as well as those of the spiritualist societies on both sides of the Atlantic.

That the reader may not be disappointed and to obviate rehearsal of old arguments, it may conservatively be affirmed from the outset that no matter how fine the manifestations they are almost invariably met very early with two criticisms, which are calculated to bring any searchers to a standstill if timorous, and to summarily discourage further endeavours[1].

So, even though he goes on his way rejoicing, the careless and superficial critic has therefore much to be responsible for!

If it is not the one objection launched repeatedly it is sure to be the other. The first is that communications deal with realms, spheres, etc., of an altitude so high as to be out of all reach of proving, hence we are admonished to content ourselves with *statu quo*. This first criticism does not concern the present group of experiences, so may be passed by.

The alternate objection sure to be brought up early is so usual a repetition as to deserve small space, to wit, that the communications are too trivial, so commonplace, too trite, too natural in sum. They are precisely too innocent and simple, too lacking in sublime or flowery descriptions of bejewelled heavens, flights of starry stairs and the like, all information so casually taken for granted to be at the disposition of anyone (dead) immediately to both investigate and enlarge upon *ad libitum!*

In connection with present communications (of Italian group) this latter will be the accusation hurled at the Guides. It is well to agree in advance, as it is only necessary to study the records and observe statements frequently made in various of these sittings (as well as at others I have attended) to discover two things:

First, that while apparently able and confident enough as to their own ability to manipulate certain forces necessary to produce 'physical' manifestations of various sorts, the Guides disclaim having attained to the limitless knowledge sitters and outsiders often suppose they must or should possess (presumably above criticism).

Not only do these Italian Guides but others, repeatedly and in all modesty, meet such demands kindly but calmly by replying, 'that they will go and ask of those further along wiser than they, and will do their utmost to later report back to us what they themselves may thus have ascertained.'

May this therefore be borne in mind throughout this series of séances here published. (It is probable, too, that those who expect sectarian hair-

[1] From his viewpoint Prof. Hans Dreisch (*Methods of Theoretical Psychical Research*) has made it quite clear that neither animistic nor the spiritistic hypothesis covers ALL the phenomena, and has indicated that if Man had none of the supernormal powers which are so freely credited to discarnate spirits, it would be difficult to understand how Man could ever be expected to acquire such powers. Since, after making due allowances for the theory of mutations, if the evolution of the human soul is a matter of orderly progress rather than a series of disconnected cataclysmic miracles, the powers that are manifested in one of its states of being (the earth plane, for instance) should give some slight indication of nascent powers to be revealed in a more advanced state. Geley regarded these clairvoyant powers as symbols of a latent faculty which, in line with the concept of emergent evolution, may, with the upward progress of the race, become a perceptive faculty under control of the normal consciousness.'

E. E. Dudley, 'Psychic versus Mediums'; *Psychic Research*, March 1, 1929.

splitting or particular business or political predictions may find themselves unsatisfied or disappointed.)

The second point of salient importance, often underestimated by those new to the subject, rests exactly in the value as establishing intimate personal identity such as may purport to manifest with some communicator by those very specific trivialities (pertaining to past mutual knowledge of incident or detail) spurned by the superficial reader or investigator !

The same may be said, in these séances, of the recognition (by not one but many of the usual witnesses) of the motions characteristic of the trumpet : salutes, greetings, touches of especial objects having belonged to the communicator which his friend or relative has brought, breezes, etc. etc. All of which, with the mannerisms of the different guides, become presently familiar, along with their voices wherever found. (Vide d'Angelo in U.S.A. and in Italy ; Chapters I and VIII.)

In conclusion of this word of warning I may add, for those who conceive of such communicating as ' disturbing the rest of their dead,' whom, they argue, should be ' left to rest in peace,' etc., that—aside from urgent cases —these dead have come (in these and other séances) spontaneously ; impatient, eager, and anxious to seize these opportunities, apparently, to give sign of themselves, name, incident ; impressively desirous, in short, to send through some signal which may be recognized ! We can but affirm that thus they elect ; and if their rest is disturbed, it is of their own doing, since they come uncalled frequently and to the utmost astonishment of both those who knew them previously and of the medium (generally unacquainted).

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Turning to the phenomena which are complained about as being ' of too physical a sort ' and set down hence (without reflection) as undesirable or nefarious, superstitiously confounding same with quandom tales of ' black magic ' and the like, the reply to this is obvious. To wit, that frequently at first only some such sudden experience or ' jolt ' can reach and startle the onlooker, stimulating him thereby to further interest and search. Only some manifestation ' objective,' touch, voice, movement, phenomenon of the ' physical plane ' (nearest us) can succeed in surprising him possibly, seeming the only effective levers to be used in ' the first instance,' when the subtleties of the finer ' mental ' phenomena would fail.

It is however not to be lost sight of that it is found that very shortly thereafter the Guides begin to put forth endeavours to induce the sitter to seek for himself, and proceed to admonish him, seeking first to inspire initiative toward further study and uplift, and next to scold if the sitter remains indifferent.

Then follow threats of curtailing the power of the manifestations they have privileged the sitter to witness, making it plain enough that such are not intended to serve as mere diversions ! They show themselves clearly averse to wasting effort and rare power upon those who, like the Genoese lawyer, ' would not believe even if the sun were brought to him ! ' or who either from obstinacy or indolence pride themselves too persistently upon such unbelief. (See Chap VI, July 15, 1928.)

This then (irrespective of our own) appears to be the Guides' view of

it, at least ! not only of these Italian guides but of many from other lands : (vide—the coming to grips of Stainton Moses and ' Imperator ' in the latter's efforts to free S.M. from the limitations of narrow sectarian conceptions. (See *Spirit Teachings* by S.M. and *The Guides of S.M.*, by Mr. A. C. Trethewy.)

According to the mediumship available, then (if we are to consider the apparent methods of general procedure of the better Guides (we may observe their initial efforts with new sitters, their subsequent endeavours toward progress beyond the field of curiosity-seekers and toward benefits ' for others.' And, this being neglected, one may often observe, next, a withdrawing of the manifestations through the curtailing, temporarily or permanently, of the powers of the ' medium,' selected as one of their ' Instruments.'

May this then be realized : that entirely aside from the benefits which Science may derive, the production we occasionally find of rare ' Physical ' manifestations would appear to be mainly intended to serve as first Stepping-stones ! to lead on toward the overlapping regions of the ' Mental ' and the ' Spiritual.'

October 22, 1928. Guide Rabelais : ' We have given our utmost power ' (force). (Chap. XI.) ' For your associates. For the good which you may do for everyone.'

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(See following sketch of ' The Group ' of the Marquis Centurione—and the phenomena of ' Direct Voice,' levitation, and ' apport ' at Millesimo Castle and Genoa, Italy.)

THE GROUP

THE TWO ABSENT MEMBERS OF ' THE GROUP ' :

(See Frontispiece.)

Beyond the records and observations pertaining to this case it is obviously impossible (owing to space and to diversity of subjects involved), to attempt to add at all comprehensive notes ! Some only are inserted for corroboration or their value for comparison, or from a few unusual sources. In various languages there are available works by competent authors, their scientific outlook however somewhat altering *à mésure* as new discoveries have opened up further and unthought-of fields during the last century.

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Mention has been made in Chapter I of those, most frequently forming ' the Group,' who have witnessed the experiments at Genoa and Millesimo Castle with the Marquis Carlo Centurione.

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There are, however, two who must not be omitted, referred to at opening of this book ; whose part therein we cannot justly estimate, to whom this work is jointly dedicated. The one is the much-beloved son of our hosts and our ' medium ' here, the young Marquis Vittorio dei Principi Centurione, Captain Aerial Army, decorated for valour, a fine example of

Italy's best manhood. His gallant services and brilliant activities here were cut off all too soon to feel that they can have ceased. May he not have ' taken off '—for flights in a wider strata of observation, from which he might at times send us some signals ? (See Records.)

Whatever, too, his part may be in the experiments and my work, I wish that we might have had the co-operation on this side of my husband, Captain Charles W. Hack, M.D. During these experiments and researches he would have been an aid—due to his special qualifications in diagnosis, familiarity with pathological and nervous states, and medical and anatomical knowledge. His scientific and poised trend of mind would have been helpful on our side, as well as his sympathetic understanding of human nature and kindly cheer ! A careful and conservative observer, he had—on our side—known considerable of psychic matters, and at intervals also of mediumship ; as in Mexico City when he himself made tests upon the noted medium, S'ra Zierrold, with Dr. G. Pagenstecher, she lying in profound trance while Mr. Gore and I took full records. (See *Forum*, N.Y., 1925.) Also, during a long period he maintained his part of encourager and question-framer when a group of scripts were sent him and me (via my hand) ; volunteered regularly by the group of dictators purporting to be responsible therefore. Among which Dr. Hyslop and Dr. Bull said they recognized the Guide known as ' Imperator,' who certainly manifested consistent interest in sciences and broad progress.[1] This I make mention of to show the previous connection, and the former interest of my husband in this purported ' Imperator '-influence who, then as now, seemed to have much power and often ' put through' things which surprised Dr. H. and me by their unexpected veridity ! This is sufficient to establish my two points : ' il marito's ' previous familiarity with that Guide, and power, and that Dr. Hack would (knowing of my part) feel a very natural interest in the present Centurione researches and experiments for the sake of Science as well as that of the author.

CONCERNING THE GROUP OF THE MARQUIS CENTURIONE SCOTTO AND THE PHENOMENA OF ' DIRECT VOICE,' LEVITATION, ' APPORT,' ETC., AT GENOA AND MILLESIMO CASTLE, ITALY, 1927–8

The work of grouping these records has been a sincere pleasure in view of the interesting opportunity accorded me by the Marquis and Marchioness Centurione during my visit to Italy in 1928, which allowed me to share in some remarkable happenings now related. These have seemed so truly unique that it seemed essential to present a related and continuous record thereof for outside readers ; and meanwhile the fame of the sittings has gone forth, wherever accounts of psychic and scientific experimentation are published, particularly of course through Italy, France, and Germany.

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[1] Which Scripts (which came during his lifetime) from about 1912 to 1923, I have gathered for subsequent publication at some later date.

It has seemed appropriate that Signor Rossi, who has been associated with the investigation from the beginning, should first describe the unlooked for and astonishing manner in which these phenomena had their origin in London in the spring of 1927. (See Chapter IB.)

We see here the value of ' group association ' so often noted in psychic activity. Signor Rossi, too, had had the advantage of a slight knowledge of the subject when, as a much younger man, he had been a resident of Wales. But years had passed, and only a chance meeting with the Marquis Centurione (after the latter's questionings had been already aroused) revived his own interest, and he thus unexpectedly found himself and his wife associated as principals in this mediumship.

To have such a careful history as Signor Rossi gives, to throw light on ' the coming of the " Voices," ' and the beginnings of a series of great psychic events, is of utmost value to the reader, and somewhat unique in psychic records. (See Chapter IB.)

Following these first activities, Professor Ernesto Bozzano came upon the scene ; and surely nothing more fortunate could have occurred than that the mediumship should have come under the observation of one who has had long experience in psychical phenomena with famous mediums, and that readers should have the benefit of his scholarship in the fine series of articles in *Luce e Ombra* (to whose Editor, Signor Marzorati, I am indebted). (See Chapter II.)

As the Rev. John Lamond, D.D., has said of physical phenomena in *Miracles in Modern Life* : ' The facts are startling enough and sufficient to constrain any thinking man to exclaim, " Where are we to draw the line between the Possible and the Impossible " ? What is clearly apparent, if these facts be accepted, is that our modes of thinking alike on scientific and religious subjects will have to be readjusted. The world is really a much bigger world, a much wider universe than our conceptions have allowed us to believe.'

To quote a writing I myself had in 1915 from what was believed to be the ' Imperator ' group : ' There are two ends of the line to be arranged for, and currents innumerable interfere ! '

The truth of this remark is admirably illustrated in these recorded incidents. As one of the witnesses, I can testify to the accuracy of the accounts : all of which were carefully written down at the time, sometimes by several of those present, and transcribed and compiled with no motive other than to record what transpired ! It is with the cordial permission of all of the workers in the group, private individuals without exception, that I have been able to put the records in shape for English readers.

THE GROUP

CONTRIBUTED NOTES REGARDING THE PERSONALITIES

Before any psychic manifestations are possible in groups it is obvious that there must be a particular medium who contributes a certain force, which, added to by others in the circle, makes phenomena possible. But the phenomena results from the use of the individual organism of

the medium. Those present may be used for specific aspects by the Guides: one for 'the voices,' another for 'apports,' another as a reservoir of force, etc., and if one or another in a regular group happens to fall out, the 'intelligences' may be seriously hampered in their work. The happenings in the following séances illustrate this.

One of the happy features during 1928 of the Group at Genoa and Millesimo Castle was the cordial co-operation, not only of the Guides, but also of those contributing to the several sorts of mediumship and the necessary elements above referred to, as, for instance:

The Marchesa Luisa Centurione Scotto, daughter of Marchesi Cattaneo di Belfortte, with her warm intuitive sensitivity and frequent foreshadowing of some coming phenomenon. Of her abilities in other directions we will speak again (see sketch of 'Millesimo Castle, Past and Present,' Chapter IV) as well as those of her husband.

The Marquis Carlo Centurione Scotto belongs to one of the oldest noble families in Italy and has many other titles. He is 'gifted,' as the Guide Rabelais said of him (November 1927, in London), with exceptional Vital Force, enabling the production of phenomena of 'Direct Voices' (independent as well as via the trumpet), levitations, and other rare phases. In ordinary life he is a man of affairs, a lover of out-door sports, and one also who has served his country in political relations and in other active ways. He has been a Member of Parliament for eleven years (1909–20), and has obtained his degree in law. (The Centurione family is one of the oldest in Italy, one of the titles of the Marquis being Principe del Sacro Romano Impero, and others being, Conte di Visone, Marchese di Morzasco, Marchese di Castelnuovo Scrivia, and Principe di Goreto, etc.)

Madame Fabienne Rossi, with her power for variety of 'apports,' a Parisienne by birth (*née* Fabrège, a fine French family of Fontainebleau), herself a dainty lady of unusual literary and domestic tastes, and, by the way, Jeanne d'Arc is in her family-tree.

Prof. Ernesto Bozzano, beloved of all the circle and of world-wide repute; not only for his literary output, but for his long years of keen research along many scientific lines. It is superfluous to enumerate the many offices of responsibility he has filled and the organizations of which he has been the founder or the president.

Signor Paolo E. Rossi (in the coal and shipping business between England and Italy), of psychic sensitivity, turned to by the Guides apparently often as director and careful watcher of these séances, and never lacking in his keen interest. He makes an excellent recorder of events, and in his youth had certain experience with unusual phenomena in Great Britain, where he spent a score of years or more.

Prof. Tullio Castellani, often also a valuable aid along the same lines, and apt in his elucidation of occult matters which arose occasionally, trance conditions, etc. He is known not only as a Professor of Political Economy and a Doctor of Commercial Science, but also as a lawyer. Not only he, but his lovely and intellectual wife was at times present (*née* Elena Countess di Colbertaldo of Venice).

Prof. Gildo Passini and his brother Arrigo have often kept notes at the sittings. The former is a man of deep erudition along literary lines, and



PORTRAIT OF THE MARQUIS CARLO CENTURIONE SCOTTO
OF GENOA AND MILLESIMO CASTLE, ITALY

Through whose mediumship the First Manifestation of the phenomenon of 'Direct Voices' was obtained in Italy.

is a connoisseur also of the drama and music. He is the translator into Italian not only of the French works of Rabelais, Diderot, Montesquieu, Victor Hugo, Balzac, etc., but of sundry classics from Latin and Greek.

' Mino ' Centurione (the young Marquis Giacomo), often mentioned but only occasionally present at his father's séances, is the heir of the house ; a young man of strong physique, attractive personality, and happy nature. During 1928 he was pursuing some special engineering course at Milan University, concerning which his Guides and relatives yonder evidenced much interest, as would appear from the records.

Mrs. Gwendolyn Kelley Hack (from U.S.A.), whose mediumship is of the mental type, giving her automatic and dictated writing combined with or supplemented by clairaudience at times. She comes of an early American family of English descent (a member of the New York Society of Colonial Dames, etc.). Before her marriage she was presented at the Italian Court, was received in private audience by Queen Margherita, and decorated by her. The paintings and sculpture of Mrs. Hack were exhibited at Rome, Paris Salon, New York Academy, and various Institutes and Expositions, and she is the author of several books, historical and musical.

She is the widow of a New York physician, Dr. Charles W. Hack, who shared for many years in her interest in psychic facts and philosophy, and was also a friend of the late Prof. James H. Hyslop and others. He himself had been a Captain in the United States Army with General Pershing in Philippine campaigns and had served on the Manila Board of Health under Governor (President) Taft, had specialized in surgery and diagnosis, besides having held two chairs in the Faculty of the University of Minnesota, U.S.A. Hence his broad interest in many lines may readily be understood.

Mrs. Hack, who has been for many years an investigator, had at the time of the Paris Metaphysique Congress at the Sorbonne (1927), the privilege of the friendship of Prof. Dr. Rocco Santoliquido, President of the International Red Cross, former Counsellor of State of Italy, and founder, with Mr. Jean Meyer and Dr. Eugene Osty, of the Paris and Geneva Institutes, etc. It was he who introduced her to his friend—Marquis Centurione Scotto—resulting in the special observations on this case.

Others, contributing each his or her quota, were also at times observers and earnest seekers ; and the sincere co-operation, not only of the Guides but of the Group has been, let us emphasize again, a potent factor in the obtaining and the growth of the manifestations and their diversity, the atmosphere being unmarred by the unwholesome differences, bringing many promising groups to an untimely end and the phenomena to a cessation. We are reminded in this of a remark made many years ago (through Mrs. Hack) by ' Imperator,' when he stated in speaking of such diversity of forms or gifts : ' Each in turn will be given his own form of development. It is not an orchestra if all are the same instrument, neither are they played upon in the same fashion or by one performer.'

N.B.—It certainly seems a remarkably fortuitous occurrence that in such a small group a fine voice-medium, the Marquis Centurione Scotto, and a fine ' apport ' medium, Mme Rossi, should be found ; particularly as without

the former the ' voices ' are not obtained, and without the latter ' apports ' do not arrive.

Cristo d'Angelo, the excellent Guide at the other end of the line, had previously been associated with the Valiantine group of ' controls ' for some years, and at almost every séance his greetings in the Sicilian dialect were offered and rarely understood, but, with the arrival of the Centurione group, he found his own main work and became its remarkable chief ' control.'

It will be remembered that when Prof. Neville Whymant, the Oriental scholar, was asked by Judge and Mrs. Cannon of New York to be present at a sitting with Valiantine in her home in order to assist in translating some unknown language, he heard d'Angelo speak, and the Professor conversed with him in Italian, to the pleasure of the latter. On that occasion Dr. Whymant asked d'Angelo to sing a Sicilian chant, which request was at once acceded to, and recognized by the Professor as such. (See Chapter XI, October 22, and Chapter II.) So impressed was he with this, that he thought surely this must be what Mrs. Cannon had invited him to witness, and it was only when later in the séance the ' Confucius ' communications began that he realized that even a greater marvel confronted him. It is useful to note here how one mediumship stimulates another, and that of George Valiantine and his group of controls, who were instrumental in furthering the mediumship of the Bradley group, have now to their credit this Italian development. We remember, too, that later still out of the same mediumship came the stimulation of a recent phase of the Margery mediumship, resulting in the valuable cross-correspondence and the Chinese scripts reported in issue of *Psychic Science* of July 1928.

It is necessary to remind readers of these facts in order that events recorded may have their appropriate mental background.

Note also that the Marquis himself remains the only questioner of the reality of the controls and communicators as individual entities,'

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(For the foregoing Observations, etc., the author is indebted to Mrs. James Hewat McKenzie, Hon. Principal of the British College of Psychic Science, London, England.)

'THE VOICES': AS STUDIED AND VOUCHED FOR BY SCIENTIFIC MEN

I. ' The Voices ' and Cristo d'Angelo: as Studied and Vouched for by Scientific men ; with notes by Dr. Neville Whymant, Lecturer of Oxford and London, an expert on languages, and by Mr. H. Dennis Bradley, of London, author of *Toward the Stars*, *Wisdom of the Gods*.

II. A. The testimony of Mr. Joseph de Wyckoff, of New York (as to Cristo d'Angelo over six years previous).
B. The testimony of Mr. Joseph de Wyckoff, by Judge and Mrs. W. M. Cannon, of New York.

III. The testimony as to the Reality of ' the Voices,' i.e. the Evidence of the Gramophone Records, Columbia Co.

IV. The Mediumship of George Valiantine,' through whom ' the Voices ' first came to London and Italian groups (reprint from *The Occult Review* of May 1928, by Mr. Noel Jaquin, one of the witnesses among London group at time of Marquis Centurione's visits to ' Dorincourt ' to meet Mr. Valiantine in 1927).

On both sides of the Atlantic the veridity of ' the Voices ' has been scientifically observed and subjected to ' test ' experiments. A few of the findings are here quoted and summarized by way of giving the reader further assurance than the reports of the Italian ' Group ' that he is not dealing with either a fictitious or nebulous subject.

I

The ' Voices ' and Cristo d'Angelo.

The quarterly publication of the British College of Psychic Science (*Psychic Science*), of October 1927, in an article entitled : ' Confucius speaks to the S.P.R.,' states that ' Dr. Neville Whymant (a leading Orientalist), who has become famous among psychic students by his experience in hearing Chinese spoken through the mediumship of George Valiantine, in New York in 1926, laid his case before the S.P.R. (Society Psychical Research of England) members on Friday, the 22nd inst. (Oct. 1927). Sir Oliver Lodge presided and said that Dr. Neville Whymant's report of a remarkable experience deserved their attention. In answer to questions, Dr. Whymant affirmed that he considered it quite impossible for the medium to have acquired or learned such knowledge (of ancient Chinese, etc.) in any way. It was obscure, and the tonal difficulties were very considerable to any Englishman who had not bestowed years of study upon them.

He made notes at the time, and checked and rechecked them. Arabic, Persian, Portuguese, French, and a Basque dialect were also spoken on various occasions and it could not be thought that Valiantine, who apparently had only his own tongue, could have mastered these in a way that satisfied himself (Dr. Whymant) and others who were linguists : there was no motive on any one's part, and no purpose to serve,' etc. ' An interesting evening was closed by Lord Charles Hope allowing the audience to hear two gramophone records of chants—and a song, in Chinese, Hindustani, and Sicilian, taken during Valiantine's spring visit to London. Dr. Whymant said the Chinese was apparently in the same voice as he had heard in New York, etc. Some discussion followed, and the lecturer was heartily thanked by the Chairman for the valuable and interesting paper he had read.'

The ' Sicilian ' (above referred to) was spoken by the Guide Cristo d'Angelo who had put in an appearance at the Valiantine sittings unexpectedly, without its being understood why he had come. From after events it might be deduced that he had come in anticipation of the rôle he was to assume versus the Italian Marquis Centurione.

A very interesting article appeared in the *American Journal for Psychic Research* in 1928, being a reprint from the *British Journal of Psychic*

Research of March–April, 1928, entitled ' Some Valiantine Sittings and Oriental Voices,' by Dr. Nevill Whymant, from which a few paragraphs follow below : The article opened by announcing that ' Under the auspices of the National Laboratory of Psychical Research (of London) on December 20th, 1927, a lecture was delivered at Queen's Gate Hall, South Kensington, by Dr. Neville Whymant. Mr. G. R. S. Mead (editor of *Quest*) presided.'

After a preamble aptly put as to the pioneers who must always face hardships of new fields and uncharted seas in bringing back their reports to others who had remained at home, Dr. Whymant went on to say that ' The sittings of which he was to speak were held in New York, with Valiantine as the medium. They had been going on for months, etc., going on to relate how " Voices," had been speaking in English, in dialect English, and in various brogues of America, when suddenly other voices began to come. Some of them recognizably Italian, French, and other European tongues, also a Portuguese voice which was understood by someone having a knowledge of Spanish, and gave a message the integrity of which was subsequently verified. Then came other sounds which none present in the circle could identify.' By this time enough evidential matter had been obtained to give the seekers the conviction they wanted. They were quite sure they were on the right road, and all they needed was an interpreter. The lecturer was called in for that purpose, and a rather laborious attempt was made to keep his mind free from pre-conceptions. The only thing he was told before the sitting took place was that he would be asked to talk in modern Italian (this was Cristo d'Angelo, though then unknown) ; ' but,' it was added, ' there will be another surprise for you.' Dr. Whymant then goes on to describe the conditions, absence of all trickery, the room, etc. etc., and the séance itself. He then states : ' The séance dragged on, a lot of Voices spoke in English, rather intimately at times to members of the circle ; so that one felt oneself an eavesdropper.'

Suddenly the promised Italian voice came. A name was pronounced—Cristo d'Angelo, and the Italian opera tradition was kept up. The voice was very like that of 80 per cent of Italians of a certain class. It was determined to make itself heard. It gave a greeting to every member of the circle, and then began a little speech which suddenly stopped, and the voice dropped into an obscure dialect, which afterwards was identified as Siciliano.

After a time the voice said to the lecturer (who had answered it in Italian), ' Tell the lady that she has broken her promise to me.' Asked what the promise was, he said that she had promised to learn enough Italian to speak to him in his own language, but that she was lazy and still addressed him in Spanish. He said very emphatically that it displeased him.

N.B.—Relative to the Siciliano dialect of Cristo d'Angelo who thus addressed Dr. Whymant in New York in America in 1920, the reader is invited to note, comparatively, the Séance of October 21, 1928, in Genoa when d'Angelo again used the Siciliano when conversing with a lawyer from Sicily, Avv. Frazzetto. (Chapter XID, Oct. 22, 1928.)

The lecturer and author of the able article, which I have taken the liberty of quoting, then proceeds to describe the advent of the Chinese Voices, and Confucius, which spoke with him on this and subsequent occasions,

he being an expert being able not only to understand but to differentiate the fine points of the idiosyncrasies due to period and locality, tone and custom of China, which others less qualified could not have appreciated. As has been stated, Dr. Whymant had been for years lecturer at Oxford University, England, upon the ancient Chinese language and literature. The voice coming to him in America elucidated certain points. His final salutations were impressive : ' I go, my son, but I shall return again. Would'st thou hear the melody of eternity ? Keep then thine ears alert.' (This would seem to refer to the ' Direct Voice.')

. . . . . .

The balance of Dr. Whymant's account of the Chinese matters and voices is most important and valuable.

I am, however, quoting only his statements which throw light upon the first appearances (in America) of the Italian Guide so prominent through all our ensuing records, announcing himself to be Cristo d'Angelo, who later gave an account of himself as having been a native of Sicily. This is given weight by the consistency of this, his first appearance by ' Direct Voice,' and his converse in Siciliano held in October 1928. This, as Prof. Bozzano then emphasizes, is ' theoretically of much importance.' (See : Cristo d'Angelo, Past and Present, Chap. VII, by G. K. H.)

II

The Testimony of Mr. Joseph de Wyckoff, of Arlena Towers, New York, concerning his first sittings with Valiantine six years ago, and those manifestations of Cristo d'Angelo.

. . . . . .

Separate and far antedating this case either in London or Italy I find the same Guide entity, Cristo d'Angelo, recorded as entering the sittings of Mr. Joseph de Wyckoff, of New York, U.S.A.

The latter was probably among the first to study this rare mediumship, in relation to which he writes me the following summary :

' Los Angeles, California.
April 22, 1929.

Dear Mrs. Hack,

My notes regarding sittings with George Valiantine are at Arlena Towers, some 3000 miles away from here, and I find myself unable to give you exact dates with regard to the appearances of Cristo d'Angelo at these séances.

Suffice it to say, however, that my experiments with Valiantine began some seven years ago.

I invited him to Arlena Towers for the purpose and after the first two sittings he came a little later, at my request, and remained with me and my family about six or seven weeks.

Sittings during this period were had from four to five times weekly and my recollection is distinct and positive that the " intelligence " or personality calling itself or himself Cristo d'Angelo appeared practically at every sitting.

He spoke Italian with a peculiar gruff accent and voice, and as I have never been in Sicily I failed to identify his conversation and songs as being in the Sicilian dialect.

I spoke Spanish to him on many occasions and he would reply in his own vernacular—showing that he understood me but little.

This entity Cristo d'Angelo is as vivid in my memory as is George Valiantine himself, and his voice, personality, accent, and other characteristics, gleaned in dark séances, left an ineradicable mental picture.

I often felt that " his " speaking and powerful singing voice (not very melodious) was only about 1 to 1½ feet away from me. " He " used no trumpet on many occasions.

At my subsequent sittings with Valiantine over a period of several years in New York d'Angelo periodically made his appearances—always the same in every respect as hereinbefore described and to the minutest detail in my estimation.

Cordially and sincerely yours,
(signed) JOSEPH DE WYCKOFF.'

(The above information regarding Cristo d'Angelo, Mr. Valiantine personally confirmed to me, G.K.H. in May, 1929.)

HIS TESTIMONY AS TO REALITY OF 'THE VOICES' IS OF OBVIOUS VALUE AS EVIDENCE

Mr. H. Dennis Bradley in his booklet (1928) entitled *The Reality of Physical Phenomena* refers (page 21) to Dr. Whymant as follows :

' Dr. Whymant is a great linguist, speaking thirty languages, and a very considerable number of dialects. He was for many years lecturer on Chinese at Oxford University. He is not a Spiritualist, and until quite recently had never attended a 'Direct Voice' séance. At a series of sittings held in New York, at the residence of Judge W. M. Cannon, a famous and wealthy lawyer of the highest credentials, under the mediumship of George Valiantine, a voice was heard speaking in Chinese, etc. In my opinion these conversations in Archaic Chinese represent perhaps one of the greatest tests ever made in psychical research and spirit voice communication.' (' The Voice,' had asserted it was the spirit of Confucius and answered questions put by Dr. Whymant in the ancient Chinese classics.)

VOICES IN ALL LANGUAGES

Mr. Bradley continues to comment : ' Full significance must be given to the various languages spoken and the intonation and accents of the " Voices."

During my own experiments, I have heard " Voices " speaking in German, French, Italian, Russian, Spanish, Chinese, Japanese and idiomatic Welsh, and I have heard during the conversation the language suddenly change from Italian into French, and the replies from the spirit " Voices " have come through with unhesitating fluency.

During Dr. Whymant's sittings in New York with Valiantine, as he will tell you, Portuguese, Basque, Arabic, Sanscrit, and Hindustani were spoken.' (Dr. Whymant also refers to Italian and Siciliano dialect. See his own comments.)

III

Gramophone Records of Voices—as stated by Mr. Bradley, 1927.

'In the spring of last year (1927) Lord Charles Hope and I made our first experiment to see if we could obtain gramophone records of some of the spirit "Voices." The suggestion, as a matter of fact, was originally made to me by the Countess Ahlefeldt-Laurvig, the wife of the Danish Minister.

It was an experiment of great scientific value, because if we succeeded it would prove indisputably the actual physical reality of the Voices and dispose finally of the absurd theory of hypnotism.

You cannot hypnotise a gramophone.' Mr. Bradley then goes on to detail his arrangement with the Columbia Gramophone Company, and the experiments made in Lord Charles Hope's flat in St. James's Court, a special telephone line being laid on by the Post Office from Lord Hope's flat to the Gramophone Company's recording house in Petty Frances Street, London, two of the Columbia Company's assistants being stationed outside the séance room to give the signals for the recording at various times. Lord Charles Hope, Mr. and Mrs. Bradley and Mr. George Valiantine were present in the séance room, the records being taken, says Mr. Bradley, through a megaphone, and then through the telephone wires on to the recording machines. Despite the difficulties he states 'that nine distinct and individual "Voices" did speak—three in English, one in the Indian dialect, one in Hindustani, one in Italian, and two in Chinese.

These Columbia records were made and remain in our possession.'

The 'Voice' referred to as speaking in Italian, and recorded by Columbia Company on gramophone was, or is, that of the Guide Cristo d'Angelo,[1] and the record thereof has been heard by the present writer.

(G.K.H.)

With the author's acknowledgements to Mrs. J. Hewat McKenzie, of British College of Psychic Science, London, England, for the following data concerning the Columbia Company Records of the 'Direct Voices.' Records made on March 25, 1927. Medium, George Valiantine:

[1] Relative to the appearance of Cristo d'Angelo:
Dr. Neville Whymant (Professor and Lecturer of Oxford and London), referring to the initial period of the Guide Cristo d'Angelo, writes to Mrs. Hack as follows:

November 11, 1928,
London.

'I did write out for Judge Cannon some account of my sittings with Valiantine—including notes on Cristo d'Angelo—but at the moment I cannot put my hands on them. I would like to be able to give you all the details you require, etc. If I can find the documents I speak of I will send them to you.

Yours sincerely,

(signed) Neville Whymant.'

Record No. 412—2. ' Bert,' singing without trumpet. ' Blackfoot,' speaking and singing through trumpet. ' Kokum,' speaking without trumpet. ' Blackfoot,' I think, is speaking partly in English and partly in some other language. ' Kokum ' speaks, presumably, in his own tongue.

Record No. 412—4. ' Confucius,' in ancient Chinese, speaking and reciting. Trumpet can be heard falling. Voice of ' Dr. Barnett ' can be heard saying a few words nearly at the end of this record. He was speaking to us and not for recording purposes, having already done so on another record not produced.

Record No. 412—5. ' Chung Wei,' another of Valiantine's Guides, speaking and singing in Chinese. Long pauses toward end of record, through trumpet.

Record No. 412—6. ' Maharajah of Manobe,' said at subsequent sitting to have spoken in ancient Indian language and Sanscrit. Cristo d'Angelo, an Italian Guide of Valiantine's, who purports to come from Palermo, in Sicily. Both used trumpet.

(Columbia Records should be played at about eighty revs. to the minute.)

. . . . . .

It is to be noted that the above records were made at Lord Charles Hope's apartment in London in the month of March, 1927.

Whereas, as may be proven by Signor Rossi's letters and statement (see Chapter I), it was only in the month of April 1927 that he met Marquis Centurione in Italy, which was the month following that in which the Columbia Co. made above-described records. These records are positively evidence, thus, the existence of the ' Voice ' of Valiantine's Guide, Cristo d'Angelo, prior to Marquis Centurione's ever having himself heard Cristo d'Angelo's ' Voice ' (London), toward the end of April, Signor Rossi and others state.

This is of import since Cristo d'Angelo, who had spontaneously entered Valiantine's group of independent Voices—nobody knew why—thereafter constituted himself, as history of the case shows, the chief Guide and Director of the séances of Marquis Centurione and group, 1927–8. (See accounts.)[1]

' A human medium is an instrument pure and simple, used by those beyond the so-called Veil to demonstrate unseen.'—(*The Blue Room.*)

I am indebted to Mr. Harry J. Strutton, editor of the *Occult Review*, for the reprint of the following article from its issue of May 1928.

Mr. Noel Jaquin is known for his own scientific work along the particular lines indicated by the titles of these his books : *Scientific Palmistry*, *The Hand and Disease*, *Hand-Reading made Easy*, etc. Not only has he been a researcher, but has had many experiences, including (as also in case of Mr. Dennis Bradley) ' Voices ' and other phenomena following his sittings with Mr. George Valiantine, of whom he gives the ensuing sketch :

IV

The Mediumship of George Valiantine

By Noel Jaquin

One of the witnesses among Mr. Bradley's group at time of Marquis Centurione's visit to London to meet Mr. Valiantine in 1927. (See Chapter I, by Signor Rossi.)

The name of George Valiantine, already famous in American psychic circles, is also becoming well known on this side of the Atlantic. While there are other mediums for the ' Direct Voice,' none, to my knowledge, have the diversity of phenomena that is to be witnessed under the mediumship of Valiantine. His powers are unique. I first made the acquaintance of this remarkable little man

[1] See Chapter VII : Au P. Bon and Valiantine.

in the early part of 1925, when I was invited by H. Dennis Bradley to attend one of his séances in London.

George Valiantine is a pleasant, simple gentleman; rather short and stout, neither well read nor fluent in speech, yet he possesses an innate refinement that is exhilaratingly refreshing. Of course, he believes in the existence of spirits and the ability of those beings to communicate with mortals; he must accept the evidence of his own senses.

His introduction to spiritualism was a matter of 'chance.' Some years ago, while staying at an hotel, he heard distinct rappings on the door of his room. So distinct were they that he got out of bed, switched on the light and opened the door, expecting to find some late visitor. There was no one there. He returned to bed. Again there came the raps, and again Valiantine arose and investigated. He even rang for the attendant, who assured him that both the corridor and the next room were empty. He mentioned these happenings to a friend some time later. This lady happened to be a spiritualist, and she then persuaded Valiantine to hold a séance with the table. The result was amazing. His brother-in-law, Bert Everett, by means of raps, was able to prove his actual existence as a spirit being. He told Valiantine that 'they' had been trying to attract his attention for a long time. This appeared to be true, as he had noticed a number of peculiar noises at odd times, and though he had tried to find the cause he had been unable to do so. Eventually he had dismissed the matter as being due to contraction or expansion of the woodwork in the house or room.

The results of the early sittings in England during the beginning of 1925 have been recorded by H. Dennis Bradley in his book, *The Wisdom of the Gods*.

Valiantine recently paid another visit to this country for a series of experiments with Lord Charles Hope and Dennis Bradley. A number of these I was privileged to attend. The chief difficulty that faces the investigator of psychic phenomena is to obtain proof of the absolute genuineness of the medium. In the case of Valiantine the peculiarity of the phenomena precluded any possibility of either fraud or trickery.

At most of the Valiantine séances the usual phenomenon of lights was observed, but the voices—which, after all, is the most important aspect of the phenomena—spoke in languages unknown to the medium. Another point of importance is the fact that Valiantine is quite conscious during a sitting. There is no trance condition. To test this very fully I have addressed Valiantine while a spirit voice has been speaking, and he has replied, while there has been no break in the supernormal voice.

Towards the end of last year George Valiantine was holding séances with Judge Cannon in New York. At these sittings languages were being spoken which none of the sitters could understand. Dr. Neville Whymant was invited to attend one or two of the experiments to see if he could understand any of the voices. Dr. Whymant has devoted his life to the study of oriental tongues and he speaks over thirty. His record attests his academic standing. He has been lecturer in Chinese and Japanese for a number of years at various Universities.

During the first séance which he attended he held a conversation with a voice speaking in Italian. There was a pause for some minutes, and then he heard a voice speaking in a language which, for the moment, puzzled him. Suddenly he realized that he was listening to Chinese, but Chinese of a refinement and purity that is never heard to-day. He questioned this voice, which said it was K'ung-fu-tze, the Western corruption of which is 'Confucius.' This amazing séance was followed by three or four others, at all of which this voice spoke in Chinese.

From my personal knowledge and observation of George Valiantine I am convinced that he does not know ancient Chinese, either consciously or un-

consciously. For that matter, neither can he read or speak Portuguese, Basque Japanese, Arabic, Hindustani, Spanish, or German, which are some of the languages spoken during his direct voice sittings.

Another aspect of the Valiantine phenomena is that of ' apports.' During the recent experiments with him here in London, a number of things have been brought into the room by these forces. At one of the sittings at which I was present there was an interesting form of ' apportation ' and ' direct ' drawing. This séance was held at ' Dorincourt,' and was for the purpose of getting supernormal impressions on smoked paper. In the centre of the circle were a number of sheets of this prepared paper, and the luminous trumpet. During the sitting the voices were few. This, of course, we expected under the circumstances, but we heard the sound of paper being rustled at the back of one of the sitters. It must be clearly understood that it would have been impossible for Valiantine to have reached this paper, which was on a desk behind us, and he would have had to lean over between two people to get near the desk. This sound was followed by the tap of a pencil on the top of the desk. Then came silence for some two or three minutes ; during this time Valiantine spoke to several of us from his position at the top end of the circle. Then came the tearing of paper and the thud of a falling object. Soon after this the sitting was closed, and on the light being switched on we found on the floor the telephone-pad from off the desk behind us with one leaf torn off. On the torn-off leaf was an excellent drawing of an Eastern woman. This I am inclined to think is Japanese.

The world is beginning to awaken to the fact that there are still vast stores of knowledge, like rich veins of gold, lying undiscovered and untapped. Humanity moves and learns very slowly. It takes many years for one simple fact to percolate through the various strata of human society, and become a common fact of general knowledge. In the realm of psychics there is heard the one incessant cry for proof. Let me hear, let me see, and then I shall believe ! This is the cry of the materialist. When he sees or hears, he says, ' This cannot be ; my brain, my senses deceive me, and I shall accuse my imagination of this terrible deception.'

For the sake of sanity we must stick closely to observed facts. We can only progress and acquire knowledge of this world, the universe and perhaps beyond, through the mediation of our senses.

Through the mediumship of George Valiantine, the senses of sound, sane, shrewd, and critical men and women have told them that there exists another sphere of intelligence beyond our own. Some have explained the phenomena as due to subconscious action of the mind. But how, then, do they explain the various languages spoken, languages that could not have been heard by the sitters ? In the case of the Confucius' voice it is not reasonable to suppose that this could speak from the knowledge stored in a human mind, when there was no mind present equipped with the necessary knowledge. To test the matter further, an attempt was made in London to obtain a record of the voices speaking in some of these languages. The result of that experiment was very successful. The voices were caught by a microphone installed in the séance room, and carried by a private telephone-wire laid by the G.P.O. to the studio of the Columbia Gramophone Company, to be reproduced through a loud-speaker, and thus recorded on a wax disc.

If this is the result of subconscious action of the mind, then this ' mind ' is a world of spirits, a world of living memories that can still think intelligently and if we merely speak with the thinking shadows of the past in the séance room we do so unconsciously ; therefore from this very unconsciousness is created a spirit, a being and a personality. It is true that what you believe IS. If your faith is strong enough you can create a ' personal ' reality. But this is not a

matter of faith, it is a matter of Fact. Turn and twist the facts how you will they still remain; voices speaking from space! Whence come the voices? From the unconscious minds of the people present or from any other source, in essence, these are the voices of the dead—the evidence of the facts prove it. They are voices of another and unknown world, the world of spirit.'

NOEL JAQUIN.

VOICE MEDIUMSHIP

From *Light*, February 23, 1929

At the British College on January 30, 1928, Mr. Noel Jaquin addressed the members on his experiences in Psychic Voice development.

The influence of one medium in stimulating psychic manifestations by others has been well exemplified in the case of the visit of George Valiantine to England. The power which came to Mr. Dennis Bradley, and later to Mr. Noel Jaquin, the Marquis Centurione and others, is a remarkable one, as Mr. Jaquin's audience, who closely followed the account of his initial experiences, recognized.

Mr. Jaquin raised many interesting matters in his lecture, such as the change from trumpet to 'direct' voice, when a communicator became accustomed to the mechanism used. The great exhaustion following a séance and necessitating much extra sleep, was mentioned; this may not be so necessary later on, especially if the harmonious home group is retained, but may always more or less follow the strain of a 'mixed' group. The question so frequently raised, as to the ability of a medium to use his ordinary voice while the 'direct' voice is speaking, was also dealt with, Mr. Jaquin stating from his own experience, and as the result of definite experiment, that there was a difficulty, but that this lay, not so much in being able to make use of the physical voice organ, as in co-ordinating his thought, in order to speak. His report is that the alleged difficulty to himself lay not so much in finding the words, as in incoherence of thought, which hindered speech, but by an effort he mastered this and spoke simultaneously with the voice. In a psychic less determined to realize what was possible, one can see that the lack of co-ordination in the brain might lead to the assumption, sometimes made by voice mediums, that they cannot speak at the same moment as the 'voice.'

AUTHOR'S OBSERVATION

Note.—Mr. Jaquin is, like Mr. Bradley, another instance of the curious contagious proclivities sometimes connected with voice-mediumship, apparently passing from one to another, i.e. Mr. Valiantine to Marquis. After thus having possessed something of this power, it lapsed with Mr. Jaquin awhile, but has since been recovered (1928), resulting in interesting experiments. Mr. Jaquin lectured on this subject on January 30, 1929, before the British College of Psychic Science to an interested audience.

An instance previously came to my attention regarding an English lady, a private investigator of rank and standing, who, being quite deaf, was enabled to hear the 'Independent Voices' with great clearness (by Mr. Jaquin's mediumship) through the trumpet's elevating itself and maintaining itself at the opening of her little ear-device—quite unexpectedly and very considerately! Referring to Prof. Bozzano's remarks in Preface as to odd movements of the trumpet, it would seem impossible for any individual to delicately hold in position the trumpet in the precise relation to the ear-device (I have noticed it to be very short) without the lady in question feeling or sensing such close proximity of a human body! Nor could any stick or wire in the dark succeed in arriving at and maintaining so delicate a combination of positions as here took place.

In any event the voices triumphantly manifested to the lady, amplified due to this improvization *à la* megaphone.

In this we are reminded of the instances in Italy and elsewhere indicating the apparent power to see in what to us is ' the dark,' even to touching minute objects with ' selectivity,' reading, etc. etc., of which I, personally, have studied various illustrations on both sides of the Atlantic, as have others who have given attention to genuine voice-mediumship as existing in several countries. (See partial list, Chapter I.)

It may be asked, how far have such apparent and widely separated instances of ' selectivity ' to go in thus repeatedly suggesting Outside Intelligence (the further implications of which are needless to spell out) ?

. . . All may not feel interest in ' voice-mediumship—or psychic matters of any category for that matter. The majority do not. Cases are, however, rare that life passes without each person being brought up face to face with the foregoing question (of the outside intelligence or intelligences), and the bigger issue which no one of us may escape (one subservient to divisions neither of any creed, or any theory, science).

A Guide's remark (communicated by ' Direct Voice ' to Pearl Judd) :

As to seeing . . . and how we look to them this little Guide said to Mr. Chapman : ' Oh, it depends on how near we are to you. If conditions are favourable we get quite close and you look just as you'd look to your own folk ; and if conditions are not good we see you as though you were in a mist. Only if you're very good we see your souls ; almost see what you are thinking. . . .'

—(Excerpt from *The Blue Room*.)

PRELIMINARY NOTE TO SIGNOR ROSSI'S RECORDS: CONTRIBUTED BY MR. H. DENNIS BRADLEY, OF LONDON, ENGLAND

In the spring of last year, 1927, the Marquis Centurione Scotto knowing that Mr. George Valiantine was in the country, wrote to me asking me to visit him as his guest in his castle in Genoa, as he wished to study psychics. He told me that he had been advised to write to me by Prof. Ernesto Bozzano. I was unable to accept as I was working at high pressure to complete a book. I wired him that I could not spare the time to go to Italy but that if he could come over to this country I should be very pleased to see him. He came to England in April 1927, and I was able to give him three séances at my house.

The Marquis Centurione Scotto does not speak English, and I, unfortunately, do not speak Italian. Neither does Mr. Valiantine or my wife. The Marquis therefore brought with him Signor P. E. Rossi and his wife, who were able to interpret. I might mention that I had never previously met either Signor or Mme. Rossi or the Marquis.

These three séances were, I was told, exceptionally successful, but since practically the whole of the communicating voices came through and spoke in Italian and could not be understood by Mr. Valiantine myself, or my wife, I could not myself record any results beyond observing that both the Marquis Centurione Scotto and Signor Rossi were enormously impressed. I learnt afterwards that the Marquis' eldest son

had been drowned in Lake Varese, as a result of an accident whilst flying in his aeroplane.

I have not the time to elaborate the incidents which occurred ; I will merely quote one brief paragraph from Professor Bozzano's lengthy report, which was published in Italy.

'In the year 1926 the Genoese nobleman, Marquis Carlo dei Centurione Scotto, having suffered the tragic loss of his eldest son, and being naturally in a very sad and depressed state of mind, was advised by a friend to seek comfort by reading Dennis Bradley's *Verso le Stelle* (the Italian translation of *Toward the Stars*).

The Marquis Centurione procured the book which he read with immense interest. Hope sprang up in his breast that some day he might be able to communicate with his dead son by means of the Direct Voice. He therefore visited me (Prof. Bozzano), told me of his desire, and begged me to approach Bradley in the hope that Bradley could arrange for him to have sittings with the medium Valiantine. After about a month had elapsed, the Marquis went to London, where he was received as Bradley's guest, and was enabled to take part in three sittings, at which his dead son manifested repeatedly speaking to him in Italian.'

In addition to the Marquis Centurione's son speaking to him in his own voice, other evidential information was given to the sitters in Italian, including one point of an unknown name given to a sitter, which was confirmed on the following day by wiring to Italy, when the name was found to be correct.

The most remarkable result of these three evenings at which for a period of five or six hours Italian spirits were speaking the majority of the time, is not what occurred in my house, but the subsequent development. The Marquis Centurione returned to Italy, amazed at what had taken place, and commenced to experiment in just the same way as I had done. In the shortest time in the records of psychic science he obtained the 'Direct Voice,' and established communication for himself. The records of his mediumship have been published in detail in Italy.

Because of the limitation of my time I cannot enter into details : I will only refer to one at which were present, in addition to the other sitters, Prof. Gildo Passini and Prof. Ernesto Bozzano. At this sitting several spirits spoke in Italian, French, and Latin. Quoting from Prof. Bozzano's voluminous notes, in reference to a spirit voice of a woman speaking to him, Prof. Bozzano says :

'When she communicated with me she began the sentence with the vocative "O Ernesto Bozzano," just as she did in life, and also she pronounces the two "z's" of my surname in identically the same way. These small but most important idiosyncrasies of language are really what constitute the best demonstration of the real presence of the agency, which affirms that it is actually present. I must add that she spoke with the identical tone of voice which she had in life, and with the very marked accent of her Italianized Neapolitan dialect. Those who have not had the experience cannot form a clear conception of the effect produced on the mind of the sitter, when he unexpectedly hears the well-remembered voice of one who has passed away. The living voice of one of the dead is the best proof of the actual presence.'

I quote this because Prof. Bozzano is a scientist who is recognized in Italy, and throughout the whole of the world, as one of the most dis-

criminating men of research. He had never before this heard the 'Direct Voice' of a spirit, and if I may say so—merely as an argument for the progress that has been made—he might never have heard it but for the Marquis Centurione coming to England and but for the fact of my visiting America in 1925, and making my first experiment as an amateur to obtain the phenomena.'

. . . . . .

Statement by Signor Paolo E. Rossi

Signor Rossi (in a letter to G.K.H.) gives the following statement in brief of what immediately preceded the series of letters, given below, written by him to Mr. H. Dennis Bradley of London, England:

'You ask how it happened that the Marquis Centurione and I sat with Valiantine. Briefly then, the Marquis, as you are aware, had lost his son, who was a very distinguished officer, an aviator.

He fell with an aeroplane into the Lake Varese as he was testing a new machine—with which he had to compete for the Schneider Cup Race in America.

He died on the 21st September, 1926, aged twenty-six. I think some particulars about this loss are given by Prof. Bozzano in his very first report.

During April 1927 I was travelling from Genoa to London. Soon after the train had left Genoa I met (in the corridor of the train) my old friend the Marquis, although we had not met for a great many years owing to my residence being in England. He told me of his grief through the loss of his young son, and he added that he had found some comfort in reading a book *Towards the Stars*. I was not aware of the existence of this book, as I had little experience and a very limited knowledge of spiritualism.

Marquis Centurione told me about the contents of the book and how anxious he was to go to London to meet Mr. Bradley (its author), who at the time was sitting with Mr. Valiantine. I encouraged him to come to London, offering my services to him as an interpreter.

This offer of mine decided him to come over to England after he had, through Prof. Bozzano, arranged to meet Mr. Dennis Bradley.

Therefore toward the end of April, while I was in London, Marquis Centurione did come to London, and I accompanied him to 'Dorincourt' (Mr. Bradley's residence), in the first sitting arranged for him with Valiantine, I being asked by Mr. Bradley—whom I had never met before—to take part in the sitting. On the second and third sittings my wife accompanied the Marquis and me to 'Dorincourt.'

You are, no doubt, aware of the rest that ensued.'—(See Signor Rossi's following letters, written at the time to Mr. Bradley.)

THE INITIAL SÉANCES

April 1927, at 'Dorincourt,' residence of Mr. Dennis Bradley, London, England, with Valiantine, and sitting in daylight. (See page 293.) The sittings which 'inoculated' the Marquis Centurione with voice-mediumship, and originated the Rossi phenomena. (See following accounts, Chapter I.)

I am indebted to Signor and Mme Rossi for the hitherto unpublished accounts of the very first sittings with Valiantine. These took place in April 1927 at ' Dorincourt,' the residence of Mr. Dennis Bradley, in London, England, with the Marquis Centurione and themselves, and were the séances which apparently ' inoculated ' them with the mediumship separately ensuing. They were followed by their own series of experiments, which Signor Rossi's letters to Mr. Bradley describe. (See Chapter I.)

Upon Marquis Centurione's arrival in England, being presented to Mr. Bradley by Prof. Ernesto Bozzano, he had four sittings during the visit from America of Mr. George Valiantine. The first, second, and fourth were held in the evenings *en groupe* at ' Dorincourt,' the third being held the afternoon of the day of the third evening séance there, and Signor and Mme Rossi (witnesses) outline them as follows :

Those present at the second and third sittings were the American medium Valiantine, Mr. and Mrs. Bradley, Signor and Mme Rossi, and Marquis Carlo Centurione.

During the séance the trumpet arose and, going up to the ceiling, made the tour of the room. Instead of speaking the trumpet produced the particular noise of an aeroplane engine, very loud, then fell. After that it was announced that the fall of the trumpet had been done to resemble —imitate—the sound of the aeroplane of Vittorio Centurione.

There followed various communications purporting to come from Vittorio, although the voice was very faint.

. . . . . .

Upon the arrival of Marquis Centurione Scotto and the Rossis at ' Dorincourt ' at the first séance, nobody in the proximity of Mr. Bradley (not even the medium, who was in ignorance), knew the reason for which the Marquis had come to see Valiantine.

During the second sitting, therefore, when the aeroplane noise occurred, Mr. Bradley demanded of Signor Rossi, ' What does that mean ? ' Signor Rossi replied : ' I will tell you later.' Only after the séance did Signor Rossi explain to Mr. Bradley that Marquis Centurione's son had been an aviator who had fallen, and that the simulated noise had reference to that. Mr. Bradley said : ' Oh, is that so. We supposed he had come because he had lost his wife ! ' (The Marquis being in mourning and alone.) From which it was evident that the hosts of Valiantine (the Bradleys) had no information whatsoever. (Prof. Bozzano in writing them having taken pains not to inform them.)

The Rossis and Marquis had three sittings with Valiantine, all in the evenings. During the day of the third sitting Mr. Valiantine had invited Marquis Centurione to come to ' Dorincourt,' saying : ' Come, we will try to do a little experiment in the broad light.' (Only Marquis Centurione and Valiantine.)

So the Marquis went in the afternoon. In the sitting-room of the Bradley residence, in daylight, seated facing one another, Valiantine placed the small end of the trumpet to the ear of Marquis Centurione, holding his hand over the large opening.

In this position the Marquis said he heard a voice coming from inside the trumpet speaking in Italian saying it was his son Vittorio.

Among the things Vittorio talked to him about was the Marchesa. He said he saw the Marchesa and Mino, who were at Millesimo (Mino being Vittorio's living brother). And spoke also of a horse that Marquis Centurione had recently bought. (See also daylight séance mentioned on page 293.)

A little later in the afternoon Signor and Mme Rossi, arriving at 'Dorincourt,' found the Marquis—who had come to meet them—in the garden saying he "was very happy because he had heard the voice of his son." He appeared much moved.

He said also he had asked Vittorio what he was doing, and that he had answered that he was very happy, 'I fly, I fly, I am very happy—I fly.' (The young Marquis Vittorio, being an aviator, was devoted to flying.)

They then dined there all together, the third evening-séance taking place afterwards.

FROM ACCOUNT DICTATED BY SIGNOR AND MME ROSSI

N.B.—The Aviator, purporting to be Vittorio Centurione, subsequently, in spring of 1928, thrice similarly entered a séance room in New York, apparently for identification, also seeming to come in aeroplane, judging from its characteristic sound. The account of his messages to his compatriot, Count Piero Bon of Venice, for his father are to be noted in Chapter VII, as described by Signor Bon, and striking as cross-reference with his first visit, as above detailed by the witnesses.

THE COMING OF 'THE VOICES' AND THE COMMENCEMENT OF THE GROUP OF 1927 BY SIGNOR PAOLO E. ROSSI

(With a preliminary note by Mr. H. Dennis Bradley, of London, and from Dr. Neville Whymant, Professor and Lecturer of Oxford University and London.)

LETTERS FROM SIGNOR ROSSI TO MR. BRADLEY

'Sitting at Mr. Rossi's flat, Lexham Gardens, London, W. 8, April 10, 1927.

Present: Mr. and Mrs. Rossi and Marquis Centurione.

'We decided to hold a sitting between ourselves. This took place on April 10, 1927, between the second and third séance at Mr. Bradley's residence.

As we had no regular trumpet I manipulated a large sheet of rather thick drawing-paper into a cone of the size of a regular trumpet, and this we placed in the middle of our circle. I was sitting on an easy chair, Marquis Centurione in one corner of a low couch, and Mrs. Rossi on an ordinary arm-chair.

I knew that we could not perceive the trumpet in the dark as it had no luminous paint, but I thought that perhaps we would be able to notice



Très Sincèrement
Fabienne Rossi

PORTRAIT OF MADAME FABIENNE ROSSI (MME PAOLO E. ROSSI) OF PARIS AND GENOA

Through whose mediumship the ' apport ' phenomena have occurred.

its movements in the air, if any, either through its noise or through touches. So we switched the light off and I started the gramophone.

Nothing happened for about ten minutes, when my wife felt the trumpet against her chest, then we heard it falling upon the floor. I replaced the trumpet in position, but I did not start the gramophone. We waited for about five minutes. As nothing was happening I said, " I think we had better give them some music," and whilst I was placing my hands on the gramophone we heard three gentle taps on the wooden top.

I interpreted these taps as an assent to go on with the music, and so I did. Soon my wife and I noticed the peculiar noise of the paper trumpet and Marquis Centurione declared he had received a hard knock on his head. A few minutes later, whilst I was busy removing a record from the gramophone, the trumpet passed quite gently over my hands.

We thanked the operator and asked him to continue to give us evidences such as could be noticed, as we could not see. Perhaps one minute elapsed after my request (the gramophone was silent at this moment), when we heard something of metallic nature hit the ceiling and fall on the floor. We switched on the light and found, in the middle of the circle on the floor, an oval silver box, which usually stands on a table in another part of the room in which we were sitting.

We re-started our sitting, playing the gramophone. Soon after my wife noticed another touch, and subsequently we heard the noise of the trumpet rubbing on the carpet. I stopped the gramophone, and the three of us heard quite distinctly a very faint noise coming out of the trumpet in the direction and at the height of Marquis Centurione's head. This noise sounded like the movement of lips trying to utter some words or kisses. I encouraged what I took to be an effort to speak. " Keep on trying . . . do your best to make us hear your voice louder . . ." and the noise through the trumpet became more and more distinct, sounding most like kisses. I kept on encouraging the voice for a while and all of us heard quite distinctly at a certain moment, the uttering of a few words, though too faint to be understood, and then the trumpet fell to the floor.

We were all very anxious to know who the communicator was, therefore I said, " If you are Cristo d'Angelo give us a sign." At this very moment we heard a very loud startling noise on the desk situated in a corner of the sitting-room, as if something very heavy had fallen down upon it. I thought at first a mirror or a picture hanging above the desk had fallen. We switched on the light and found on the floor a heavy brass paper-knife which we keep on the desk as an ornament.

At this point we ended the sitting.

At the subsequent sitting at Mr. Bradley's on Monday, April 11, 1927, I asked d'Angelo where he had been the previous night. He answered he had been in my house. I further questioned him as to what he had dropped, and he replied " A knife." (In fact this paper-knife is shaped as a stiletto.) I told him he made a tremendous noise and he replied : " Yes, I did," and then went away with a joking laugh.'

. . . . . .

Further sittings were not possible until May in Genoa, Italy, and these Signor Rossi describes in his series of letters to Mr. Dennis Bradley,

who very kindly, at Signor Rossi's request, allows their use and adds some introductory notes regarding his own contacts with the mediumship. Signor Rossi's letters are important in that they were written immediately following each sitting, and supply records of the first attempts of what subseqenutly became a great mediumship.

These have not been published before, and we are obliged to Signor Rossi for the privilege of using them. These sittings were held in the residence of the Marquis Centurione in the city of Genoa, Italy.

During these early attempts Mr. Bradley very wisely urged upon Signor Rossi and the group of 1927 the importance of not sitting too often, and of the harm likely to result from the introduction of inexperienced sitters. Later, in 1927, the Marquis again visited London, and at a sitting in November, at which Mr. Bradley was present, Rabelais advised a complete cessation for some months. (See Chapter III.) This counsel was obeyed with the best results, making it possible to take up the mediumship with renewed strength in 1928. (See Records.)

First sitting, May 12, 1927.

'GENOA,
May 19, 1927.

'DEAR MR. BRADLEY,

I wish to tell you something about the result of two sittings I held here with Marquis Centurione since my arrival.

By a mere chance it came to my knowledge that a young lady, a relative of mine, was on very friendly terms with the late Marina, who was very fond of her. Through him she had become thoroughly acquainted with spiritualism, and she had assisted him in translating *Towards the Stars* into Italian. Marina used to tell her that he was convinced that after death he would come to her through the 'Direct Voice.'

The young lady had never had a chance of attending a sitting until I asked her to sit with the Marquis Centurione.

At the first sitting on May 12, 1927 (see note), there were present: the Marquis Centurione, the young lady, her brother, and myself.

In this first sitting we used a table and a paper trumpet without luminous paint upon it. After a few minutes we had some powerful raps on the table which moved about the room with great energy. Through the alphabet we learned that Marina was there. We asked him to try to speak through the trumpet and this was lifted several times from the table, returning each time to its place in the middle of the table.

After a while we noticed the trumpet in the air in the direction of the young lady, and we heard quite distinctly the words " Cara, Cara " (Dear, Dear), and subsequently a rather long sentence, which was too faint to be understood, except the words " So tutto " (I know everything).

During the sitting the four of us were touched by what seemed to be a hand. I felt it resting quite gently on my head.

For a quarter of an hour nothing happened and therefore I asked whether we had to end the séance. A very loud knock came in the centre of the

table. I asked for " good night." The trumpet touched the four of us on the head and on the hands, whilst we heard a few loud kisses in the direction of the young lady.'

N.B.—From Mr. George Valiantine :

CROSS-REFERENCE AS TO THE RESULTS OBTAINED IN ITALY, MAY 12, 1927

'We sat on May 11, 1927. Bert Everett came through and said : " We've been over to Genoa—and they are getting marvellous things." D'Angelo came through, and he said, " I spoke but I couldn't make them understand speech. Trumpets flying around room, and they were touched," and he said, " we're going over and help them again."

Mr. Valiantine had this on 11th of May in America and on the 12th the sitting was held in Genoa.

(signed) GEORGE VALIANTINE.'

(See Records by Signor Rossi, above.)

. . . . . .

Second sitting, on May 17, 1927.

'GENOA,

May 19, 1927.

DEAR MR. BRADLEY,

The same sitters were present as at the previous séance. Same table and same trumpet, but some luminous paint had been placed upon it. Marina gave his name through the table, which jumped very sharply. We asked them to avoid the jumping of the table to prevent the trumpet falling to the floor at each movement. The table then took a quite vertical position, and to our astonishment the trumpet remained in its place in the middle of the table in a horizontal position. After a while he greeted us in quite a clear voice through the trumpet, " Buona sera " (Good evening), and at the same time all of us in turn felt a hand touching our heads. The trumpet was then lifted several times, each time returning gently to the middle of the table. Several attempts were made to speak to us, but although we heard a few words through the trumpet, these were too faint to be understood. The trumpet rested for some time on the table ; then suddenly rose in the air, and a voice greeted us quite loudly " Buona Notte " (Good night)

At this stage I asked Marina[1] to do his best to send us Cristo d'Angelo. After a few minutes I felt a rather large warm hand resting for a few seconds on the back of my head. I asked the table if it was Cristo d'Angelo, and two raps confirmed this.

I noticed at once that this communicator was far more powerful than the previous one, Marina, in fact the table (a rather heavy four-legged one) was lifted twice high up from the floor. Also the trumpet was lifted very high in the air, and on one occasion we lost sight of it for a few minutes,

[1] Marina died a few years ago. He had been for many years previous to his death a keen believer in Spiritualism. He was in some trade. Just before his death he was interested in the translation into Italian of *Toward the Stars* and *Wisdom of the Gods*.—P. E. ROSSI.

and then saw it rise very slowly from a corner of the room and come over to rest on the table.

I then asked Cristo d'Angelo to let us hear his voice, and as I said I wished to put some questions to him, the trumpet was lifted in front of me and we heard his powerful voice in the typical Sicilian dialect the Marquis Centurione and I had heard during the sitting under Mr. Valiantine's mediumship at Mr. D. Bradley's, saying " Che cosa vuoi ? " (What do you want ?)

I asked a few questions. The trumpet was lifted still higher towards the ceiling and spoke a few words which we could not understand. Then it rested on the table and from the table went on to the floor.

We were all talking when the voice from the floor and through the trumpet said quite distinctly " State zitti " (Keep silent). From the floor the trumpet came and rested again upon the table, and from the table up again in the air, and through it, in a very powerful voice came, " Buona notte, vado via " (Good night, I am going away.)

We felt that the result we have obtained during our first sitting was simply wonderful, and such as to make us feel quite happy, as a proof that we can get far better results later on.

Meanwhile I had received a letter from Valiantine, who sent me an aluminium trumpet. He hoped that we were having success, and added that he is certain that by regular sitting (myself and my wife) we would attain wonderful results. My wife was away from home during these séances.'

. . . . . .

Third sitting, May 22, 1927.

' GENOA,

May 23, 1927.

DEAR MR. BRADLEY,

I think it is worth reporting to you a rather interesting item of our third sitting, which took place last evening. Same sitters as in the previous séances with the addition of a friend of mine, a lady.

Several communicators came through, but we were unable to identify them owing to the indistinct movements of the table, or to the inaccurate spelling through the alphabet. The trumpet was lifted very often in the air, but we could not hear any voice. After some time Marina came through sending kisses to the young lady.

Then Cristo d'Angelo (very powerful, judging from the jerks of the table) gave his full name in a very loud voice through the trumpet in the air. He greeted us " Buona sera " (Good evening). The voice was much clearer than in the previous séances. At intervals the trumpet was lifted about the room, returning to the middle of the table.

At a certain moment the trumpet was lifted quite high toward the ceiling, and then the voice of Cristo d'Angelo, with his peculiar Sicilian accent, said :

" De Pinedo." (The Italian aviator who was due to leave the U.S.A. for Lisbon yesterday.) " Will not arrive." (Of course the message was in Italian : " De Pinedo non arriva.")

This message was volunteered. We asked for some further information, and we heard, " Non posso rispondere " (I cannot answer.) The trumpet then returned to the table.

We then asked whether he could tell us something about the aviator Lindbergh, who had left New York for Paris the evening before. The voice replied " He has arrived." This fact was not in our knowledge for the reason that we had started our sitting at 10 p.m. and the news of the arrival in Paris, which took place at 10.22 p.m., only circulated in Genoa about midnight, when we were still sitting. As soon as the séance was over, we telephoned to a local newspaper for the confirmation of the message we had received, which we found correct.'

. . . . . .

Fourth sitting on May 26, 1928.

' GENOA,

May 27, 1927.

DEAR MR. BRADLEY,

In my last report dated 23rd inst. I quoted the prophecy given by Cristo d'Angelo as to the failure of the Italian aviator De Pinedo to accomplish his flight. In fact De Pinedo had been found afloat on the 24th inst. about 120 miles south of the Azores. For some (so far unknown) reason, he had been compelled to land on the ocean.

So Cristo d'Angelo was quite correct in giving us the news of the arrival in Paris of Lindbergh, and in foretelling the failure of De Pinedo.

We consider the results we have obtained in such a short time very good. I may say that such results have been obtained under very unfavourable conditions, owing to some extra sitters during our séance of the 22nd.

I am now giving you some account of the séance which took place on 26th May.

I considered the conditions of this sitting very bad, for the reason that Marquis Centurione asked two new sitters into our circle. I was rather upset when he told me about these new-comers, because I knew their presence would be detrimental to our development. Further, I thought we were too many in the circle (myself, my wife, Marquis Centurione, the young lady and her brother, as in the previous séances, and in addition the two new sitters mentioned above, both ladies). This was their first sitting and their talking and exclamations disturbed the séance greatly.

I must add that at a certain moment the Marchioness Centurione and her son entered the room without giving any warning, and sat apart outside the circle. This also I considered a very bad point. However, notwithstanding what I judged a drawback, the sitting proved rather interesting.

As in the previous séances we used the table and the trumpet with a rather wide band of luminous paint. Marina came, giving his name through the table. He only greeted " good evening," and after a while, sent kisses through the trumpet to the young lady. I think Marina has not yet power enough to speak.

Then Cristo d'Angelo came through, lifting the trumpet from the table and from very high in the air gave his full name and the greeting " Buona

sera." I suggested that we put aside the table, which we did, and the trumpet was placed in the middle of the circle. Shortly after the trumpet was lifted, and again we had the same message as on the previous séance, " De Pinedo non arriva," meaning by this that the aviator had not accomplished, or that he will not accomplish his flight to Rome, for which he was bound, when he left the U.S.A.

One of the sitters asked Cristo d'Angelo about the fate of the two French avaitors, Coli and Nungesser. " Sono morti " (They are dead), he replied.

Presently we started singing. When the song was over Cristo d'Angelo advised us through the trumpet : " Continuate a cantare." (Go on singing). We sang some Neapolitan songs. Evidently he was much amused, for we heard quite a merry and deep laugh.

At this point, Marchioness Centurione from outside the circle, asked me to ask d'Angelo whether he could bring her mother. I put the question to the Guide, and after a while the trumpet took the direction of the lady who was sitting in a corner of the room, and all of us heard quite distinctly a sweet womanly voice saying : " Dio ti benedica, cara " (God bless you, my dear). After a while the same voice again spoke to the Marchioness : " Un bacio a te e a Mino " (a kiss for thee and Mino) (this is the name of the living son of Marquis Centurione). Then the Marchioness wished me to ask d'Angelo to bring her dead son.

To this d'Angelo answered " E'necessaria la forza di Valiantine " (It is necessary to have the power of Valiantine).

Some of the sitters asked several questions and d'Angelo, without lifting the trumpet replied, " Voi mi domandate troppo " (You are asking me too much).

After a while I asked if he (d'Angelo) could send us some of the Guides of Mr. Valiantine, Dr. Barnett, or Everett, or the little girl (a little girl familiar in the séances of Mr. Valiantine, who came through at the sittings at Mr. Bradley's).

D'Angelo replied : " Sono impregnati con Valiantine " (They are engaged with Valiantine). Then I asked, " Try the little girl," and then after a while we heard the peculiar voice of the little girl, the same as I have heard in London sittings, greeting us " Good evening," sending us kisses and laughing in her childish way.

As we were all very pleased with the result of the sitting, we were discussing the various answers and messages received from d'Angelo, and at that moment the trumpet was lifted high in the air and in a very loud voice he said : " Siete contenti stasera ? " (Are you satisfied to-night ?).

Then the Marquis made some remarks as to the manner in which the phenomena were reproduced, and whether it was a question of subconscious mind or otherwise ? At this point we heard d'Angelo, without lifting the trumpet, : " saying Chi non crede vada via ! " (Who does not believe can go away !).

After about ten minutes, during which nothing happened, d'Angelo greeted us, " Buona sera a tutti, Valiantine mi chiama " (Good night to all, Valiantine is calling me).'

. . . . . .

Fifth sitting, May 31, 1927.

'GENOA,

June 7, 1927.

DEAR MR. BRADLEY,

I am giving you to-day the report of our fifth sitting which took place on May 31.

Present: Marquis Centurione and his wife, my wife and my brother and myself.

As usual we started with the table and one trumpet.

I placed a second trumpet in one corner of the room, for now we have two trumpets, as Marquis Centurione has received one from Mr. Valiantine. Both trumpets had bands of luminous paint, and I also painted two dotted lines on the two sides of the trumpets.

After a few minutes the table jumped high from the floor, then a trumpet was lifted close to the ceiling, floated around the room and rested in the middle of the table again.

After a while Cristo d'Angelo gave his name through the trumpet in the air in a very loud voice. At this very moment the trumpet, which I had placed in a corner of the room, came quite gently on to the table close to the other one.

I asked d'Angelo whether he could do without the table, and the reply was: " Mettete in disparte il tavolo " (Put aside the table). We therefore placed the two trumpets upon the floor in the middle of the circle. We sang several songs, and d'Angelo used the trumpet to say: " Adesso va meglio ! " (Now it is better !). In order to obtain still better singing, I suggested the Fascisti's song known by everybody. This song is called " Giovinezza " (Youth), and we all sang it loudly. We had hardly finished the song when we heard something very heavy fall in the middle of the circle, and recognized that it was a luminous picture, under glass, of Mussolini, in fact all of us, the picture being luminous, could see the features of Mussolini. Marquis Centurione then explained that this picture came from the adjoining room where it had hung on the wall for years. (We ascertained after the sitting that the picture was missing from its place. The two doors leading to the room where we were sitting were closed.)

The glass of the picture, we could see, was intact. The trumpet was lifted again in the air and fell right on top of the picture, breaking the glass.

Then the Marchioness Centurione spoke with her mother, who inquired: " Perche Mino non è' qui ? " (Why is Mino (her son) not here ?) She went on to say that she had some advice to give him. The Marchioness asked if she might have the advice, if at all possible. To this question d'Angelo, without lifting the trumpet, answered: " Non e' urgente " (It is not urgent.)

In this séance again, as happened at one of the séances at 'Dorincourt' (Mr. Bradley's residence in London), d'Angelo announced that 'Il Padre di Mussolini vuol parlare con suo filgio.' (Mussolini's father wants to speak with his son.) I asked d'Angelo whether Mussolini's father could speak with us ? 'No, deve parlare con lui solo " (No, he must speak with him alone).

Another interesting incident followed :

The trumpet was lifted in the direction of my brother, and I heard the same voice as at ' Dorincourt ' announcing himself as grandfather Emanuel. He called my brother by his Christian name, spoke in the Genoese dialect, and sent him several kisses. Then the trumpet went in the direction of my wife, and grandfather Emanuel announced himself in Italian (my wife does not understand the Genoese dialect).

MY WIFE : " If you are grandfather Emanuel you had better speak to Giacomo ' (my brother).

VOICE : " E lo stesso, tu sei mia nipote " (It is just the same, you are my niece).

These were the most important items of this séance. D'Angelo, as usual, greeted us ' Buona sera.'

Whilst we were waiting a few minutes before switching on the light, something of a metallic nature fell in the middle of the circle. We found afterwards two silver ash-trays which were missing from the hall, two rooms away from the séance room.'

. . . . . .

Sixth Sitting, June 2, 1927.

' GENOA,

June 6, 1927.

DEAR MR. BRADLEY,

At the sixth séance on 2nd June, 1927, there were present : Marquis Centurione and his wife ; my wife and myself ; Marquis Centurione's son Mino and a man friend of the Marquis.

For the first time in Genoa we used the gramophone, which no doubt helped a great deal. We started with the table, and a record was played. After a very short time, the trumpet was lifted and d'Angelo gave us his full name as usual, suggesting in the meantime to put aside the table. We noticed the voice of d'Angelo was more powerful than in the previous séances.

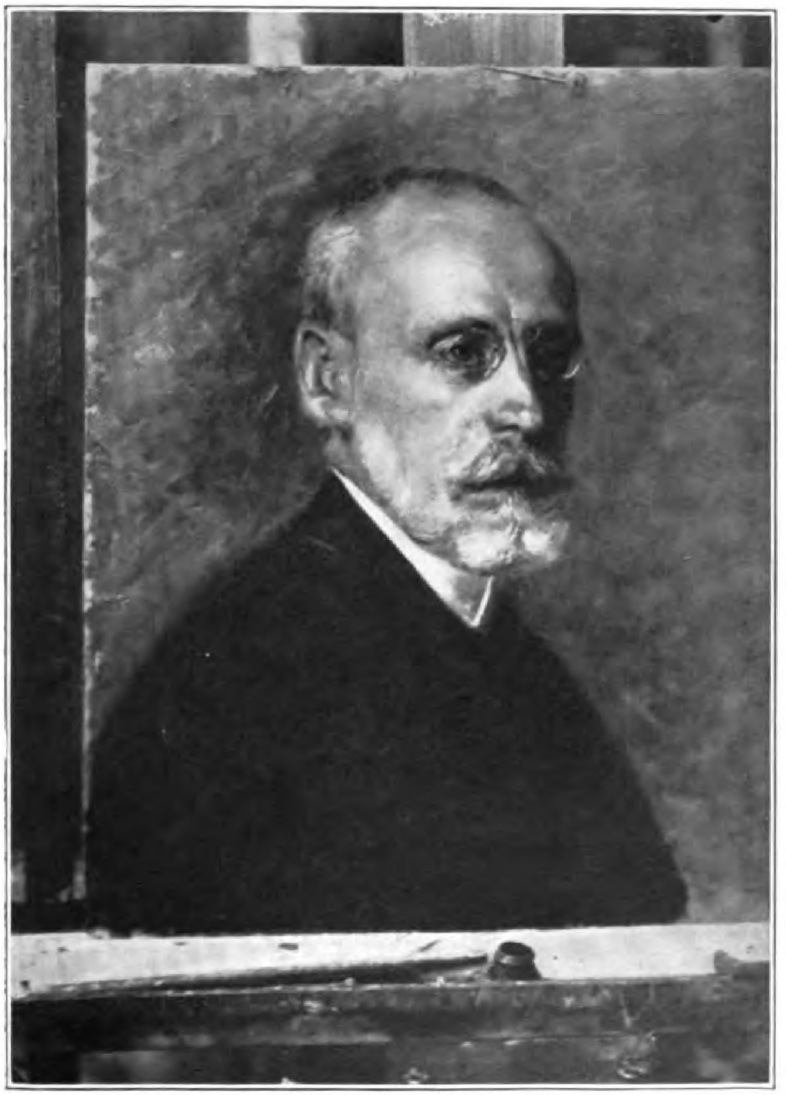
So we placed the two trumpets on the floor in the middle of the circle. Marchioness Centurione told d'Angelo that she would be pleased to resume the conversation with her mother with regard to the advice for her son, as mentioned during the séance of the 31st May. The trumpet was lifted towards her, and we heard the same sweet womanly voice as in the previous séances, addressing her :

" Luisa, sono tua Mamma " (Luisa, I am your Mother).

MARCHIONESS : " Can you tell me what advice you wanted to give with regard to Mino ? " (her son).

D'ANGELO : " Yes." (Here we heard a rather long sentence giving her some advice on a private matter, suggesting something Mino should do before the closing of the present year. Mino was sitting very close to his mother, so he did not lose a word of the conversation which was heard by all.)

Marquis Centurione then asked the new sitter, his friend, whether he would like to have his mother through, suggesting that d'Angelo be asked to try to bring her. But the gentleman declared that he preferred



PROFESSOR ERNESTO BOZZANO
(After a portrait from life by his niece, Clotilde Bozzano.)

not. In spite of this opposition, the trumpet turned to him and a voice spoke in the Venetian dialect : " Sono tua madre " (I am your mother). We were informed after the sitting that she was Venetian.

These words were followed by a few greetings, and then :

" Ti ho portato un fiore." (I have brought you a flower.) At the same time we heard something very light in weight falling on the floor at the feet of the gentleman. He searched the floor around him, and declared he had picked up a flower ! He seemed to experience a great emotion, and asked to be allowed to retire. Without switching on the light he was let out.

We then went on playing several records whilst the trumpet was resting on the floor. My wife was very anxious to have a spirit through who could speak in French to her, she being French. She asked d'Angelo to do his best. After a while the trumpet was lifted in the direction of my wife, and we heard a voice of a man speaking a sentence in French. She asked for his name and the answer was : " Ti diro il mio nome in un altra seduta " (I will disclose my name to you in another séance.)

At this moment the gentleman who had left the room, without giving any warning, came in. I considered his leaving and re-entering the room a quite disturbing occurrence, and in fact after a while d'Angelo, without lifting the trumpet, bade us " Buona sera."

Here I wish to point out that although there were a lot of flowers in the room where we were sitting, the flower brought by the gentleman's mother belonged to a vase placed in the adjoining room. In our room there were but carnations, whilst the flower in question was of the sort contained in the vase in the next room.

Also during the séance we had an ' apport ' ; this was a pincushion which came from two rooms away from ours.

Further, as we were waiting a few minutes before switching on the light, a big paper-basket fell on the floor and a few seconds after an ordinary hammer fell on my arm. These two objects also came from the adjoining room !

(signed) PAOLO E. ROSSI.'

CHAPTER II

THE FIRST MANIFESTATIONS OF THE 'DIRECT VOICE' IN ITALY, 1927.

(A) By PROF. ERNESTO BOZZANO (translated from the Italian by Miss E. Maude Bubb), and (B) PROF. TULLIO CASTELLANI, AVV. (translated from the Italian by Mrs. Gwendolyn K. Hack).

PROFESSOR ERNESTO BOZZANO INVITED INTO THE GROUP

(SEE PORTRAIT.)

(*Copied from a letter of the time from Prof. Bozzano to Mrs. Hack.*)

'SAVONA (ITALY),

July 26, 1927.

Just to-day I have come back from the castle of the Marquis Centurione, where I dwelled three days, and have assisted at two séances of 'Direct Voice,' which have been literally wonderful; since they were superior in potentiality to the séances of the famous medium Valiantine.

Two things that happened are theoretically very important, and they suggest forcibly the spiritualistic interpretation.

I will publish the account of the séances in the Italian review, *Luce e Ombra*. The mediums in the circles are four, of whom the principal is the Marquis Centurione himself, etc.

Very cordially yours,

(signed) E. BOZZANO.'

(See Records of Signor Rossi and Mr. Dennis Bradley).

NOTE.—Although at a distance, there is one other person who has connection with the above group, i.e. Miss E. Maude Bubb. In several respects she is linked with Italy, having been born near Genoa (Sta. Margherita, Ligure), her long years of residence at Rapallo making her the able translator of Prof. Bozzano's articles. Her home is the beautiful estate of Ullenwood (on the Cotswold Hills), Gloucestershire, England. She and her father, Mr. Henry Bubb, have been long-time students of psychical research. Mr. Bubb is President and Miss Bubb the Vice-President of the Cheltenham Spiritualist Church, where already some promising manifestations have occurred, healing being among them.

FIRST MANIFESTATIONS OF THE 'DIRECT VOICE' IN ITALY

(With acknowledgments to the editors of *Light* (February 18 to March 24, 1928) and *Luce e Ombra*, Rome, Italy (August, September, and October, 1927.)

It is a somewhat strange fact that the mediumistic phenomenon of the 'Direct Voice,' after manifesting in a very fully evolved state at the earliest beginnings of the Spiritualist movement, became more and more rare, and has remained so until the present day. Now, however, it tends to become common in England and in the United States, while it remains a rarity in other countries. Until quite recently it was completely absent from Italy. Be it understood that in this affirmation I refer to the 'Direct Voice' properly so called—namely, an isolated voice in space, without the materialization of a larynx, or of a whole materialized form or body, such as, from a physiological point of view, would be required in order to produce it. Quite recently, in a private circle in Genoa, and after only a few sittings, manifestations of powerful 'Direct Voice' were obtained which compare quite favourably with those which took place with Valiantine, the famous medium.

I will give some brief details as to how these experiments originated. In the early part of 1926 the Genoese nobleman, Marquis Carlo dei Centurione Scotto, having suffered the tragic loss of his eldest son and being naturally in a very sad and depressed state of mind, was advised by a friend to seek comfort by reading Dennis Bradley's *Towards the Stars*. The Marquis Centurione procured the book, which he read with immense interest. Hope sprang up in his breast that some day he might be enabled to communicate with his dead son by means of the 'Direct Voice.' He therefore visited me, told me of his desire, and begged me to approach Bradley in the hope that Bradley could arrange for him to have sittings with the medium Valiantine. After about a month had elapsed the Marquis went to London, where he was received as Bradley's guest, and was enabled to take part in three sittings, at which his dead son manifested repeatedly, speaking to him in Italian, of which language the medium is totally ignorant. On the Marquis' departure for Italy, Valiantine presented him with an aluminium trumpet (the Marquis also procured a second one) begging him to try to sit for the 'Direct Voice' in his own house. As soon as he returned home the Marquis Centurione collected a small group of friends more or less conversant with such experiments, and they immediately began to sit in the hope of attaining the much-desired phenomenon. I affirm, without fear of error, that never have experiments of such a nature been crowned by such a rapid and marvellous success. From the very first sitting, to the immense surprise of all, the two trumpets (which had been duly encircled by a band of luminous paint) rose in the air, going right up to the ceiling, after which they approached the sitters and faint voices, only partially intelligible, were heard issuing from the trumpets. After several trials of elimination it was discovered that four of the sitters were furnishing the greater portion of mediumistic power ; namely, the Marquis and his wife, and M. and Mme Rossi. Furthermore, it was found that when either the Marquis and his wife, or M. Rossi and his wife were sitting without the other two, neither of them ever

received any psychic manifestations, even when sitting with other members of the same circle. When, however, the four sensitives were united in the circle they easily obtained manifestations of the ' Direct Voice,' as well as the materialization of hands and feet, and presumably of full form materializations ; the phenomena of wonderful ' apports ' ; of levitations, and the transportation from place to place of heavy articles ; of musical instruments playing concerted airs while flying about in space ; of direct writing ; and of more besides.

I have here on my table notes taken at the first five sittings held in Genoa in Marquis Centurione's palace ; marvellous séances from various points of view, but with which, for the moment, I shall not concern myself ; for at present I intend to confine myself to the two sittings in which I was able to take part. These were held in the evening hours of the 23rd and 24th July of the year 1927, in the mediæval castle where the Marquis spends the summer months. I lay stress on this last fact, as it has an immediate bearing on some of the best phenomena which we obtained.

In order that the facts should be thoroughly understood it is necessary that I should explain the general conditions under which the sittings were held. As is usual in the case of ' Direct Voice ' séances the room was in the most total darkness ; but as I have previously mentioned, the trumpets were painted with a band of phosphorescent paint which rendered them perfectly visible. I particularly noticed that as they stood on the carpet the phosphorescence was strong enough to illuminate a small space all around them.

As everyone knows, when one is experimenting with physical mediumship it greatly assists the development of phenomena if the air of the séance room be kept in constant vibration, either by conversation between the sitters, or else by the notes of a musical instrument—this in order to synchronize the various vibrations with the different forces and fluids which are exteriorized from the medium and sitters. Therefore, in order not to have continually to repeat over and over again the words, ' the gramophone was started,' or ' the gramophone was stopped,' I say now, once for all, that in every interval between one phenomenon and the next the gramophone was invariably started, but it was immediately stopped as soon as it was seen that one of the trumpets had been raised in the air. As I shall refer to some marvellous aerial concerts which we enjoyed, played on a small North American instrument called a flexatone, I must explain that this little instrument consists of a forked handle, having in the centre a metal blade about four inches long ; on this blade two small wooden balls are attached by a spring. When the instrument is shaken these little balls strike the blade which emits a most harmonious musical note.

By pressing with greater or less force on the end of this blade the pitch of the note can be varied at will ; in this way an expert can draw from it all the notes of the harmonic scale, thus obtaining marvellous effects.

Having made the above explanation I pass to a brief discussion of the phenomena which took place in the two sittings under discussion. The following account is copied from the notes taken by Prof. Gildo Passini while the manifestations were actually taking place.

Sitting of July 23, 1927, in the Castle of Marquis Carlo dei Centurione Scotto at Millesimo.

Six persons were present, namely, Marquis Centurione Scotto and his wife, M. Rossi and his wife, Prof. Gildo Passini, and Ernesto Bozzano.

M. Rossi attended to the gramophone. Two trumpets marked with bands of phosphorescent paint were placed in the centre of the circle. The lamps were extinguished at 11.15 p.m. When the gramophone had played two records we began to feel the usual currents of cold air. While the third record was being played a very loud voice broke the silence from the farthest corner of the ceiling by a greeting in English to the sitters : 'Good evening, souls.' It was Bert Everett, the spirit Guide of Bradley's sittings. I am told that at the commencement of every séance his voice is always heard in this way giving the first greeting, but that he never manifests again during the course of the sitting, presumably because he has undertaken the task of superintending and keeping order amongst the crowd of spirits anxious to communicate. This voice, which burst forth from the top of the room, did not come from the trumpet, yet was clear, resonant, and much louder than a normal voice, and was so unexpected and so powerful that it made one jump. Immediately after this we heard exceedingly loud knocks in the table on which the gramophone was standing, while currents of cold air blew round about the members of the circle. The Marquise Centurione stated that someone had touched her, and had shaken her arm-chair. All at once the trumpets rose rapidly in the air, circled above our heads, and rising to the ceiling began to twist, turn, and twirl about, producing a very fantastic effect, after which they descended to our level, and from one of them issued the loud and very clear voice of d'Angelo, the spirit Guide, who also greeted us, crying 'Good evening, everybody.'

M. Rossi : 'Tell us if the conditions are good.'
D'Angelo : 'Excellent conditions.'
M. Rossi : 'We have a new guest with us. Do you know him ?'
D'Angelo : 'He is a well-known exponent of our ideas.'

After a short musical interval the trumpet rose again and placed itself in front of Bozzano. It was d'Angelo the spirit Guide who, turning to Bozzano observed : 'There ought to be a great many like you, but unfortunately in Italy there are but few. However, there are many in other parts of the world.'

Hardly had the gramophone recommenced playing the waltz from *Faust* when the flexatone rose in the air and began to accompany the music with unsurpassable rhythm, never missing a beat, nor sounding a wrong note, executing the most brilliant variations, which proved the great virtuosity of the player. All the while the flexatone was floating about in the air, rising to the ceiling and then descending again in order to play the instrument close to the ears of the experimenters, soaring and floating around in every direction with the agility and grace of a butterfly. It was a real magic spectacle ; one listened to the concert with true artistic appreciation, for the sounds were most melodious, and were played in a masterly manner to synchronize with the notes of the gramophone, and were admirable in musical expression and colour. For my part I was

carried away by the beauty of the performance to such an extent that I momentarily forgot that I was taking part in a séance, and was completely entranced in listening to that heavenly music. At the end of this wonderful musical entertainment everyone broke into enthusiastic applause, with cries of ' Bravo, bravo ! '

BOZZANO : ' D'Angelo, tell me, who is this wonderful player ? '
D'ANGELO : ' It is the usual saxophonist who has played on other occasions. You would not know him.'

The trumpet rose again and stopped in front of Madame la Marquise Luisa Centurione Scotto.

D'ANGELO (in a sad voice) : ' Destiny will bring you the death of a near relation.'
MME LA MARQUISE (in a tone of terrible anxiety) : ' Who is it ? Tell me who is it. Don't leave me in this cruel uncertainty.'
D'ANGELO : ' I will bring you his photograph.'

The trumpet moved away, and all awaited in trepidation the promised ' apport ' which would reveal the person destined to pass away. After about a minute we heard something fall on the carpet near to Mme la Marquise. She bent down, picked it up, and carefully feeling it in the darkness she exclaimed : ' It is Tito's photograph. I recognize it by its frame. It was on the table in the Green Boudoir. Oh, speak, speak, d'Angelo ! is it really true ? The last news was excellent. He was recovering rapidly.'
An interval of silence, and then the trumpet rose and approached the Marquis Carlo Centurione, who asked, ' Who are you ? '

THE VOICE : ' I am Mary ' (the mother of Mme la Marquise). ' D'Angelo is right about Tito. He was better, but there is danger now at any moment.'
MME LA MARQUISE : ' Mamma, why don't you come and speak to me ? '

The trumpet moved across and stopped in front of Mme la Marquise.

MARY : ' You see I was right about Mino.' (Marquis Centurione's living son). ' He did not study enough. He must study more for the next exam.'
MME LA MARQUISE : ' And Tito ? It is really true ? Poor fellow ! '
MARY : ' Alas ! he has not got much longer to live.'

Two days later Mme la Marquise received a letter from the wife of the aforesaid M. Tito, in which she was informed of an unexpected and most serious relapse of the convalescent.

M. Rossi changed the gramophone record.
D'ANGELO : ' The Commander (Marquis Centurione's dead son) dislikes this piece of music.'

M. Rossi stopped the gramophone and changed the record.

The trumpet rose and crossed over to M. Bozzano.

M. BOZZANO : ' Who are you ? '

The trumpet retired, presumably because of insufficient power. The gramophone being restarted the trumpet immediately returned to M. Bozzano.

VOICE (with a strong Southern accent): 'O Ernesto Bozzano! Oh, my dear, my dear! I sought you in London. I sought you in Genoa. At last I find you!'

M. BOZZANO: 'Oh, Eusapia, Eusapia! You need not tell me who you are, because I recognized you at once by your voice.'

VOICE: 'Yes, it is really I. Thank you for coming.'

The trumpet fell to the ground.

After a short musical piece on the gramophone, the trumpet rose again and returned to M. Bozzano.

M. BOZZANO: 'Who are you?'

VOICE: 'It is still Eusapia. We all thank you for all you are doing for us, and for Truth. But you are too modest . . . too modest.'

It is quite true that Eusapia had communicated with Marquis Centurione in London, that she had asked after me, and that she had also done so at the Genoa sittings. This, her first manifestation, was a real revelation to me from the point of view of personal identification of the communicating spirit; because, without the faintest shadow of doubt, I recognized the person who was speaking to me the moment she pronounced my name. In life she had her own particular way of enunciating my surname, for she pronounced the two 'z's' in an inimitable manner. Not only so, for when she spoke to me in life, she never called me simply by my surname, but invariably added my Christian name, though she never used the word 'Mr.' So, for example, if she wished to ask my opinion about anything, instead of saying: 'Mr. Bozzano, what do you think about so and so?' she invariably said: 'O Ernesto Bozzano, what do you think about that?' When she communicated through the medium she began the sentence with the vocative, 'O Ernesto Bozzano!' just as she did in life, and also, she pronounced the two 'z's' of my surname in identically the same way. These small but most important idiosyncrasies of language are really what constitute the best demonstration of the real presence of the agency which affirms that it is actually present. I must add that she spoke with the identical *timbre* of voice which she had in life, and with the very marked accent of her Italianized Neapolitan dialect. Those who have not had the experience, cannot form a clear conception of the effect produced on the mind of the sitter when he unexpectedly hears the well-remembered voice of a loved one who has passed away. Now that I have had such an experience I can state that I believe that the phenomenon of a *recognized* 'Direct Voice' would prove more efficacious than anything else in convincing sceptics. The living voice of one of the dead is the best proof of the actual presence of the deceased.

After another musical interval, M. Rossi exclaimed: 'I felt a foot which stepped on my foot.'

VOICE: 'Monsieur le Professeur! . . .'

PROF. PASSINI (the conversation proceeded in French): 'Who are you, Monsieur?'

VOICE : ' I have to make a confession. . . . I was very wicked during my life.'

PROF. PASSINI : ' But who are you ? '

VOICE : ' Do you remember, Monsieur, Rabelais' quarter of an hour ? '

M. ROSSI : ' What do you mean, Monsieur, by Rabelais' quarter of an hour ? '

VOICE : ' The quarter of an hour of misfortune.'[1]

PROF. PASSINI : ' Can you tell me when you were born ? '

VOICE : ' I did a great deal of harm. Now I wish to do penance.'

PROF. PASSINI : ' Can you answer me ? And give me the true date of your centenary ? '

The phenomenon ended suddenly. This voice spoke in a natural tone, and most clearly. It seemed to issue from the floor in the centre of the circle. This is the kind of ' Direct Voice ' which most impresses one, because it appears to issue from the tomb. This manifestation of Rabelais needs a long dissertation, which I reserve until later. Here I only mention that Rabelais' spirit had communicated in the previous sitting and at greater length.

After another musical interval the trumpet rose and approached Bozzano. D'Angelo, the spirit Guide, addressed him as follows : ' Dear Bozzano, your mother is here and is most anxious to speak to you ; but she has but little power, so I warn you to listen very intently to what she says.'

The trumpet moved away, and immediately the other trumpet rose, and a very faint voice was heard, evidently under the stress of very strong emotion, speaking in the Genoese dialect.

VOICE : ' My dear, dear Ernesto . . .'

BOZZANO : ' Mother, mother ! Is it you ? '

VOICE : ' I am your mother. I have been waiting so long for this opportunity. I have wanted to speak to you once again, to tell you that I am pleased, very pleased with you. . . .' (Other words and even sentences followed, but her emotion, combined with the faintness of her voice, made it, alas ! impossible to understand.) Then we heard three kisses given in the direction of Bozzano, and the trumpet fell to the ground.

Some time later the Marquis' son, having returned home, entered the room and replaced M. Rossi at the gramophone, the latter joining the circle of the other sitters. Immediately one of the trumpets rose and the voice of d'Angelo, the spirit Guide, admonished us in an angry tone : ' In this way the whole sitting is spoilt. The power is dissipated by this means.'

All the sitters agreed that the spirit Guide was right and promised that they would remember in future. The gramophone was restarted.

Bozzano, Passini, and Mme Rossi stated that they were caressed by a hand, but one would call it a wooden hand in the sense that it was neither soft nor fleshy. It felt bony, like a skeleton. The trumpet approached M. Mino (Marquis Centurione Scotto's son).

MARY (his grandmother) : ' I told you that you would be plucked in that exam.'

[1] The allusion is evidently to the well-known phrase, *Mauvais quart d'heure.*

About ten minutes passed without any manifestation ; this had never happened before.

ROSSI : ' How can it be that no one is communicating ? '
D'ANGELO : ' Because you moved about and changed places. The power is dissipated and the spirits cannot speak. I will try to bring an ' apport,' and then good night to you all.'
PASSINI : ' We will stop the sitting for the present, but you will return later, will you not ? '

The trumpet rose and went around the circle, touching everyone's knees and caressing Marquis Centurione on the head. This in token of farewell. All exclaimed, ' Thank you, thank you ! ' A little ' plop ' was heard on the carpet. A match was lit and we picked up the foot of a deer attached to a nickel ring. It was one of Marquis Centurione's numerous hunting trophies which adorn the wall of the Green Boudoir, three rooms beyond the one in which we were sitting. The séance was discontinued at 12.50 a.m.

SECOND PART OF SÉANCE

The sitting was recommenced at 1.25 a.m.
Whilst the gramophone was playing we heard the rhythmic beat of two, either leather or wooden, heels on the carpet, as though someone were dancing furiously in our midst. Then it seemed as if the dancer rose in the air and continued to dance about in mad revelry over our heads.

ROSSI : ' How is it that no one is manifesting ? '
D'ANGELO : ' There is no longer enough power to materialize the voices. Good night to all.'

Everybody said, ' Good night.'
Evidently d'Angelo, the spirit Guide, had really left us and it was advisable that the sitting should be closed. But one of the group proposed that it should be continued without the presence of the spirit Guide, in order to see what would happen.
The gramophone was started and while the record was being played, the little table on which it stood suddenly darted from under it. M. Rossi was just in time to save the instrument from a disastrous fall and placed it on his knees, where it continued to play. The table had moved a yard and a half, going over to place itself between Mme Rossi and Bozzano. Marquise Centurione remarked, ' Someone pulled my arm.' One of the trumpets rose, placed itself on the table, where it fell over. One of us stood it up on end, but it was knocked over again.

PASSINI : ' Hallo ! '
EVERYBODY exclaimed : ' What has happened ? '
PASSINI : ' A large hand pressed me and squeezed my knee.'
(Mme la Marquise gave a cry. Everybody said : ' What is it ? ')
MME LA MARQUISE : ' Two hands squeezed my legs.' As, in the absence of the spirit Guide other similar happenings took place, which indicated the presence of ' undeveloped spirits,' the sitting was closed at 1.45 a.m.

Séance of July 24, 1927.

Seven persons present, namely, Marquis Carlo Centurione Scotto and his wife, M. Rossi and his wife, Mlle Maria Chiappini, Prof. Gildo Passini, and Ernesto Bozzano.

M. Rossi attended to the gramophone. As usual the two trumpets were placed in the centre of the circle. The lamps were extinguished at 10.20 p.m. When the gramophone had played two records, the usual currents of cold air were felt. The trumpets rose and circled about in the air. Suddenly, from a corner of the ceiling, there burst forth the unexpected and powerful voice of Bert Everett, greeting us in English : ' Good evening good evening, souls ! '

Everybody : ' Good evening ! '

Then came the turn of the spirit Guide, d'Angelo : ' Good evening, ladies and gentlemen. Good evening to everybody.'

Rossi : D'Angelo, what are the conditions like ? '

D'Angelo : ' Fairly good.'

Rossi : ' Why that " fairly " ? What do you mean ? '

D'Angelo : ' There is a new element in the circle, and it is rather weak.' (Namely, Mlle Chiappini, who had never before sat in a séance.)

Rossi : ' But you will try to improve them ? '

D'Angelo : ' I will do my best.'

Rossi : ' Look here, d'Angelo, can you tell me what has taken place with regard to that affair of a certain envelope in my house ? '

D'Angelo (after a pause) : ' I can't see well inside the envelope, I will go and ask someone who is more intelligent than I, and then I will see whether I can answer you.'

After a short musical interval the trumpet accosted Bozzano.

Bozzano : ' This is sure to be Eusapia.'

Voice : ' Yes, it is I. I have come to tell you that, with your great influence, you could found a Spiritualist Society which would embrace the whole of Italy ; I mean, for the purpose of propaganda.'

The trumpet dropped. The other trumpet moved across to Marquis Centurione.

Voice : ' Good evening, Charles.'

Marquis Centurione : ' Who are you ? '

Voice : ' I am Granny. You have found the secret of remaining young. Ha, ha, ha ! ' (Laughter and kisses.)

The trumpet went across to Mme la Marquise.

Mme la Marquise : ' Who are you ? '

A Weak Voice : ' I am your little sister Constance.'

Mme la Marquise : ' Oh, darling ! But why do you speak so low ? '

Constance : ' I have not much power.'

Mme la Marquise : ' And do you see Victor ? ' (her son).

Constance : ' I see him constantly. He is well.'

Mme la Marquise : ' And yet you must be on a very high plane, because you died when so young and so pure.'

CONSTANCE : ' Yes, I am on a high plane, and that is why I have had to make great efforts to come to speak to you.'

After a musical interval, a voice issuing from the floor in the centre of the circle and speaking in Spanish, said : ' Soy español, para ser comprendido hablaré en latin. Sum Hispanorum Dux. Hic mortuus sum, signum identificationis arma mea fero. . . .'

PASSINI : ' Gratias tibi agimus. Quis es ? Ubi est corpus tuum ? '
VOICE : ' Navarro. Hic tumulatus sum.'[1]

Soon after this we heard a dull thud. A heavy body had fallen near Passini. In order not to disturb the sitting we decided not to examine the ' apport ' until later. After the sitting it was found that it was a very ancient pistol inlaid with silver. This, with other things of a like nature had been lying on the table in the Green Boudoir. Marquis Centurione told us that these pistols, including a great number of weapons of every kind as well as mediæval cuirasses and breast-plates, had been in the castle from time immemorial and had descended from father to son. In all probability the pistol which was brought to us as an ' apport ' really was the one which had belonged to General Navarro who manifested during the evening. He died not far from the castle in the Battle of Cosseria, and was buried in the family chapel of the castle.

This was very striking and one must not forget that the communicating spirit expressed himself in Latin, just as gentlemen of his day used to do when they found it necessary to converse with other gentlemen belonging to nations which spoke a different language.

(Cold blasts of air were felt.)

BOZZANO : ' A hand pressed my knee.'
ROSSI : ' Who was it that touched M. Bozzano ? '
BOZZANO : ' I well knew that it was Eusapia who touched me.'
EUSAPIA : ' Exactly ; but as you made no response, I went away.'
(A pause.)
ROSSI : ' Why is no one manifesting ? '
D'ANGELO : ' There are too many spirits who wish to speak. I have to hold them back.'
A SITTER : ' Who are they ? '
D'ANGELO : ' One of them who is here is another Spaniard. He is dressed in red.'

Mme Rossi complained of severe shivering, and felt a painful nervous tension.

The gramophone played a piece from *The Barber of Seville*. The flexatone rose in the air—and, as always—accompanied the music in the most wonderful manner. Everybody applauded, with cries of, ' Bravo ! bravo ! ' When the gramophone had stopped, the flexatone must have remained poised in the air, waiting until the record was restarted, for

[1] ' I am Spanish ; in order to be understood I will speak in Latin. I am a Spanish General. I died here, and as a sign of identification I am bringing you my arms . . .'
' We thank you. Who are you, where is your body ? '
' Navarro. I am interred here.'

directly the gramophone recommenced to play, the little instrument again took up the accompaniment, but from high up in the air. At the same time the rhythmic beat of two feet was renewed, dancing furiously in the middle of the circle, and then continued the steps, dancing about in the air.

Mme Rossi felt a still greater nervous tension and excitability. On her right she saw a fluidic column of light which caused her a feeling of dislike or horror.

M. ROSSI : ' Had we better end the sitting ? '

D'ANGELO : ' No, don't. The Spaniard dressed in red is about to manifest and he wishes to bring you an ' apport.'

All present felt alternating currents of hot and cold air.

ROSSI : ' In order to furnish more power, would it not be better to take hands ? '

D'ANGELO : ' Don't disturb what is about to take place by moving.' (Pause.)

The trumpet rose, made a circle in the air, stopping an instant in front of each sitter as through trying to recognize someone not seen for a long time.

A VOICE (speaking very loudly in Spanish) : ' Buenas noches, buenas noches ! '

EVERYBODY : ' Buenas noches.' (Good evening.)

Finally the trumpet seemed to have found the person it was seeking and stationed itself in front of Mme la Marquise.

MME LA MARQUISE : ' Who are you ? '

THE VOICE : ' Soi el grande torero Guerrita. He querido buscar algo para usted.' (I am the great torero Guerrita. I wish to bring something to you.)

MME LA MARQUISE : ' Are you the matador whom we met on our honeymoon ? '

GUERRITA : ' Yes.'

MME LA MARQUISE : ' The one whom we knew in Madrid in Plaza de Toros ? '

GUERRITA : ' Yes.'

MME LA MARQUISE : ' The one who presented us with the sword with which you had killed the bull, and also the blood-stained red cloak ? '

GUERRITA : ' Si ; traigo algo para usted.' (Yes, I am bringing something to you).

At this moment Mme Rossi suffered from still greater nervous tension, which became worse and worse. After my long experience of the phenomenon of ' apports ' I well understood that this was the prelude to an ' apport ' of unusual dimensions ; for that is what we invariably noticed in our séances. However the two ' apport ' mediums at our sitting were not conscious of the convulsive movements which agitated their limbs, because they were both in trance ; whereas Mme Rossi was normal and conscious, and it was therefore quite natural that she should feel alarmed. In order to calm her and to give her power, I took her hand ; in so doing I

noticed that her arm, and even her whole body was shaken by convulsive vibrations. She said she felt as though she were being deprived of all her strength, and as if she were about to faint. I tried to encourage her, assuring her that directly the 'apport' had been brought to us, she would instantly recover her lost strength. And so it proved.

After Guerrita's last words, a rather long period of silence followed. All at once Prof. Passini, who was busy taking notes, remarked that some metal object was being pushed into his hands. In one hand he held his notebook, in the other a pencil. He tried to grasp the object, but it eluded him. Shortly afterwards he felt something metallic lightly touch his left cheek. Then something pricked him in the chest. His hand instinctively tried to grasp the object horizontally at his chest; a sword was then given into his hands. He felt carefully along the blade until he reached the hilt, after which he passed the sword to me, and I in turn passed it to Mme la Marquise. She felt it with her hand, recognizing by the feel of it that it was the sword which had been presented to her at Madrid by Guerrita, the matador. This weapon had been lying amongst a number of ancient swords on a large table on the second floor of the palace. In a direct line the distance would be about thirty yards, but in reality it is much more, for, in order to reach the place where the sword lay, it would be necessary to traverse several rooms which are not symmetrically placed, then to go through a long corridor, mount three tortuous spirals of a staircase and pass through another tract of glass-covered passage.

PASSINI: 'I thank you, matador, for not running me through!'

The gramophone was started. Shortly after this it raised itself from the little table on which it stood, slid about in the air, and then descended gently on to the carpet, where it continued to play unconcernedly.

ROSSI: 'D'Angelo, why ever does not someone manifest?'

D'ANGELO: 'The great effort which was necessary (to bring this huge sword[1] as an 'apport') has used up all the power. You had better discontinue the sitting. Good night.' (See illustration of matador's sword.)

PASSINI: 'But we will continue later. Try to return.'

The lamps were lit at 11.45.

The sitting was resumed at 12.10 a.m.

The large album of guests' signatures was placed open upon the floor, and on it was laid an indelible pencil. The gramophone was started.

MME LA MARQUISE: 'Someone touched my chair.'

The trumpet rose, and rapidly whirled around; then it made a circle low down, touching each person's knees in turn, after which it placed itself upon the open album.

ROSSI: 'Why have you placed yourself on the album? Do you understand why we brought it to the séance?'

D'ANGELO: 'I will do my utmost to give you my signature.'

[1] NOTE BY TRANSLATOR.—For the benefit of English readers who may not be well acquainted with matador's swords, I should mention that they are of a special make, long and tapering. This one measures over three feet in length and weighs a chilogram, namely, two pounds and a fifth.

Somebody remarked that one could hear the pencil writing.

The trumpet rose and went over to Bozzano and a very weak voice whispered a few sentences to him in the Genoese dialect; sentences which he was unable to grasp, with the exception of the following words: 'I am your mother . . . the youngest one. . . .'

The trumpet fell to the ground.

BOZZANO: 'Oh, what would I not give to know what she wished to tell me. I am sure that she was speaking of family matters.'

PASSINI: 'Look here, d'Angelo, you are always so kind, could you not find out from Bozzano's mother what she wanted to say, and then repeat it to him?'

D'ANGELO (to Bozzano): 'I speak in the name of your mother . . . wait a minute while I can get a little more power. . . .' (After which the spirit Guide repeated to Bozzano all that his mother had vainly tried to tell him about his family affairs.)

In the two communications from my mother it was not possible for me to identify her voice, because of the absence of any resonance. I would point out that in this last communication the descendant about whom she showed so much interest was not born when my mother passed away. Personally I am convinced that my mother and I conversed; and this is conclusively proved by what she said. However, from the scientific standpoint, I recognize that in these two incidents important facts are wanting which were present in Eusapia Paladino's manifestations.

A musical interval followed. Presently we heard one of the watch dogs barking in the garden, and in answer to it another dog barked, the second dog being in the centre of the circle.

PASSINI: 'Who is it?'

For answer there was a pitiful whine.

PASSINI: 'D'Angelo, can you tell me the name of the dog which barked, and describe its coat and breed?'

D'ANGELO: 'You must ask Mme la Marquise. The dog's name is "My Love."'

Mme la Marquise confirmed the fact that twenty years or so ago she had had a fox-terrier of that name, which she described.

The gramophone was restarted and immediately the flexatone rose in the air and accompanied the gramophone with its usual marvellous virtuosity. When the musical piece was concluded, no one heard the flexatone drop to the ground. Somebody said: 'Can it have fallen on to the sofa?'

The sofa was searched, but without its being found. However, not long afterwards, we heard the metallic sound of its fall.

ROSSI: 'D'Angelo, have you signed your name in the register?'

D'ANGELO: 'One of the others who was here to-night has signed his name instead of me. Good night.'

We broke up the sitting at 1.45 a.m.

When the lamp was lighted and the book could be examined, we found Guerrita's large, sprawling signature written right across the page, covering nearly the whole of it.

As readers will have noticed, the ' Direct Voices ' which we heard during the Millesimo experiments were not all produced by means of the trumpet, for very often a powerful voice resounded from the farthest corner of the ceiling, or else issued from the floor in the centre of the circle. As I have already mentioned, it is the latter which is the most striking because one might imagine that it issued from a tomb.

In the Millesimo experiments the same type of phenomena was repeated, such as was observed in the ' Direct Voice ' sittings held by Bradley in London with Valiantine. And it may be added that the Millesimo sèances can hold their own with the best of Bradley's sittings. Both Marquis Centurione and M. Rossi, who took part in some of Valiantine's séances in London, state this quite definitely. The powerful voice of Bert Everett, the English spirit Guide, rang out in the sittings at Millesimo in exactly the same way that it did in London. The voice of our esteemed Guide, d'Angelo, is as absolutely natural and clear as that of a person in the flesh. Equally good were the voices of General Navarro, Eusapia Paladino, Guerrita, the matador, the mother of Mme la Marquise, and Rabelais. The voice of Mme la Marquise's baby sister was weak, but intelligible, whereas my mother's voice was feeble, without resonance and hardly intelligible. And here I must state the fact that when these ' Direct Voices ' rapidly succeed one another in a single sitting, each one entirely different from the last and varying enormously as regards their capacity for expressing themselves clearly, this, in conjunction with other facts of the sitting, forms adequate proof of an extrinsic or spiritistic origin of these same ' Direct Voices.'

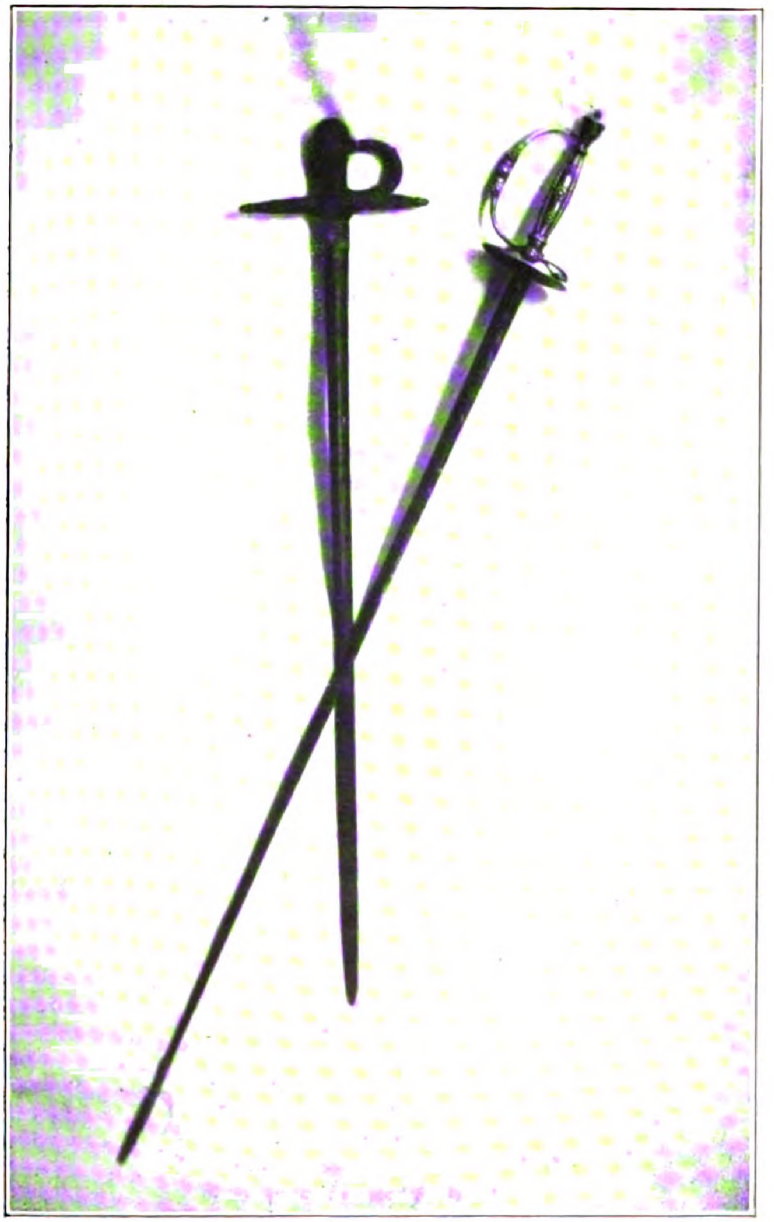
For this fact, that of the variability of the voices, agrees admirably with what one would expect on the supposition that we really are dealing with personalities of the dead ; for these personalities would be certain to show different technical and intellectual differences, according to the different grades which they have reached in the spiritual spheres (in the case of less-evolved spirits, it would follow that they would succeed in communicating more easily than more highly-evolved spirits would do). Neither must one forget that they would all need practice in the manipulation of psychic fluids, before it would be possible for them to communicate clearly. That is why the spirit Guides who communicate at every séance, and are therefore in constant practice, speak with perfectly natural voices and are able to communicate in the clearest possible manner, just like live people. I wish to point out the theoretical importance of these complex facts and how fully the spiritistic hypothesis is capable of explaining them, whereas the ' subconscious impersonation ' theory does not explain them : because, naturally, it would be the ' somnambulistic personality ' of the medium, which, either through suggestion or auto-suggestion, would impersonate the thoughts and desires of those present. That works quite well as regards the impersonations, but how does the theory explain the enormous difference in the power of clear expression as shown by the ' Direct Voice ' on the hypothesis that it is solely the ' somnambulistic personality ' of the medium ? It might perhaps be contended in the case under consideration that the ' somnambulistic or subconscious personality ' imitated or acted these most diverse powers of vocal technique for the sole purpose of deceiving the sitters ? But those who have been present at

such a sitting and have observed the naturalness of the communications and the painful efforts with which certain personalities, who find difficulty in expressing themselves, try again and again to make themselves understood, those, I say, who have actually taken part in such a séance, will protest and repudiate—or even smile with compassion—when certain detractors, who have never taken part in such phenomena, have the presumption to dispute the facts. For my part, I consider that in bringing forward the theory that we are confronted by a subconscious 'comedy' we should no longer be dealing with the more or less scientific phenomenon of a legitimate 'automatic somnambulism,' but that we should have to assume the existence in the human subconsciousness of a supremely intelligent, reasoning personality, and also one which is devilish and foolishly malefic.

Now such an assumption is unlikely, grotesque and absurd; but it is also completely denied by the facts of hypnotic experiment, for these show that the so-called 'objective types' created by suggestion in hypnotized subjects are stereotyped, without initiative, will-power or reasoning power, and play their part in the comedy responsive to the will of the hypnotizer. In other words, 'objective types' only occur where there is nothing but 'suggestion' in action, whereas they never occur in the case of conscious personalities who come and go at their own pleasure, who reveal secrets unknown to all present, talk in languages unknown to the medium (and occasionally even unknown to all the sitters), who read the thoughts of those present, play little-known instruments beautifully (the technique of which instruments is unknown to all present), produce marvellous 'apports,' sign their names by 'Direct Writing,' and do many other things besides.

I think this suffices to authorize me in the belief that, in spite of theoretical enquirers (arm-chair critics), who consider that the personal identity of such entities is not yet proved, it will not prevent my stating, without fear of error, that these 'somnambulistic impersonations,' as understood in the hypnotic sense, have nothing in common with 'the mediumistic personalities' which manifest by the 'Direct Voice.' That is to say in general, taking the manifestations as a whole, because in certain cases it is undoubtedly true that the communicating personalities are able to prove their identity by the revelation of incidents in their earthly existence not previously known to the medium or sitters. This, combined with cumulative proof of their identity by the recognition of their voice, by the reproduction of turns of speech such as were peculiar to them in life, and by their showing the same temperament, ideas and idiosyncrasies; therefore, I repeat, it is unnecessary to waste time in trying to demonstrate spirit-identity to the supporters of the 'subconscious impersonation' theory, who have not the slightest proof in its favour; whereas we can bring forward a splendid assemblage of proof, all converging towards one central fact, namely, that of spirit identity. Therefore, it would be foolish waste of time trying to refute their arguments.

From a rigorously scientific standpoint, there was no very notable case of personal identification of the dead in our experiments. This was inevitable, because adequate scientific certainty can only be obtained by cumulative proof, and this could only be procured by a long series of sittings,



THE SWORDS OF THE SPANISH GENERAL NAVARRO AND OF THE SPANISH MATADOR "GUERRITA"

Apports ' séance of July 24, 1927, at Millesimo Castle.

A. The Spanish General owning this sword spoke in Latin, in order to be understood he said 'Direct Voice'. He stated he had died at Millesimo Castle and that his body is interred there. He stated himself to be a Spanish General (Navarro), and, as a sign of identification, that he was bringing along his arms (sword).

B. The Matador's sword is of a special make, long and tapering. This one measures over three feet in length and weighs a chilogram, namely, two pounds and a fifth.

such as was the case in the similar séances of Dennis Bradley. However, it does not detract from the incidents connected with Eusapia Paladino, Guerrita, the matador, and General Navarro, which gave excellent facts demonstrating the actual presence of these spirits who stated that they were really in the room.

In the séances under consideration several physical phenomena occurred which, although they did not prove personal identity, undoubtedly proved the actual presence of spiritual beings extraneous to all persons present ; which, from the theoretical point of view, comes to the same thing. I refer to the marvellous aerial concerts of the flexatone. Consider what it means. Not one of those present understood the technique of that little instrument, and to produce all the notes of the harmonic scale by means of a greater or lesser amount of pressure on the end of the metallic blade must necessarily require much study to master. Therefore, ***who played the instrument ?***

To this question, only two answers are possible : the subconscious, or else a spirit agency.

Not long ago a rather different manifestation occurred in London with Valiantine, the medium, when a very ancient Chinese personage communicated, who not only spoke in his own language, but gave the correct reading of one of his own poems, which copyists had so altered as to render it incomprehensible. A spiritophobe-critic gave it as his opinion that this was quite easily explained—the medium's subconscious merely flew to China, where it sought out a scholar who knew the correct reading of that particular poem, flew back to London in less time than it takes to tell, where it then ladled out the information nice and hot to the sitters, all with the meritorious, or rather the insane object, of deceiving the experimenters ! On this theory, in our case, this imaginary spiritophobe-critic would explain how the subconsciousness of one of our four mediums sped its flight to North America and on arrival there sought out an expert saxophone-player, snatched his musical virtuosity as a thief snatches a purse, carried it back to the séances, all with the noble, or rather the idiotic, aim of deceiving his neighbour !

This is the only explanation which it is possible for the supporters of the subconscious theory to bring forward.

As my reason will not permit me to believe that the subconscious personality of a medium can ever be capable of playing in a masterly manner on an instrument which neither the medium nor the sitters know anything about, there is nothing for me to do but to accept the less imaginative but infinitely more logical explanation furnished by d'Angelo, the spirit Guide. namely, that the flexatone was played by the spirit of a North American saxophone-player, who in life was an expert performer on this little instrument ; that after death he had manifested through Valiantine in the London sittings, and that since then he has manifested in the Millesimo séances in Italy. This is my opinion, and in the name of logic and common sense, I defy anyone to prove that I am wrong.

Now I pass on to discuss the mediumistic personality of Rabelais, which more than any other needs comment and elucidation. Now Prof. Gildo Passini is an authority on the complex and genial character of this famous French author, whose works he has translated into Italian. To

those who accept the Spiritualistic theory, it would be tantamount to saying that Passini, having studied this author's literary character with interest and appreciation for many years, would have established a ' psychic rapport ' between his own essential subconscious personality and the spirit of Rabelais. (For do not forget that thought is a telepathic force far stronger than the physical force which occurs in wireless telegraphy.) The power which enabled Rabelais to communicate with Passini was this ' psychic rapport,' and this it was which also gave the former his knowledge of what was taking place in the latter's life. This, then, serves to explain the presence of Rabelais' spirit in these séances in which Passini took part. I should mention that when Rabelais communicated for the first time, Passini informed him that he had translated his works into Italian, and Rabelais replied : ' Yes, I know.'

Now to consider these facts from the point of view of our adversaries, those who would reduce all the manifestations of the dead to simple examples of subconscious impersonation. They will receive this account with jubilation, pointing out that the presence of Prof. Passini was necessary as the determining factor of the appearance of the sub-conscious impersonation of the soi-disant spirit of Rabelais. This is undoubtedly true, but on the other hand this is far from constituting a good argument for their case, because it can be invoked equally well on the other side ; and it must inevitably be so invoked as an explanation of the facts from the spiritistic point of view.

I quite agree that the ' subconscious impersonation ' theory has its *raison d'être*, in view of the fact that by means of hypnotism, the so-called ' objectivation of types ' can be created, although they have nothing in common with genuine mediumistic personalities. All the same, in such cases as those above quoted where there is no actual proof of personal identity, they can be brought forward to demonstrate the subconscious origin of these same mediumistic personalities.

Let me hasten to add, however, that in these séances one very noteworthy fact is revealed, which is quite irreconcilable with the theory of subconscious impersonation, and should therefore exclude it from the number legitimately applicable to this case. It is this : The Marquis Centurione Scotto took up the study of metapsychic research and went to London for the express purpose of sitting with Valiantine, in order to try to get into communication with the beloved son whom he had lost. In this he was successful. Now that he has been able to obtain the phenomenon of the ' Direct Voice ' in his own house, he and his wife have only one thought, that of being able to communicate psychically in the home-circle with their adored boy. *In spite of this their dead son has never once communicated in all the series of sittings held up to the present by the Marquis and his wife in their own home.*

This fact is easily explained from the Spiritualistic standpoint (because spirits are not always at our disposal, though this is not the time to go into the question), but it is quite irreconcilable with the ' subconscious impersonation ' theory ; for, according to this hypothesis, all the mediumistic personalities which manifest are merely illusory creations of the thoughts and desires of the sitters. Therefore the dead son of the Marquis Centurione and his wife *should* have appeared at every sitting. Instead of

which he has never once communicated, to the great disappointment of his parents.

To return to the Rabelais incident : it must be logically inferred that, as the ' subconscious impersonation ' theory is unproven in the case just discussed, the same argument applies to the soi-disant Rabelais, and the Spiritualistic interpretation, namely, that Rabelais was enabled to communicate with Prof. Passini on account of the ' psychic rapport ' which had existed for years between the French author and his Italian translator, should stand, until it was proved wrong, as the only legitimate scientific hypothesis. Do not misunderstand me : I am a long way from affirming that this Rabelais incident is a case of proved spirit identity. Far from it. It would be absurd to assert such a thing for the good reason that he did not furnish (and, from the nature of the case, *could* not furnish) any convincing proof of personal identity. I only wish to point out that the ' naturalistic theory ' in cases analogous to the one cited, becomes untenable as soon as it is submitted to a process of comparative scientific analysis, whereas the spirit theory in similar cases is the only one which can legitimately be held. All the same, such cases as those above quoted have no theoretical value from the scientific point of view.

The marvellous phenomena of the ' apports ' must now be discussed. It will be noticed that the three principal ones did not constitute separate incidents, but formed part of the manifestations of the three spirits of the departed who performed them : for in two cases these spirits made use of this method in order to prove their actual presence, while the third was in response to a question asked by one of the sitters. This last incident calls for comment on account of its great theoretical value. You will remember that Mme la Marquise was so overcome by the prophecy of the imminent death of a near relative that she begged the communicating entity not to leave her in such cruel uncertainty, but to reveal the name of the relation who would soon die. The spirit replied : ' I will bring you his portrait.' Soon after a photograph, in its frame, fell at Mme la Marquise's feet.

The great theoretical value consists in this, that the ' apport ' was the result of a prophecy of death and of a question framed by Mme la Marquise on the spur of the moment ; and this in itself is enough to put to confusion all the monotonous and ignorant harangues of the adherents of the theory of universal fraud. In this case the hypothetical fraudulent medium must have guessed that a near relation of the Centurione Scotto's would be taken seriously ill two days later and would eventually die, and, further, that Mme la Marquise would ask him just such a question, to be ready for which he must previously have prepared this sensational and fraudulent ' apport.'

Now, as prophetic clairvoyance is beyond the normal powers of a fraudulent medium, it follows that in this case no one could have prepared the fraudulent phenomenon, because it was the result of unforeseen circumstances. Therefore, if in the one case absolute certainty of its authenticity is assured, then we cannot rationally have any doubts about the other two, seeing that all three ' apports ' were of essentially the same type.

I must mention yet another interesting fact : although the majority of the ' apports ' were made largely of metal, yet *they were not warm* when

received. This, however, is often the case. And here I would explain to my readers, who may have had no experience of this phenomenon, the scientific and metapsychic significance of these curious facts connected with ' apports,' which, as I said above, are often hot to the touch.

I must premise that whenever the spirit agencies were asked how the phenomenon of ' apports ' was produced, they informed us that it was accomplished through their own will-power, which was able to dominate matter ; and that in this way they were able to produce ' apports ' by dis-integrating the matter of the article about to be transported into its molecular elements ; the form of the object was not altered, however, although it had been reduced to a fluid state ; that is to say, that the atoms constituting the dis-integrated article maintain their relative position in its composition (after it has been reduced to a fluidic state) just as they did before it was dis-integrated through the will-power of the spirit entity. This greatly facilitates its re-integration when, having passed it through the cracks of the door or window, the spirit agency reorganizes the article back to its original solid state by a second act of will-power.

This is the explanation given by spirit entities ; an explanation which is confirmed in an indirect but convincing manner by the fact that if one touches the stone or metallic articles brought as ' apports ' one often notices a sensation of warmth, often appreciable, sometimes intense, and occasionally scorching.

Now this is what one would expect if the stone or metallic ' apport ' had been subjected to a process of extremely rapid dis-integration and re-integration, on account of the physical law of the transmutation of energy, which would cause a greater or lesser thermic reaction, according to the different molecular constitution of the different substances of the various ' apports.' One can well understand what good evidence is furnished by these thermo-dynamic results, which the scientific theory of the very rapid regrouping of atoms would lead us to expect, and which constitute an indirect corroboration of the explanation furnished by spirits as to how they are able, by means of will-power, to perform the phenomenon of ' apports.' The assertions of the manifesting spirits were well proved by an experience which took place during the many years in the course of which I was able to study such manifestations, for in this case the ' apport ' phenomenon was only half-accomplished.

I have already published an account of this incident several times, but in relation to certain unsolved metapsychic problems, the repetition of such cases brings new light upon the subject, and must again be brought forward. I will only refer to it briefly.

In March 1904, in a sitting held in the house of Cavaliere Peretti, in which the medium was an intimate friend of ours, gifted with remarkable physical mediumship, and with whom ' apports ' could be obtained ' at command,' I begged the communicating spirit to bring me a small block of pyrites which was lying on my writing-table about two kilometres (over a mile) away. The spirit replied (by the mouth of the entranced medium) that the power was almost exhausted, but that all the same he would make the attempt. Soon after the medium sustained the usual spasmodic twitchings which signified the arrival of an ' apport,' but without our hearing the fall of any object on the table, or on the floor. We

asked for an explanation from the spirit-operator, who informed us that although he had managed to dis-integrate a portion of the object desired, and had brought it into the room, there was not enough power for him to be able to re-integrate it. He added : ' Light the light.' We did so, and found to our great surprise that the table, the clothes and hair of the sitters, as well as the furniture and carpet of the room, were covered with the thinnest layer of brilliant, impalpable pyrites. When I returned home after the sitting I found the little block of pyrites lying on my writing-table from which a large fragment, about one-third of the whole piece, was missing, this having been scooped out of the block.

Such was the magnificent incident which occurred at our sitting, which conclusively proves that this is the usual manner in which ' apports ' are carried out, namely, by exceedingly rapid molecular dis-integration and re-integration of the article which is projected into the séance room by that means. This is not always the case, however, for sometimes the ' apport ' is transported in its normal state to the séance room by disintegrating a portion of the wood of the door in order to facilitate its entrance. This variant of the phenomenon was explained to us by the spirit who manifested through the medium with whom we obtained the uncompleted ' apport ' described above. We had noticed that very often the stones and metal objects transported were not hot on arrival, so we asked the spirit how this came about, and he replied that instead of dis-integrating the ' apport ' he had dis-integrated the wood of the door, producing a sufficiently large aperture to allow the object in question to pass through it into the room. It will be granted that the explanation seems rational and convincing. So we must conclude that in those cases where the ' apports ' are not found to be hot, it shows that the spirits introduced the objects into the séance room by dis-integrating the wood of the door, instead of the objects themselves.

With regard to the cases of Xenoglossis (that is to say, conversations in languages unknown to the medium) obtained by us, they certainly cannot be compared to the splendid phenomena which occurred in the Bradley sittings. But when it is taken into consideration that we only refer to two séances, then it must be conceded that we obtained much of good promise. As a matter of fact, we had voices which spoke in English, French, Spanish, and Latin. Excluding English, which was only a simple greeting, and French, which was known to us all, there still remains Spanish and Latin. With regard to the Spanish, not one of us knew the language, but all Italians can understand it more or less, although that does not mean that they could speak it. The Latin was only known to Prof. Passini. However, the theory that the communicating ' Direct Voice ' had delved into Prof. Passini's subconscious mind in order to extract the Latin is an hypothesis which will not stand the scrutiny of the facts, as I showed in my preface to the Italian translation of *The Wisdom of the Gods*. Now as to the psychological and grammatical examples of which I have made use as an instance, I must add one of hypnotic and somnambulistic order. I should like to point out that if ' Direct Voices ' speaking fluently in a language unknown to the medium can be explained by the powers of the subconscious—that these voices draw the linguistic information which they require from the subconscious minds of the sitters—

then in similar cases of hypnotic and somnambulistic experiments we most certainly ought to find similar evidence of the following kind : namely, that when a clairvoyant-somnambulist under the influence of hypnotism, in the presence of one or more doctors of medicine, proceeds minutely to describe his or some other individual's internal organs and the diseases from which they suffer, they *should* sometimes, at least, express themselves in the technical medical terms which by hypothesis they would have extracted from the mind of the medico-hypnotizer with whom they are in 'psychic rapport.' But this phenomenon has never been recorded, for instead of this, the somnambulists describe the internal human organs and the diseased state in which they find them in the halting terms of the ordinary layman.

Since the technical jargon of any given science is equivalent to a language, it must be inferred that, as somnambulists are unable to make use of even such a limited number of terms, in spite of the intimate link between them and the hypnotizer, then we must logically conclude that they would be quite unable to talk fluently in a language which is unknown to them. This conclusion, which is indisputably founded on fact, has great value with regard to the elucidation of the above discussion, for similarly logic demands the concession that, in those cases where mediums converse fluently in a language which is unknown to them, it thereby proves the presence of an extrinsic entity, that is to say, of a spirit.

In conclusion, I think that I have been able to prove that in these two séances two great truths stand out clearly and unmistakably : the first, that not only the phenomenon of the 'Direct Voice' is absolutely genuine, but that it is the most efficacious method that can be employed to convince the hardened sceptic ; the second, that from these sittings alone, there is a very strong presumption of the truth of what the spirits themselves affirm, namely, that they are actually the spirits of the dead who are communicating with the sitters by means of the 'Direct Voice.'

To recapitulate : the following facts all point to the same conclusion—firstly, that these voices which succeed each other so rapidly in a single sitting, differ from each other in an extraordinary degree, and still more, that they demonstrate an enormous variety in their power of clearly expressing themselves. This is easily explained by the spiritistic theory, whereas it is not elucidated in any way by the 'subconscious impersonation' hypothesis.

Secondly, the same inferences can be drawn from the 'Voices' which speak in languages unknown to the medium.

Thirdly, the same conclusion can be deduced from the phenomenon of the wonderful playing of the flexatone, which little instrument accompanied the gramophone with the virtuosity of an accomplished musician. As not one of us understood the technique of this instrument, it is necessary to presume the presence of an unseen player, assuredly not one of the sitters.

Fourthly, we are forced to the same conclusion by the communication which I personally received from Eusapia Paladino, who spoke in exactly the same tone of voice as that which she used in life, with the same strong Neapolitan accent, using the same small idiosyncrasies of speech which are quite inimitable, and which characterized her personal relations with

the author, not to speak of the wonderful examples of 'apports' which we obtained, which also reinforce such a belief, and which conclusively point to the fact that the spirits of the dead are actually present, as they affirm, one of these spirits being able to make a prophecy or premonition of death.

With regard to such facts as the materialization of hands and feet, of the levitation and transportation from a distance of very heavy objects, of a signature obtained through 'Direct Writing'; these are all important, but their theoretical value pales before the greater and more important phenomena. All the same they all reinforce each other in demonstrating the almost limitless power of this most fortunate combination of four mediums working in conjunction. And it also shows what they might accomplish if only it were possible for them to continue to hold such sittings regularly and methodically. With such excellent physical and mental mediumship it would doubtless be possible definitely to answer many of the perplexing theories and questions which have remained insoluble up to the present in the metapsychic field.

Alas! the continuation of such experiments is not possible at the present time, for unfortunately M. and Mme Rossi have to return to their London home.

THE 'DIRECT VOICE' IN ITALY

By Prof. Ernesto Bozzano

Translated from the Italian by Miss E. Maude Bubb

Part II

séances of august 26, 27, 28, 29, 1927

Before two of the important members of our circle left for London four more séances were held in the castle of the Centurione Scottos at Millesimo, at three of which the writer was present. In these sittings very important manifestations were obtained, although as a whole they were decidedly inferior to the two séances referred to in an earlier article. The reasons for this difference were both instructive and various. In the first place Marquis Centurione Scotto (who is one of the principal mediums) was feverish and ill for two days, and while he was indisposed he was obliged to occupy and fatigue himself with intellectual work during the day; besides this, unforeseen circumstances caused the temporary fusion of two experimental circles gifted with totally different forms of mediumship. This made a contrast of magnetic fluids, the one neutralizing the other. It was, therefore, necessary to remove these four newly-arrived sensitives from the circle, and they were obliged to content themselves with attending the séance as mere spectators. This fusing of two separate circles was interesting from another point of view, for it disclosed amongst the new investigators an excellent psychic who harmonized perfectly with the mediums of our circle. This is a valuable acquisition which will be most useful when we are able to resume our sittings. The fourth séance, at which the writer was unable to be present, on account of family business, was a very important one. The report of that sèance was written by Prof. Passini. Alas! I am obliged to suppress

then in similar cases of hypnotic and somnambulistic experiments we most certainly ought to find similar evidence of the following kind : namely, that when a clairvoyant-somnambulist under the influence of hypnotism, in the presence of one or more doctors of medicine, proceeds minutely to describe his or some other individual's internal organs and the diseases from which they suffer, they *should* sometimes, at least, express themselves in the technical medical terms which by hypothesis they would have extracted from the mind of the medico-hypnotizer with whom they are in 'psychic rapport.' But this phenomenon has never been recorded, for instead of this, the somnambulists describe the internal human organs and the diseased state in which they find them in the halting terms of the ordinary layman.

Since the technical jargon of any given science is equivalent to a language, it must be inferred that, as somnambulists are unable to make use of even such a limited number of terms, in spite of the intimate link between them and the hypnotizer, then we must logically conclude that they would be quite unable to talk fluently in a language which is unknown to them. This conclusion, which is indisputably founded on fact, has great value with regard to the elucidation of the above discussion, for similarly logic demands the concession that, in those cases where mediums converse fluently in a language which is unknown to them, it thereby proves the presence of an extrinsic entity, that is to say, of a spirit.

In conclusion, I think that I have been able to prove that in these two séances two great truths stand out clearly and unmistakably : the first, that not only the phenomenon of the 'Direct Voice' is absolutely genuine, but that it is the most efficacious method that can be employed to convince the hardened sceptic ; the second, that from these sittings alone, there is a very strong presumption of the truth of what the spirits themselves affirm, namely, that they are actually the spirits of the dead who are communicating with the sitters by means of the 'Direct Voice.'

To recapitulate : the following facts all point to the same conclusion—firstly, that these voices which succeed each other so rapidly in a single sitting, differ from each other in an extraordinary degree, and still more, that they demonstrate an enormous variety in their power of clearly expressing themselves. This is easily explained by the spiritistic theory, whereas it is not elucidated in any way by the 'subconscious impersonation' hypothesis.

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With regard to such facts as the materialization of hands and feet, of the levitation and transportation from a distance of very heavy objects, of a signature obtained through 'Direct Writing'; these are all important, but their theoretical value pales before the greater and more important phenomena. All the same they all reinforce each other in demonstrating the almost limitless power of this most fortunate combination of four mediums working in conjunction. And it also shows what they might accomplish if only it were possible for them to continue to hold such sittings regularly and methodically. With such excellent physical and mental mediumship it would doubtless be possible definitely to answer many of the perplexing theories and questions which have remained insoluble up to the present in the metapsychic field.

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the most important details of these sittings. In fact, for various reasons of a delicate nature I shall be obliged to omit all the most interesting incidents. This is most unfortunate and will render the account very poor and meagre, but it is inevitable.

Sitting of August 26, 1927, held in Marquis Centurione Scotto's palace at Millesimo.

Nine persons were present: The Marquis and Marchioness Centurione Scotto and their son, Monsieur and Madame Rossi, Mademoiselles Ferraris and Chiappini, Prof. Gildo Passini and Ernesto Bozzano.

M. Rossi manipulated the gramophone, Prof. Passini being entrusted with the note-taking.

The sitting commenced at 9.45 p.m. On the floor in the centre of the circle stood two luminous trumpets, a luminous flexatone, and a small drum. The gramophone was started. Blasts of cold air were soon felt, then a strong voice burst forth from the middle of the circle without using the trumpet. It was the voice of Cristo d'Angelo, the spirit Guide, who wished everyone 'Good evening, good evening.' Immediately afterwards the trumpets rose and whirled about the room, while one of them danced in the air, keeping time with the beating of the little drum, after which it descended and went round the circle touching each person in greeting, commencing with Mme la Marquise.

M. Rossi: 'Are the conditions good?'

Mlle Ferraris: 'I smell the perfume of a flower, and I feel a flower caressing my face.'

Prof. Passini: 'So do I. It feels like a large blossom such as a big chrysanthemum.'

Mme la Marquise: 'Oh, thank you, thank you. My face was caressed by a large flower which was scented like a chrysanthemum or cypress.'

Bozzano: 'I feel as though my head were being stroked by a small twig.'

M. Rossi: 'Thank you, thank you. I feel the same thing.'

Mino: 'I was twice touched on the hair.'

The trumpet rose, and d'Angelo's voice issued from it. Turning to Prof. Passini, he remarked: 'The Professor was the cleverest person here, for he immediately recognized my voice.'

M. Rossi: 'D'Angelo, are the conditions good?'

D'Angelo: 'When so many spiritualists are present is it necessary to ask?'

M. Rossi: 'Tell us who touched us with the flower.'

D'Angelo: 'It was the spirit of an old gentlewoman who used to be mistress of this castle.'

The little drum rose in the air while invisible fingers began to beat it.

D'Angelo (to M. Bozzano): 'You are welcomed by the spirits. I place myself at your disposal to the best of my ability.'

M. Bozzano: 'Thank you. Is Eusapia Paladino present?'

D'Angelo: 'Eusapia was here last night, and she is here again now, and is waiting until she can materialize her voice.'

MLLE FERRARIS : ' D'Angelo, can you tell me whether it will ever be possible for me to obtain the " Direct Voice " ? '

D'ANGELO : ' Yes, by following the method adopted in England and also here ; being careful to select men and women who know something of psychic matters and who are mediumistic.'

MME LA MARQUISE : ' D'Angelo, can you tell us whether we have done all that is needed in the chapel, or whether we ought to do anything more ? "

At this moment the flexatone rose in the air like a large, luminous butterfly, and harmoniously accompanied the music of the gramophone.

" Bravo, bravo ! " Applause from all present. The trumpet rose and approached M. Bozzano, and Eusapia's voice said : ' O Ernesto Bozzano. I am so glad to be able to see you occasionally.'

M. BOZZANO : ' Can you tell me, Eusapia, the names of some of the people whom you knew at the Genoa sittings ? '

EUSAPIA : ' Now I must rest a little, there is but little power.'

(The trumpet fell to the ground.)

After some time one of the trumpets approached Mlle Ferraris, and a voice speaking in Piedmontese dialect gave his name as Vincenzo (the spirit of a cavalry officer who died some twenty years ago).

VINCENZO : ' Last evening I came to keep you company because you were sad. You can feel happy about your sister, for there is nothing wrong which cannot be cured.' (This reply referred to a question put to this spirit a month before in a sitting held in another circle, and is therefore of great importance.)

D'ANGELO (in reply to a question from M. Rossi with regard to his less frequent manifestations at the sittings) : ' I do not speak so often because there are so many spirits who wish to talk, and beg to be allowed to do so. Now Eusapia Paladino is preparing to answer Bozzano.'

Instead of which Rabelais' voice was heard issuing, as usual, from the floor.

RABELAIS (in French) : ' Monsieur le Professeur, now I am going to explain to you about Quasimodo. Quasimodo was a real person. Victor Hugo took him as his model ; but Quasimodo was not his real name.'

PROF. PASSINI : ' Can you tell me what it was ? '

RABELAIS : ' It is a Basque name. I can see how it is written, but I do not know how to pronounce it correctly.'

PROF. PASSINI : ' There is a great deal that I should like to ask you ; but first I should like to know whether it is painful for you to come amongst us ? If so, I will not trouble you.'

RABELAIS : I have to make a great effort to materialize my voice, but please ask whatever you wish, all the same.'

PROF. PASSINI : ' I have read that from time to time spirits reincarnate ; as four centuries have passed since your death, have you never reincarnated ? '

RABELAIS : ' Never.'

PROF. PASSINI : ' Pray excuse me, master. You have spoken to me on

two occasions. The first time you told me that you were very happy ; the second time you said that you were wicked during your lifetime and that you are now expiating your bad deeds. Is there not a contradiction in this ? '

RABELAIS : ' No, because I have become purified. I am rising, rising, rising.'

PROF. PASSINI : ' When reading your works I have never had the impression of wickedness, and you were very much esteemed by those who knew you well.'

RABELAIS : ' It is one thing to speak of death, and quite another to die.'

PROF. PASSINI : ' How do you mean ? '

RABELAIS : ' I tried to induce others to do right, but I did not always do it myself (spoken in a very low voice). I have no power . . . I can say no more.'

Soon after this one of the trumpets approached Mino.

MARY : ' I am your grandmother Mary. Now listen. You won't study, and behaving in that way you hurt Papa and Mamma. You must study. Study ! '

MINO : ' Always the same tune. Everyone is at me about it. . . .'

Mino stated that he was rapped on the head three times.

Again all the sitters smelt the perfume of mignonette, chrysanthemums, and cypress, and were caressed with flowers or with tiny branches.

MME LA MARQUISE : ' D'Angelo, may I ask a question ? Can you tell me whether my cook will recover ? '

D'ANGELO : ' She will *not* get better.'

MME LA MARQUISE : ' Will she be strong enough to return to me ? '

D'ANGELO : ' She does not realize the seriousness of her illness ; but supposing that she returned it would cause you much trouble. Try to induce her to remain where she is, as it is for her own good.'

After a short interval the trumpet approached M. Bozzano.

VOICE : ' Dear, dear Ernest. I am your mother, you did well. . . .' (Unintelligible words followed.)

M. ROSSI : ' D'Angelo, will you please tell Bozzano what the spirit wished to say ? '

D'Angelo repeated to Bozzano what his mother had tried to tell him.

M. ROSSI : ' D'Angelo, when you are able to do so please remember to answer Madame la Marquise's question about the tomb which was discovered in the chapel.'

D'ANGELO (to Mme la Marquise) : ' You have done quite right. But I ought to tell you that there are many stray bones still there. Collect them all and bury them, out of reverence and respect.'

After a short interval the trumpet rose and went to Prof. Passini, speaking to him in a very broad Romagnolo dialect. (Here we had the most important manifestation of the whole evening, which, alas ! cannot be published.)

The sitting was closed at eleven o'clock, and was resumed at 11.40 p.m. Blasts of cold air were immediately felt, and some of the sitters were touched by materialized hands. One trumpet circled quickly around the other, but without rising from the ground, and then the spirit Guide, d'Angelo, manifested his presence.

MME LA MARQUISE : ' Some time ago an anonymous letter was written which has been the cause of a good deal of trouble in my house. Can you tell me whether what was said in it was true, and whether the accused is really guilty ? '

D'ANGELO : ' The accusation is false ; that person is innocent. The letter was written by an untrustworthy servant." (All these details proved true.)

MME LA MARQUISE : ' D'Angelo, before long our sittings will come to an end, and for many months we shall not hear your voice ; could you give me a remembrance ? For even if it had no value it would please me very much.'

MME ROSSI : ' Somebody is whispering words in my ear. It sounds as though they were speaking and chewing, or masticating at the same time.'

D'ANGELO (to Mino) : ' Please oblige me by keeping your legs in their proper place.' At that moment Mino was sitting with his legs stuck out, and in spite of the darkness d'Angelo had seen it.

D'ANGELO (to Mme la Marquise) : ' You will have to wait a little, but I will bring you a souvenir as soon as I can.'

M. ROSSI (after an interval of silence) : ' How is it that in the first sittings we received more " apports," and the " voices " were more frequent ? '

D'ANGELO : ' It is difficult to explain it, but it has to do with the circle being more or less in sympathy.'

After a brief interval a voice issued from the floor in the middle of the circle. At the end of every sentence the communicating spirit emitted a curious, characteristic sound obtained by the tongue pressed against the roof of the mouth. Mme Rossi immediately remarked that it was the same voice which had whispered in her ear shortly before. Mlle Ferraris said that this voice and peculiar sound were distinguishing features of the spirit Guide of their sittings, and that he was called ' Cha.' He was an Egyptian architect who lived fifteen hundred years before Christ. He was in the habit of communicating through a circle in Turin. Not long before he had spoken through a trance medium at Millesimo.

CHA : ' Kirski, Kirski ! (His usual greeting ; being perhaps ancient Egyptian.) If anybody wishes to ask me a question, I am here in order to answer it.'

PROF. PASSINI : ' I have heard that everybody has a protecting spirit, a sort of guardian angel. Can you tell me whether this is true ? '

CHA : ' Yes, everyone has guiding spirits, or protecting spirits, and they are nearly always relations of their charges who have risen to a high spiritual level."

PROF. PASSINI : ' Thank you for your answer. But I am amazed that you should masticate while you talk.'

CHA : ' It is strange that a Professor such as you could imagine that a high spirit would eat whilst communicating. I have to make a double effort : that of materializing, and of speaking in a language that is not my own.' (Here Mlle Ferraris intervened, explaining that this peculiar sound made by Cha is caused by a defect in pronunciation owing to imperfect mediumistic conditions.) Prof. Passini asked pardon for his involuntary mistake.

MLLE FERRARIS : ' Can you tell me anything of my friend Vincenzo ? '

CHA : ' Vincenzo is at Turin. I am here in order to answer any questions on behalf of your spirit Guide.'

MLLE FERRARIS : ' Thank you. Cha, will you take my greetings to the friends in Turin ? '

CHA : ' Sister, I will do my best to do so, and I will try to inspire the Turin friends to come here in order to learn, and to spiritualize their young minds. Good night, brothers. Kirski, Kirski.'

All replied : ' Good night, and thank you.'

After a short interval of silence d'Angelo, the spirit Guide, turning to M. Rossi, said, ' Listen attentively. An historical personage is just about to manifest. There will be but little power for him to use, he will speak with both trumpets, and you must pay the utmost attention.'

M. ROSSI : ' What is his nationality ? '

D'ANGELO : ' French.'

Then a long pause, during which we felt blasts of cold air, and we were chilled to the marrow. Mme Rossi and Mlle Ferraris had a disagreeable sensation of restlessness and anxiety. Mlle Ferraris is gifted with the interesting faculty of feeling in her own inner consciousness the mental state of the living or the dead who are near her. She exclaimed, ' Oh, how bad I feel. The spirit who is going to communicate is a soul in torment.'

All of a sudden the two trumpets rose and approaching each other they paused for a moment in front of Prof. Passini, M. Bozzano, and Mme Rossi ; then they divided, one turning towards Mme Rossi, and the other towards Prof. Passini. A resonant and imperious voice said in French, ' Good evening.'

PROF. PASSINI : ' Good evening. Who are you ? '

VOICE : ' I am Napoleon. Over a hundred years ago I passed through this place with my army. I inhabited this castle. There was a battle. . . . You will find traces of it. . . . There are musket balls in the cloisters. . . . [See Illustration of Cloisters.] I present my homage to the Marquis and Marchioness. Good night.' All replied, ' Good night.'

Although Napoleon Bonaparte's fleeting manifestation was a great surprise to us all, when one considers the historical events connected with this locality in which the séances were held, such a manifestation can easily be understood. One must not forget that it was around the castle of the Marquis Centurione Scotto that Napoleon fought his first battle in Italy. The Battle of Millesimo was the beginning of his good fortune and of his glory. He had established his general headquarters in this castle, and the cloisters of the family chapel were invaded by the enemy, where a skirmish took place and muskets were fired at point-blank range.

It will be noticed that Bonaparte mentioned that in the cloisters one could still see the scars of musket-balls. This is true, for on one of the pillars of the cloisters there are many places where the musket-balls have penetrated the stone to a great depth, the fire-arms having been discharged at such close range. As said above, the communicating spirit spoke through the two trumpets simultaneously, a fact which has never been recorded before in the annals of the 'Direct Voice.' Moreover, he had directed both trumpets towards the two members of the circle who were the most intimately linked with France, namely the wife of M. Rossi—who is a Parisian—and Prof. Passini, who is deeply versed in French history, literature, and language. As the trumpets measure about thirty inches in length it was possible for the communicator to direct one towards each of the two sitters, while uniting the mouthpieces, and to speak to both sitters through them at the same time.

Napoleon spoke very abruptly in short, incisive sentences with an amazing haughtiness and imperiousness, exactly as has been described by his biographers. If I wished to illustrate my meaning by an example I should say that his mode of speech strongly resembled the way in which Mussolini gave his message to the Americans, as reproduced by the phonograph. Mussolini spoke abruptly, in short sentences, and the tone of his voice reminded one in a startling manner of the voice of the psychic entity we heard; but with this difference, that in Mussolini's oration one did not notice that haughty imperiousness of speech such as one heard so markedly in the psychic voice.

Another curious fact was this, that, as already mentioned, when the manifestation was about to begin Mlle Ferraris, the sensitive, exclaimed: 'Oh, how bad I feel; the spirit who is about to communicate must be a soul in torment.' This sensation experienced by Mlle Ferraris is very instructive, because all must admit that our usual, or worldly, estimation of earthly glory cannot possibly coincide with the criterion of the value of such glory which exists in the spirit world. In other words, we realize that a man's acts, which in our unevolved and materially minded world, cast an aureol of ephemeral glory around him, are not judged by our standards when seen from the standpoint of the spirit world. When one reflects that Napoleon caused the massacre of millions of men, not for legitimate defence, but through ambition and lust of conquest, and one also remembers his superlatively immoral and egoistic life, one can understand that the subjective sensations experienced by Mlle Ferraris only too well mirrored Bonaparte's true feelings.

After Napoleon's manifestation the power waned. We noticed that one of the trumpets was being dragged painfully round the circle, and the voice of the spirit Guide informed us that, 'There is no more power.'

MME LA MARQUISE: 'D'Angelo, don't forget the little souvenir for me.'

D'ANGELO: 'Every promise is a debt.'

The sitting closed at 1 a.m.

SITTING OF AUGUST 27, 1927

Present: Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Mlles Ferraris and Chiappini, Prof. Gildo Passini, and Ernesto

Bozzano, also four young men who had arrived that evening from another town. On the floor in the centre of the circle were placed the two trumpets, the flexatone, and the little drum with two drum-sticks. M. Rossi was attending to the gramophone and Prof. Passini was note-taker. The sitting commenced at 10.30 p.m. The gramophone was started. After a few minutes the powerful voice of Bert Everett burst forth from the ceiling, crying, ' Good evening, ladies and gentlemen,' in English. All answered the greeting. The little drum gave a jump and moved away from the centre of the circle, followed by the drum-sticks. It was evidently not required at that moment.

D'ANGELO : ' Good evening. I must tell you that there is a great deal of magnetic fluid to-night, but there are two different currents ; one of them is suitable for the voices, and the other one for physical phenomena. If the circle is continued like this we shall not obtain any result.'

M. ROSSI : ' Can you tell us what we are to do ? '

D'ANGELO : ' It will be necessary for those who have just come to leave the circle and place themselves behind the sitters.'

The four young fellows got up, left the circle, and seated themselves behind the sitters.

M. ROSSI : ' Is that right now ? '

D'ANGELO : ' Yes, that is excellent.'

The gramophone was restarted. Shortly afterwards the trumpets rose high in the air, dancing about, circling round, floating almost up to the ceiling and whirling about ; then one of them descended, and touched each person in greeting.

D'ANGELO : ' Good evening, Madame la Marquise. I have not forgotten the little souvenir you want. I am going to fetch it. Have patience a little longer.'

The trumpet went to Mlle Ferraris, and Vincenzo's voice (the spirit Guide of the Turin circle) spoke in Piedmontese dialect : ' Hallo, my good friend. I am glad that our friends have arrived, please greet them for me.'

MLLE FERRARIS : ' Cannot you greet them and speak to them yourself ? They would be so pleased.'

VINCENZO : ' No, I cannot do that because they are not in the circle. I must content myself with sending them my greetings.'

One trumpet descended to the floor, while the other rose and stopped in front of the Marchioness.

D'ANGELO : ' Listen to me. The little souvenir which I have brought for you has not been stolen. I did not buy it, I found it, therefore you can accept it without fear.'

The trumpet moved away. In the darkness Mme la Marquise searched for the gift, but could not find it. Soon afterwards we saw the trumpet rise, turn upside down with the larger end upheld towards the ceiling, and we heard something small fall into it. Then the trumpet approached Mme la Marquise and a small object fell into her lap.

MME LA MARQUISE : " Thank you, dear d'Angelo. . . . It is a Swedish match-box ! . . . But there is something inside. There is a tiny envelope of tissue paper. . . . Oh ! it is a pair of ear-rings ! I can feel them. . . . Thank you very, very much, d'Angelo.'

D'ANGELO : ' Every promise is a debt.'

MME LA MARQUISE : ' Thank you, thank you. But where did you find them ? '

D'ANGELO : ' They did not cost much. Do not worry about it.'

These ear-rings which d'Angelo brought in the form of an ' apport ' as a gift to Mme la Marquise appeared to be perfectly new. They were formed of two Oriental pearls, which were, of course, not genuine, although they were very good imitations and very pretty. The setting was of real gold. When they fell into the larger end of the reversed trumpet one of the pearls broke off the gold setting, but the damage could easily be repaired. The great importance of this ' apport ' lies in the fact that the ear-rings were not brought from any part of the castle, but from outside, and who can say from whence ? For they were, without doubt, quite new, and could not possibly have been obtained near the castle, for it is completely isolated, and a long way from the village of Millesimo, where, moreover, there is no jeweller's shop of any description.

Somebody sitting outside the circle asked if it would be possible to communicate with one of their relations.

D'ANGELO : ' It is impossible to accede to the request of any person outside the circle. However, those sitters have a great deal of mediumistic power, and in time they will be able to obtain what they desire.'

MLLE FERRARIS : ' May I ask " Cha " if he can answer a question which the friends who arrived to-night were discussing when in the motor-car ? '

D'ANGELO : ' We cannot do as you request on account of the difference in kind between the strong mediumship of the four new arrivals and the equally strong psychic power of this circle.'

The trumpets began to dance about the floor in perfect rhythm with the music of the gramophone, then the flexatone rose and accompanied the music, twisting, twirling, and rising right up to the ceiling. It then descended and lightly caressed the faces of members of the circle ; after which the trumpets removed themselves from the centre of the circle, and instantly the characteristic voice of ' Cha ' issued from this spot.

CHA : ' I am very pleased to be amongst friends, and I am especially delighted to find that I can make my " Direct Voice " audible to our newly arrived friends. Later on I hope to be able to give information, as soon as I am able to speak with greater facility. Then the Professor may ask me what he wishes, and I will reply by means of my own medium. Do you understand ? '

PROF. PASSINI : ' Yes. Thank you very much.'

One trumpet approached Bozzano.

VOICE : ' O Ernesto Bozzano. I am Eusapia. We are all delighted at the way you have devoted yourself to this work, but do not overtire yourself.'

MME LA MARQUISE : ' Excuse me, Vincenzo. Can you tell me if my dear boy is near me ? '

VINCENZO : ' I see him behind you. He always stands there.'

At this moment we heard a great crash, and not knowing what had happened we wished to turn on the light, but the gentlemen outside the circle begged us not to do so as one of them had fallen into a cataleptic trance. Immediately afterwards we heard Vincenzo's voice speaking through the mouth of the entranced medium.

VINCENZO : ' It is all right. You need not worry.'

MME LA MARQUISE : ' You know, Vincenzo, that we are troubled about a sum of money which we have lent to a certain person. Do you think we shall be able to recover it ? '

VINCENZO : ' You will never get it.'

MME LA MARQUISE : ' Do you mean that the loan won't be repaid ? '

VINCENZO : ' You will get nothing at all.'

PROF. PASSINI : ' Vincenzo, I suppose that you are able to see our good friend d'Angelo ? '

VINCENZO : ' Of course I see him.'

PROF. PASSINI : ' Can you describe what he looks like ; I mean how he appears to you ? '

VINCENZO : He is tall of stature, and wears a broad-brimmed hat which is looped up. He has a white face, and his legs . . .'

MME LA MARQUISE : ' Have you seen the lovely present he has brought me ? '

VINCENZO : ' Yes, why, it is only worth tuppence-halfpenny ! '

MME LA MARQUISE : ' Don't disparage it. It is very pretty.'

VINCENZO : ' Yes, it is pretty, I don't deny it.'

Vincenzo was succeeded by ' Cha,' who spoke through the mouth of the Turin medium. This sensitive being well-known to ' Cha ' the latter could express himself with great clearness, although we still heard the same characteristic sound which distinguished him whenever he used the ' Direct Voice,' namely, that he ended each sentence with the curious sound produced by his tongue sucking against the palate of his mouth. He advised the four young fellows who had last arrived to start immediately in order to avoid accidents, as they had to be at their destination before dawn : however, he consented to their postponing their departure for a short time so that each person might ask him a question, beginning with Mme la Marquise Centurione Scotto.

MME LA MARQUISE : ' Do you think that I shall ever be able to speak to my son ? '

CHA : ' His death is still too recent for him to communicate easily ; however, three hundred and sixty revolutions of the sun will not have passed before you will be able to speak to him and to see him.'

MME LA MARQUISE : ' Where ? In Warsaw, or in London ? '

CHA : ' You will speak to him and you will see him ; then he will reincarnate quickly.'

MME LA MARQUISE : ' Oh, no, no, I should hate that.'

CHA : ' Calm yourself, sister. . . . He will reincarnate in a member of the family.'



THE ANCIENT CLOISTERS OF MILLESIMO CASTLE (PROVINCE OF SAVONA), ITALY)
Dating from A.D. 1200.

MME LA MARQUISE : ' Perhaps in one of Mino's sons ? '
CHA : ' Perhaps. Now it is the Professor's turn to ask.'
PROF. PASSINI : ' First of all I wish to ask you not to call me " Professor." '
CHA : ' I will call you Brother, as I do the others ; for we are all brothers in God.'

(At this point the pencil broke, with which Prof. Passini was writing, and he was not able to take any more notes of the very profound social, moral, and philosophic remarks with which the communicating entity favoured us when answering the questions which he allowed us to ask him.)

With regard to the rapidity with which the Marquis Centurione Scotto and M. and Mme Rossi were able to obtain the phenomenon of the ' Direct Voice,' he explained that this must be attributed to the influence exerted on their mediumship by Valiantine, the sensitive. ' Cha,' in reply to a question by Prof. Passini, told us that he had only had one reincarnation when on earth, instead of a dozen. In reply to another query he taught us that the way of truth is like the edge of a razor ; it *must* be followed, but at the cost of wounded feet.

The only fully recorded reply was in answer to Bozzano's question, and this was written down by him. He said : ' You told us that the final goal of the evolution of the spirit is its reabsorbtion in God. You mean then Nirvana ? The annihilation of the ego ? '

CHA : ' It is a mystery which you cannot comprehend. The final goal of the evolution of the spirit is its reabsorbtion in God ; that implies annihilation of the individuality, as you understand it ; this is not, however, annihilation of the consciousness of the ego. A drop of water falls into the sea and is absorbed by the ocean, yet it still exists therein. What matter if the molecules which constitute it are no longer united, for they feel as though they were.'

When all present had asked a question of the communicating spirit, he wished them good-bye, saying : ' Good evening, brothers. Kirski, kirski.'

The sitting was closed. The four guests who had last arrived set off immediately in their car.

The second part of the sitting was recommenced at midnight. Everything was arranged as before. The light was extinguished, and the gramophone was started.

MME LA MARQUISE : ' I wonder where our d'Angelo found the earrings ! '
D'ANGELO : ' Don't worry, they were not in this house. I got them a long way from here. I am only sorry that one of them got broken.'
PROF. PASSINI : ' D'Angelo, did you know " Cha " the spirit before he communicated with us ? '
D'ANGELO : ' Why, of course I knew him.'
MLLE FERRARIS : ' D'Angelo, is there any fear of difficulties or danger for those young fellows ? '
D'ANGELO : ' They are passing through a bad period of their lives.

The beginnings of things are always difficult ; but no harm will come to them.'

After an interval of silence :

D'ANGELO : ' Now listen attentively, for a personage is going to communicate, and you will have a materialization of one of his personal possessions.'

Mme Rossi and Mlle Ferraris stated that they felt a disagreeable sensation. The last-mentioned noticed a light on Prof. Passini's head.

MLLE FERRARIS : ' I see a marvellous phantom in our midst.'

VOICE : ' Soy Bamante de Navarro. Ege sum Hispanorum Dux. Hic tumulatus. Por mi recuerdo vobis gladium fero.'[1]

PROF. PASSINI : ' Gratias tibi agimus, salve ! '[2]

PROF. PASSINI : ' Can you tell us, d'Angelo, how to pronounce his name ? '

D'ANGELO : ' I think he said Bamante.'

Whereas on the wall of the castle it is written Beaumont Navarræ Dux. At this moment a very heavy metal object suddenly fell from the ceiling and knocked the trumpets over. After searching around in the dark a large sword was found.

M. ROSSI : ' General Navarro's tomb was the one we found in the chapel, was it not ? '

D'ANGELO : ' No, not that one.'

M. ROSSI : ' Then where is Beaumont de Navarro buried ? '

D'ANGELO (in a feeble voice) : ' The power is going. We must stop ; there is no more power.'

M. ROSSI : ' Will you come to-morrow ? '

D'ANGELO (with an almost inaudible voice as the trumpet fell to the ground) : ' Yes.'

The sitting ended at 1.45 a.m.

The ' apport ' of this second sword is particularly interesting from various points of view. To begin with this sword is still longer and heavier than the one which the matador Guerrita brought us. Besides this it seems to be without doubt a Commander's sword. It has a magnificent blade of Toledo steel, and the hilt and guard are artistically chased and pierced. All this goes to prove that it was actually General Beaumont de Navarro's sword. He died and was buried in this castle in the year 1576, after the Battle of Cosseria which was fought not far from the castle between the Spaniards and the French. Marquis Centurione Scotto does not remember ever having seen such a sword, and he does not recognize it as belonging to him. Supposing that it were possible to prove this, then the ' apport ' would acquire great importance, but unfortunately it is not possible to do so, as the castle armoury contains about a hundred swords, including two-handed swords, of all periods. For this reason it can be well understood that Marquis Centurione Scotto

[1] ' I am Bamante de Navarro. I am the Spanish Leader. Here I am buried. For recognition I bring to you my sword.'

[2] ' I give thanks to you. Greetings ! '

does not remember them all clearly. The guard of this 'apport' sword is the most artistic and the most beautifully worked of all the swords in the castle, and one could hardly fail to remember anything which is so distinctive in character. Moreover, it is worth noting that this time the spirit Guide, d'Angelo, did not tell us that he was about to bring us an 'apport,' but the materialization of a personal possession of the spirit about to communicate.

Sitting of August 28, 1927

There were eight persons present: Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Mlles Ferraris and Chiappini, Pro., Passini, and Bozzano. The sitting began at 9.45 p.m., the usual trumpets, etc., were placed in the middle of the circle, and the gramophone was started. After a few moments one of the trumpets moved quite slowly, as though tired. The gramophone played two records without anything happening.

D'Angelo: 'Good evening. There is very little power.'
M. Rossi: 'Do you think the power will increase?'
D'Angelo: 'No. Even I could not talk to-night, much less the others who wish to materialize their voices. We have had too many séances. It would damage the nerves of the strongest to sit so frequently. The mediums must take some much-needed rest. Good night.'

Everybody greeted d'Angelo, and the sitting was closed at ten o'clock.

Séance of August 29, 1927

Recorder, Prof. Gildo Passini

Present: Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Prof. Passini, Mlles Ferraris and Chiappini. Two luminous trumpets, the flexatone, and a little drum with two drum-sticks were placed on the floor. The sitting began at 10.20 p.m. M. Rossi manipulated the gramophone. Prof. Passini was note-taker. The usual blasts of cold air were felt. After the third record had been played one trumpet rose right up to the ceiling and floated about, then it touched the chandelier and fell to the ground; the other trumpet gave a little jump and placed itself on the small drum, and the first trumpet rose and made a short flight in order to place itself close to the second one. Mme Rossi noticed a materialized arm and hand which moved about.

D'Angelo (his voice rising from the floor): 'Good evening to everybody.'
M. Rossi: 'How are the conditions?'

The trumpet standing on the little drum began to jump up and down keeping time with the syncopated music; it continued to beat more and more loudly. Everyone exclaimed: 'Bravo! bravo! go on if you can.'

D'Angelo: 'The conditions are good.'
One of the sitters; 'How is it that Bert Everett is not manifesting to-night?'

D'ANGELO (jokingly) : ' He has an engagement in England.'

ONE OF THE SITTERS : ' Can you tell us with whom ? Perhaps with Mr. Bradley ? '

D'ANGELO (laughing) : ' That is a professional secret.'

MME ROSSI : ' I can see a figure in front of me.'

MME LA MARQUISE : ' Ow ! They've stuck a little stick in my right eye. Whoever you are, spirit, please be more gentle. Who are you ? '

D'ANGELO : ' An old grandmother. A bad character.'

MME LA MARQUISE : ' Tell her to talk to me, instead of poking her finger in my eye.'

One of the trumpets rose and approached Mme la Marquise.

VOICE : ' Luisa, I am Granny Marinetta. That was a punishment because you disobeyed my orders. You must act without delay on what I said about those nieces who are getting into bad habits. You must take special care of A——; she is behaving badly, and she is not looked after sufficiently.'

Prof. Passini, Mlle Ferraris, and Mme Rossi stated that they were caressed by unseen hands.

MME ROSSI : ' D'Angelo, who caressed me ? '

D'ANGELO : ' One of your French friends who wishes to remain incognito.'

PROF. PASSINI : ' And who touched me ? '

One of the trumpets climbed on to the little drum, then the drum and the drum-sticks were quickly pushed away. Probably they interfered with the phenomena through being too luminous. The sitters felt strong blasts of cold air. One trumpet stopped in front of M. Rossi.

VOICE (in Genoese dialect) : ' Paolin.'

M. ROSSI : ' Who are you ? '

VOICE (still speaking in Genoese dialect) : ' I am your father.'

M. ROSSI : ' Oh, Papa, why did you not come sooner ? '

VOICE : ' I could not manage to speak. I have something I must tell you, but don't be alarmed. Your mother is ill ; you must take care of her and not let her be so much alone.'

M. ROSSI : ' Could you not consult Dr. Barnett, and beg him to order her some kind of treatment ? '

VOICE : ' Paolin, advise her to be more careful, and to take more care of herself ; she does too much. Don't stay too long in England. Something might happen, and you would be far away.' (Kisses followed.)

The trumpet approached Mlle Ferraris.

VOICE (in Piedmontese dialect) : ' I am Vincenzo. Hallo, how are you ? Everything went well with your friends the other night. Don't worry, they are all right.'

Every now and then we were all struck by a hard thing like a stick—Prof. Passini felt small blows on his hands, Mlle Ferraris on her legs, Mme la Marquise on her knee, etc.

M. ROSSI : ' D'Angelo, are you still with us ? '

D'ANGELO : ' Don't be afraid, I am still watching and guarding the circle.'

M. ROSSI : ' And who is touching us ? '

D'ANGELO : ' It is a jolly spirit, don't try to stop him.'

MME ROSSI : ' There is still somebody close to me.'

VINCENZO (approaching her with the trumpet) : ' It is that handsome boy. He wants to give you a kiss, but the presence of your husband makes him feel under a ban.'

M. ROSSI : ' Vincenzo, if my wife is willing I have nothing against it.'

MME ROSSI (who was kissed on the hair) : ' I have been given a kiss.'

M. ROSSI : ' But now that he has kissed her, mayn't we at least know who he is ? '

VINCENZO : ' I won't give him away, but I thank you in the name of the young man.'

M. ROSSI : ' Listen, d'Angelo, Mme la Marquise, like Bellotti, wants to make a collection of " apports," a sort of museum. Could you not bring her another " apport " ? '

D'ANGELO : ' You do not find " apports " growing on every bush ; besides which, to-night, it being the last sitting in the castle, you must content yourselves with voices instead of " apports." '

One or two sitters who were touched by various unseen objects, said : ' Who is it ? '

D'ANGELO : ' There is an armiger in armour ; he is wearing a cuirass, and as he is walking round the room with his vizor lowered he keeps knocking against you with his weapons.'

We heard a movement in the air, then something—possibly a sword —fell on to the trumpets and knocked them over.

MME ROSSI : ' Somebody passed in front of me ; I saw him.'

One of the trumpets approached Mme la Marquise.

MARY : ' Luisa, I am your mother. I am alarmed at the way that Mino rides his motor-cycle. You must be more careful about him. I saw him the other day near Saliceto, during the races, and he was going at a terrific speed.'

MME LA MARQUISE (who felt a caress on her knees) : ' Thank you, dear, but what am I to do ? '

MARY : ' Throw the motor-bicycle into the Bormida. You *must* save the family name.' (Mino is the only surviving son of Marquis Centurione Scotto.—Translator.)

D'ANGELO : ' There is very little power, and you are tired ; stop the sitting.'

The light was lit in the next room, and the sitting was closed at 11.45 p.m.

SECOND PART OF SITTING, 12.15 A.M.

D'ANGELO : ' Good evening.'

M. ROSSI : ' Can you tell us whether Bozzano has found everything right at home ? Why did he not return this evening ? '

D'ANGELO : ' All is well and quite in order, but he is a man who gets worried too easily, and he did not dare to leave the house empty.'

M. ROSSI : ' Do you know whether my mother has started on her journey yet ? '

D'ANGELO : ' You will see her some time to-morrow.'

M. ROSSI : ' Will you come to our séances with Valiantine in London ? '

D'ANGELO : ' When you are at the sittings in London you must pay great attention to what happens. Take notes. Write down all the details so that you can report them to the Marquis, who needs proof.'

M. ROSSI : ' I feel a stick touching me. Who is it ? '

D'ANGELO : ' It is the sword of the armiger, who is still moving about amongst you.'

MME LA MARQUISE : ' Will the communications in London be in connection with my son ? '

D'ANGELO : ' No. It will have to do with test cases for the Marquis.'

One trumpet rose and immediately dropped on to the top of the other one. M. Rossi removed them both.

M. ROSSI : ' In removing the trumpets did we correctly interpret your wish ? '

D'ANGELO : ' Yes.' (The flexatone was also thrown into a corner.)

MARQUIS CENTURIONE : ' D'Angelo, I heard a knock ; what was it ? I appear to see a tall, slightly luminous figure. A sword ran into my chest. What is it ? '

D'ANGELO : ' Do not be afraid, I am guarding you. It is the armiger who is walking round with his vizor lowered, and he cannot see well.'

PROF. PASSINI : ' Look here, Armiger, cannot you tell us who you are ? What nationality are you ? D'Angelo, who is it ? '

D'ANGELO : ' He appears to have been master of this house in ancient times. He used to live in this castle.'

The trumpet approached Mlle Ferraris.

MLLE FERRARIS : ' Who are you ? '

VOICE : ' Dear Rita, I am Battistina. I have come to greet you because this is the last evening that I shall be able to speak to you. Take care of the child. Do all you can to bring her up well.'

MLLE FERRARIS : ' Yes, I promise you I will. Am I doing right in sending her to Como ? '

BATTISTINA : ' Yes, to Sœur Hélène. Please greet everybody, especially Papa.'

MLLE FERRARIS : ' Can you tell me how he is ? '

BATTISTINA : ' Quite well, quite well. I am always with you.'

(The trumpet approached Prof. Passini.)

PROF. PASSINI : ' Who is it ? '

VOICE : ' It is your mamma. Take care. . . . (The voice was low and the words were not clear.)

PROF. PASSINI : ' D'Angelo, I have not understood properly. Will you have the goodness to repeat what she said with your strong voice ? '

D'ANGELO : ' She told you that to love the spirits is right, but that you must not neglect your studies on that account.'

MME LA MARQUISE : ' Can I speak to Count C. R. ? '

D'ANGELO : ' The Count of whom you speak is still asleep, as he has slept all his life. He is not conscious of anything yet.'

MME LA MARQUISE : ' Then could I speak to my uncle who died last year ? '

D'ANGELO : ' Your uncle is still very weak. He cannot materialize his voice ; you will have to wait a long time yet.'

MLLE FERRARIS : ' I see in our midst a fully formed figure ! '

Immediately afterwards a gentle, affectionate voice spoke to the sitters from the middle of the circle. The most important manifestation of the whole evening now took place, but unfortunately it is not possible to publish what followed ; however, in my concluding remarks I shall make a veiled reference to this communication which will partially enlighten my readers as to this personage.

D'ANGELO : ' There is very little power. You must have patience. The armiger and the " apport " of the asperges (holy water sprinkler) have consumed all the power.'

PROF. PASSINI : ' Can you not send the armiger away ? '

D'ANGELO : ' He is stronger than we are ; we cannot manage it. Before I leave I bring you greetings from the spirits.'

The trumpet went round caressing the knees or the arms of all the members of the circle.

PROF. PASSINI : ' Thank you, thank you, dear d'Angelo, for all you have done for us, and we hope to meet again soon.'

D'ANGELO : ' Let us hope so. Good night.'

EVERYBODY : ' Good night.'

The sitting was closed at 1.30 a.m.

COMMENTS AND ELUCIDATIONS

I feel it my duty to introduce to my readers the pleasing personality of our spirit Guide—Cristo d'Angelo—and to give a few details of his past life. In our sittings he has proved himself to be one of the most reliable and the most excellent conductors it would be possible to find, gifted with practical common sense, combined with a continued vigilance which misses nothing that happens during the course of the sitting. If any member for an instant forgets the fundamental rules which must be observed in order to obtain the best results, for instance, supposing that someone sticks out their legs, or crosses one over the other, immediately —although the room is in total darkness—the trumpet rises and accosts the sinner, and the voice of the spirit Guide cries, ' Put your legs in the proper place.' If any mistakes are made in the constitution of the circle he at once intervenes, telling us what we ought to do. If a communicating spirit cannot succeed in making himself intelligible, he immediately repeats the words which have not been understood. Besides this, he never refuses to give information and particulars about the spirit who is trying to communicate, and he is always ready to impart advice and encouragement, not sparing a rebuke for those who deserve it. At one séance there was a sitter who was obsessed by the preconceived idea that

all was illusion, hallucination, or fraud ; this Cristo d'Angelo immediately read in his mind. He accosted him, reprimanded him, and had him turned out of the circle. Experimenters who have sat in our séances must allow that Cristo d'Angelo can read the thoughts of those present, and also that he can see perfectly well in the dark ; this is an embarrassing fact for those who assert that every phenomena can be explained by fraud. It is an interesting fact that Cristo d'Angelo used to appear in Valiantine's sittings before Marquis Centurione Scotto went to London. When first, as Mr. Bradley's guests, the Marquis and M. Rossi attended Valiantine's sittings, their host informed them that for some time they had had the manifestation of an Italian spirit who had given the name of Cristo d'Angelo, that he could speak nothing but Italian, and that as he was understood by no one present he had been obliged to content himself with singing verses of the folk-songs of his own country.[1] At the first opportunity Cristo d'Angelo communicated with his fellow-countrymen, referred to his ancestors, and announced that he was a Sicilian, native of a little village, of which he gave the name, in the neighbourhood of Palermo. He added that he used to be a shepherd, and had died about forty years ago. In confirmation of these details, he speaks, as a matter of fact, in the very broadest of Sicilian dialects, and often uses most expressive and suggestive words which tend to corroborate the truth of his statements. At his last sitting in London, Marquis Centurione Scotto informed Cristo d'Angelo that as soon as he returned to Italy he intended to start an experimental circle, in the hope of obtaining the ' Direct Voice,' and he begged d'Angelo to be so good as to come and assume the function of spirit Guide of the circle, which Cristo d'Angelo promised to do. We have seen how well he has kept his promise.

When considering the last four sittings as a whole and comparing them with the two referred to previously, one notices that fewer cases of personal identity were recorded in the second series than in the first. All the same three very important incidents occurred during the last four sittings which contained important instances of personal identity. From the scientific point of view they do not, perhaps, afford such good evidence of survival as do those first two sittings, at which the author was present. But they demand earnest consideration and have much cumulative value. The first of these cases refers to the psychic personality of Bonaparte, who expressed himself with characteristic voice and language, and whose temperament strikingly resembled that described by his biographers. And this is no small matter. Unfortunately it was not possible to record the other manifestations, for obvious reasons. I must point out that the most important part of these incidents is the fact that each entity spoke quite fluently in his native dialect, the one in Venetian, the other in the broadest Romagnolo, vernacular. Now everybody will agree that it is far more difficult to speak one of these characteristic dialects fluently,

[1] There is no doubt that he also appeared—the name given being Christofo Angelo—at the first séance ever attended by Mr. Bradley, in 1923, namely, when, as Mr. de Wyckoff's guest, the author of *Towards the Stars* sat with Valiantine at Arlena Towers, U.S.A. As no one present understood Italian d'Angelo could do nothing but sing Sicilian songs. See *Towards the Stars*, Chapter III, page 34. (See Séances for July 24 (Chap. VII) and October 22, 1928 (Chap. XI).

with their special idioms and untranslatable turns of speech, than it is to learn any foreign language; while the acquiring of that perfect accent which is peculiar to them is even more difficult. In fact, it is almost impossible to acquire it even after years of practice. Therefore, who were these people who spoke these dialects with such perfect fluency? Is not this alone a valid proof in favour of the actual presence of these spirits who affirmed that they were present, and who were natives respectively of the Venetian and Romagnolo provinces? Be it noted that the gentle, paternal voice of the Venetian personage had the exact timbre and sweetness of tone which had distinguished him in life, for he was personally known in life to several of those present. This is true both of the dialect and of the expressions which he used during his long conversation, but . . . enough, it is impossible to reveal the whole of what transpired; it must remain a mystery.

There were some interesting features with regard to the 'apport' phenomena, particularly that of the Marchioness Centurione Scotto's ear-rings, which are very remarkable on account of their being brought from a distance—one wonders from whence? From a theoretical point of view the manner in which the 'apport' appeared is extremely curious and interesting. We all saw the trumpet rise towards the ceiling and turn upside down so as to place the large end uppermost, then we heard something fall heavily into the trumpet, as though the object had dropped from the ceiling. As this is a very important matter I will cite a similar incident which tends to confirm the supposition that the ear-rings actually fell from the ceiling. I quote the case of an 'apport' which occurred in full light, this being observed in his own home by the Rev. C. L. Tweedale, a fact which he describes in his most interesting book, *Man's Survival After Death*. I may say that it was through the mediumship of his wife that the marvellous phenomena, both the spontaneous and the experimental variety, were obtained. He writes:

'Sunday, 13th November, 1910. Mother had sustained cuts on the head, and she, my wife, and I were all in the dining-room at 9.20 p.m. We were all close together, mother seated in a chair, self and wife standing. No one else was in the room. My wife was in the act of parting mother's hair with her fingers to examine the cuts and I was looking on. At this instant I happened to raise my eyes and I saw something issue from a point close to the ceiling in the corner of the room over the window, and distant from my wife (who had her back to it) three and a quarter yards, and four and a quarter yards from myself, facing it. It shot across the room close to the ceiling and struck the wall over the piano, upon which it then fell, making the strings vibrate, and so on to the floor on which it rolled. I ran and picked it up, and found, to my astonishment, that it was a *jar of ointment* which mother used specially for cuts and bruises, and which *she kept locked up* in her wardrobe. The intention was evident, the ointment was for the wound! I saw it apparently come through the wall, near the ceiling, and this with no one within three and a quarter yards of the place. The room is over nine feet high and was brilliantly lighted by a 100 candle-power lamp, and the door and window were shut, the latter fastened, and incapable of being opened from the outside.'

Such is the magnificent 'apport' phenomenon which occurred spontaneously in the rectory of the Rev. C. L. Tweedale, and which was

observed in full light. I may state that the narrator is not only a minister of the Anglican Church, but is also a man of science and a well-known astronomer. Considering the above incident we can infer the great probability that the 'apport' which we observed came through the ceiling. How are we to explain such a phenomenon? From the theoretical point of view I must point out that in the detailed description given by the Rev. C. L. Tweedale certain facts force one to the conclusion that we are confronted by the extraordinary phenomenon of the 'passage of matter through matter.' Disturbing mystery, but what matter! Facts are facts.

It will be the arduous task of our descendants to understand and to explain these facts, as far as the human mind can grasp them. Our business is less strenuous, for it is the accumulation of facts which will serve as the foundation on which the theories of the future will be based.

Following the 'apport' of the ear-rings, we obtained that of the sword which had belonged to General Navarro. A most wonderful 'apport' (see Illustration of Sword) this, partly on account of its size and weight, and partly because it tends to prove the actual presence of the spiritual entity who affirmed that he was the Spanish General, Beaumont de Navarro; and indirectly he confirmed this fact by speaking in Spanish, a language unknown to all present. He also spoke in the Latin tongue, as gentlemen of his day would do when they found it necessary to converse with other gentlemen of a different nationality. This sword also fell heavily from a height, almost as though it, too, had entered the room through the ceiling. Finally we had a still more unique 'apport,' that of a church asperges (see Illustration of Asperges), or holy water sprinkler, with which the eminent prelate blessed all present, one after the other, at the last sitting. The holy water sprinkler belonged to the private chapel of the castle, and must have been brought from thence.

We still have to discuss the possible objection connected with the more important points which took place during this series of sittings. Amongst those readers who are sufficiently versed in metapsychic phenomena will be some who, from the point of view of the spiritistic interpretation of these facts, will be both perplexed and doubtful, owing to the appearance of great historical personages. I hasten to say that there can be no one more diffident than I at accepting these great names at their face value when they are the product of undeveloped mediumship. These great names only demonstrate the fact that the medium is a victim of subconscious impersonation or of spirit-impersonation. Here I must add that if I affirm that the theory of spirit-impersonation is logically more probable than that of subconscious impersonation, which presupposes a fantastic creation of the subconscious mind, then this affirmation is due to the fact that the more I study and analyse these mediumistic phenomena, the more I am convinced (on the basis of fact) that these spirit-impersonations are very frequent, whereas the subconscious impersonations are extremely rare, doubtful, and possibly non-existent in the annals of true mediumship. (This must not be confounded with hypnotic subjects.) All those who have the opportunity of studying an adequate number of these facts will invariably find many circumstances

which are quite irreconcilable with the subconscious impersonation theory. Our own sittings furnish an excellent example. As by hypothesis subconscious impersonations are created by the desires and aspirations of the medium and sitters, the Marquis and Marchioness Centurione Scotto should certainly have had a communication from their soi-disant son at every sitting, instead of which he never, never came. This being the case my conclusions are as follows: As the result of long and earnest research I consider it proved that in experiments with the 'Direct Voice,' as in every other form of mediumship, it is possible to find—and occasionally we do find—cases of spirit-impersonation. On the other hand, I declare that I feel that logic forces me to recede farther and farther from my early conviction, namely, that subconscious impersonations were a common phenomenon in mediumship. This hypothesis is not sufficiently tenable, for, instead of proving the theory, the facts contradict it over and over again.

Returning to the question of the historical personages who manifested in our séances. If one analyses the facts one finds that in our case their intervention is quite understandable. I have referred to some of these reasons, and I now return to them before proceeding to analyse other incidents. Supposing that the human spirit survives, there is no doubt that Prof. Gildo Passini, having consecrated years of study to two great French writers—Rabelais and Victor Hugo—an intimate psychic (or telepathic) rapport would be established between the spirits of these two personages and the subconscious personality of Prof. Passini. So much so, that, from a metapsychic point of view, such an incident might almost have been predicted, namely, that they would be likely to try to communicate in any circle in which Prof. Passini was an experimenter. The same may be said of Napoleon Bonaparte, for he would be very likely to appear at an experimental circle which was sitting in the neighbourhood in which he had lived during one of the most solemn periods of his life, and where he had fought and won the first battle of his most brilliant career. This, which might be described as a case of 'Telesthesia,' a phenomenon caused by a 'psychic rapport' with the place or the environment, would also explain the appearance of General Beaumont de Navarro, who would be able to communicate more easily on account of his remains being interred in the private chapel of the castle in which the experiments were held. In each of these cases there would be a kind of sympathetic vibration between the two spirits and the castle surroundings, through which power they would become conscious of the mediumistic séances which were being held in the locality, and consequently they would take the opportunity of communicating with the living. Neither of them would have been able to manifest, at any rate not in the same way, at the preceding sittings held by our circle in Genoa, because the spirits in question would not have known that these séances were being held. In other words, in the Genoa experiments the 'wireless telegraphy' was not functioning between these spirit entities, neither were they in touch with the sitters, because there was no sympathetic vibration between the dead and the Genoa surroundings, nor between the living and the dead.

With regard to the manifestation of Cha, the Egyptian sage, this was

a different type of apparition.[1] ' Cha ' had been communicating for some time through a group of experimenters in Turin, and it was he who informed them that ' Direct Voice ' sittings were being held not far from there. He advised them to endeavour to be present at these experiments so as to learn the best method of procedure when holding similar sittings. Theoretically this is extremely interesting when it is remembered that not one of the Genoese group had ever mentioned any of their experiences in public ; besides which ' Cha,' the spirit Guide, had promised to put the two circles in communication, and he accomplished this by having recourse to one of those so-called ' fortuitous chances.' (However, psychical research shows us that in reality most of these chances are far from being fortuitous.)

Apparently by chance, Mlle Ferraris, a member of the Turin circle, went to stay with a friend whose family lived in the country, and while there Marquis Centurione Scotto's son arrived on his motor-cycle. Something went wrong with the engine just outside the house in which Mlle Ferraris was staying. Marquis Centurione's son needed a little help from the owners of the house, and in this way he got to know Mlle Ferraris. Something was said about spiritualism, and he mentioned that at his home they were experimenting with the ' Direct Voice.' The rest can be guessed. Mlle Ferraris was invited to sit in the Millesimo circle, where the spirit of the sage ' Cha ' immediately communicated, saying, amongst other things, that he had induced the Turin circle (which was sitting in séance at that moment) to come to Millesimo. The next day a telegram was received to say that they would arrive that evening.

Without revealing the secret of the exalted personage who appeared

[1] (G. K. H.) : A Ka-Man (or ' Cha ') :

Sri Ragini in *Nritanjali*, page 25, throws a helpful sidelight of Oriental understanding upon the oft-encountered ' Ka ' or ' Cha,' which I quote here, relative to the wise entity purporting to visit various circles in different places, as it may explain some confusion. Referring to difficulties of appreciation by foreigners of local expressions in art, etc. : ' It may still be universal in its appeal and thoroughly humanistic. There are hardly any people who, in modern times, can enter into the spirit of the Ka statues which stand by the sarcophagi in the cave tombs of the Pharaohs. And yet how essentially akin to modern mankind were the Egyptians if we can depend on the evidence of their letters ! A Ka is described in one of the inscriptions thus : " He was an exceptional man ; wise, learned, displaying true moderation of mind, distinguishing the wise man from the fool ; a father to the unfortunate, a mother to the motherless, the terror of the cruel, the protector of the disinherited, the defender of the oppressed, the husband of the widow, the refuge of the orphan." There is no gap in fundamental humanity between the men and women of to-day and the race which could write such an epitaph, in spite of the fact that many of its conventions and usages seem entirely meaningless ' (to us). Published by Hari G. Govil, New York, Oriental publishers.)

' Ka '

Hereward Carrington says, in S. Muldoon's *Projection of the Astral Body* (XXII) : ' It is hardly necessary to remind the reader that the Egyptians believed implicitly in the Ka—which might be said to correspond to our conception of the " Astral Body." This Ka was not the Soul of man, it must be understood, but its Vehicle, just as the astral body is thought to be the vehicle of the mind and soul to-day. It was this Ka which visited the mummified body from time to time, and was usually depicted as a sort of bird-like double of the deceased. Many of the older Egyptian paintings show this.'

at the last sitting I must remark that his intervention was connected with a previous communication from Victor Hugo, the poet, who had exhorted Prof. Passini to approach the College of Cardinals to endeavour to obtain an audience with the high authorities at the Vatican, in order to impress upon them the urgent necessity, in the best interests of the Catholic Church, not to let other Christian sects outstrip them in studying and assimilating the present-day evidence for survival. He most earnestly urged them to receive the Spiritualist movement into the bosom of the Church, even should it be necessary for the Vatican to discipline it. In the last sitting this eminent, defunct prelate of the Vatican manifested in order to confirm the advice given to Prof. Passini by Victor Hugo ; he assured him, however, that he would still find a great deal of resistance to these new truths from the Vatican. As related above, before he left, this exalted personage blessed all the sitters with the asperges, which he brought into the séance room in the form of an 'apport.' At the end of the sitting this holy water sprinkler was found lying on the carpet in the midst of the circle. Needless to say Prof. Passini does not possess the heroic courage necessary to attempt such a forlorn hope as that confided to him by these two great souls. For my own part I content myself with making the following statement, namely, that these two spirit communicators are right when they affirm that the Spiritualist movement is quite reconcilable with all existing religions without damaging any of the fundamental principles which inspire them. It is only necessary to say that all religions would derive an immense advantage if they accepted and proclaimed this great new doctrine. The fundamental principles—the only vital ones—are contained in all religions, and with the aid of this new truth it is possible to prove these principles experimentally, scientifically, and on the basis of fact. With regard to this great truth, Sir Arthur Conan Doyle, the celebrated English author, recently spoke as follows :

'Spiritualism is a religion for those who find themselves outside all religions ; while on the contrary it greatly strengthens the faith of those who already possess religious beliefs.'

In other words, not only need the Catholic religion and all other Christian faiths have nothing to fear from the advent of the new Science of the Soul, but they will find it a precious ally for the reinforcement of that faith which is in rapid decadence at the present time. In any case the triumph of Spiritualism is certain, and is sure to take place ; for this is bound to happen when new ideas are based upon fact. The tribunal of the Inquisition forced Galileo to abjure, with solemn words, the scientific truths which he had discovered. But that did not prevent the truth from triumphing, in spite of his abjuration ; for facts are facts. May the eminent authorities at the Vatican remember this and frame their actions accordingly, being inspired and illuminated by wisdom.

(With acknowledgements to the editor of *Luce e Ombra*, Signor A. Mazorrati, for courtesy of permitting translations of the articles by Prof. E. Bozzano and others.)

FIRST MANIFESTATIONS OF THE ' DIRECT VOICE ' IN ITALY

By

PROF. AVV. TULLIO CASTELLANI

Prof. of Political Economy, Doctor of Commercial and Economic Science, Lawyer. Translated from the Italian by Mrs. G. K. Hack, from *Luce e Ombra*, October 1927.

(See Chapter VII, by Prof. Castellani, September 24, 1928, and Chapter IX, 1928.)

SÊANCE ON JULY 6, 1927.

In the numbers of *Luce e Ombra* of August and September, 1927, Ernesto Bozzano reported with his unique straightforwardness, several sittings of the ' Direct Voice ' at which he had been present in the castle of Millesimo, belonging to the Marquis Centurione Scotto. Up to this time nothing had been said about these séances because of the reserve of the Marquis, who very wisely wished that such experiments, before being published, should have been controlled in such a manner that the results could not be criticized.

Since—with the departure of the Rossis—the first series of superb experiments had finished, and also the very complete articles of Bozzano regarding them, I feel it useful to refer to some other experiments which seem to me of a certain value for the theoretical and evidential deductions which may be drawn from them.

I shall limit myself, for the present, to a resumé of two of six sittings at which the cordial hospitality of the Marquis enabled me to be present. To avoid useless repetition I shall pre-suppose that the other articles and comments by Bozzano are present in the mind of the reader.

In all of the sittings at which I was present, the very best of results were obtained ; but in the two to which I refer, the phenomena changed to a form especially co-ordinated and convincing—and there is no possibility of attributing the results at these sittings (as in those of Bozzano) to the members of the circle ; the members of the new circle being of a limited number and accustomed to the phenomena, with no motive of vain curiosity and not actuated by preconceived prejudice. In occultism the maxim is especially true that ' Man finds himself always.' Since, however, one may interpret the phenomena, it is necessary to recall that, in a sitting, forces are brought into play with which we are little acquainted, nor do we understand their manner of manifesting themselves. But certainly the spiritual and cerebral forces which emanate from us act upon these forces in a preponderating degree. This is so, whether we judge from the spiritistic hypothesis—which takes the ground that the entity who comes in is of an elevation in proportion to the calibre of those composing the circle ; or from the materialistic hypothesis—which considers the phenomena as being an emanation of the sitters themselves. The arrangement of the sittings is the same as has already been described by Bozzano, gramophone and flexatone included. (See page 103.)

Sitting of July 6, 1927.

(At the Castellani residence, Genoa.)

Present: Marquis and Marchioness Centurione Scotto, Signor and Madame Rossi, Prof. Gildo Passini, Prof. Avv. and Madame Castellani.

To better understand the value of certain phenomena (see Chap. XI) it is necessary to remember that the séance room was 4½ by 4½ metres, with two windows, that the room was full of various objects, furniture, statues, and glass ornaments. From the ceiling a Venetian lamp was suspended. It is not always easy to move about even in light, and in darkness it would be impossible without causing breakage! In showing certain friends how the phenomena happened in the dark, I immediately broke a vase, and another time in handling the trumpet I promptly hit one of those present upon the head with such force that the trumpet fell apart and I gave it up! (See Preface, by Prof. Bozzano.)

At the beginning of the séance two records were played upon the gramophone; when the gramophone completed a third piece, the voice of Bert Everett, coming from space, shouted his usual greeting, 'Good evening, souls.'

As mentioned by Bozzano, the voice of Everett always occurs at the beginning of the séance, and is a shout quite strident and ringing, and anyone who has heard it several times has no doubt concerning it. It is a voice which leaves a moment of sound suspension in the ear even though the gramophone continues to play.

D'Angelo (the Guide, speaking from inside a trumpet upon the carpet): 'Good evening to all.'

M. Rossi: 'Are the conditions of the séance still good?'

D'Angelo (still inside the trumpet): 'Quite good.'

After a minute both the trumpets rapidly rose and flew about high above us in every direction, even touching the ceiling. These movements occurred with such rapidity that one might call them electric. Generally at the height of such phenomena, one's eyes are fixed upon a luminous band upon the trumpet; when the trumpet moves with such velocity one can no longer follow the movement, and it seems as though the trumpet disappears; they must move above and continue to revolve with extreme rapidity (assuredly a risk to my chandelier!) (See Preface by Prof. Bozzano, and Chap. XI.)

The trumpets returned to the ground and d'Angelo replied to various unimportant questions. The flexatone was heard playing in the air, and circling about the room two metres above the floor in time to the jazz which was being played by the gramophone. Bozzano has well described the impression given by this phenomena, so it is needless to repeat it. (See Preface.)

M. Rossi: 'Who is playing?'

D'Angelo: 'It is only a coloured man.'

A syncopated jazz-time was heard beating inside the trumpet. Breezes, icy and continuous, were felt by all present.

A VOICE (to the Marquis) : ' I am Mary ' (the mother-in-law), ' Mino's ' (the grandson) ' examinations went well to-day. I am pleased. Tell him that I was there to help him. Bless him.'

Three kisses were clearly heard, coming spontaneously inside the trumpet—which then descended to the carpet.

The flexatone again began its concert, always accompanying the gramophone.

M. ROSSI : ' Who is playing this time ? '

D'ANGELO : ' But it is just the solitary coloured man.'

There followed one of the hearty, natural laughs of d'Angelo !

A VOICE (to ROSSI) : ' I am grandfather Manuelo. I wish to speak with Giacomino. It is too bad that these things are not believed in at your home.'

The conversation continued a minute in perfect Genoese dialect, and then the entity said : ' I cannot do any more ; I am tired,' and the trumpet fell. Soon after the grandfather Manuelo resumed the conversation with M. Rossi concerning members of his family who should come in.

The voices of Mary and the grandfather Manuelo, heard by those present on various occasions, were immediately recognized. For that matter, all the voices had such a character of naturalness and personality that one had the absolute impression of being face to face with someone speaking in the darkness !

High voices of women and children—voices of persons more robust and sonorous—voices a little hoarse and deeper of older persons, all full of spontaneity, to the point of one's seeming to see the expression on the face of the speaker. In this one felt also the emotion of some dear one endeavouring to say something and feeling an insufficient means of doing so ; one felt too the gravity of the things being said of importance, of affection, and even the smile which seemed to spread over the lips of the one speaking.

Bozzano is right. It is necessary to be present to realize this. Without having the luck of hearing the recognized voice of some dear departed person, when one hears, at a short distance from one's face, the frank, full, jovial laugh of d'Angelo, with all the exhalations and inhalations belonging to it ; when suddenly one recognizes the voices of the entities habitual to the circle—all speaking with perfect naturalness—it is wholly superfluous to seek another hypothesis than that of the spirit.

The trumpets lifted a bit from the floor and began to dance the fox-trot which was being played on the gramophone, then one of them rose and went to Signora Castellani.

AN ANXIOUS VOICE : ' I am thy grandmother. How happy I am to see thee, blessed one."

Words followed, incomprehensible because of the anxiety of the voice. We heard ' . . . the baby.' And in the trumpet kisses resounded repeatedly. The voice was not recognized because of my wife barely remembering this grandmother. It is to be noted that the words were not given in the Venetian dialect—which we use in our family—but in the ' Trevigiano ' dialect which was precisely that used by this deceased grandmother.

The words ' the baby ' certainly had reference to our little one, and were clearly heard by my wife a little after the unexpected greeting, also by the others present, especially by Signora Rossi, and the Marquis, who, for that matter, were not acquainted with Venetian (in Venetian the word ' putelo ' would have been used).

Reflecting upon this brief communication I thought it strange that the entity should have said ' See thee ' instead of ' Talk to thee.' Subsequently reading *Wisdom of the Gods*, by Dennis Bradley, I observed that all the entities used in such cases the same expression as in the last sitting described by Bozzano.

This seems to me interesting as establishing how the phenomena of the communications with the deceased occur. I will touch upon this matter another time, having to make many other observations of various sorts at the moment.

A robust and clear voice of an elderly person addressed Prof. Gildo Passini. " Monsieur le professeur, I wish to speak to you. Do you understand me ? I am Victor Hugo. If I speak it is for the good of humanity.'

The trumpet descended and then rose again, and the voice resumed emphasizing the words with energy, ' It is terrible ; it is terrible that all these truths are not recognized by the Christian religion. I address myself to you ; do what you can to spead the knowledge.'

Prof. Passini earnestly asked advice as to the mode of action to carry out the desires of the entity.

During the conversation of Victor Hugo, I was near the trumpet and I heard the voice perfectly. It spoke into the opening of the trumpet itself, and I also heard the sound which came out from it, at its opposite end, as perfectly as when one speaks through a megaphone.

The gramophone record was repeatedly slowed and stopped. Signor Rossi, who is an adept at the instrument, gave me his hand so as to ' control ' this phenomena as it repeated itself.

CASTELLANI : ' Who is slowing it ? '

D'ANGELO : ' They are entities who are unable to speak and who are manifesting themselves as best they can.'

The arresting of the piece must have been accomplished by pressure upon the disc because every now and then the box was heard to quiver.

M. Rossi asked d'Angelo to keep at a distance any low spirits who might try to interrupt.

D'ANGELO : ' Low spirits, no, but mischevious and lying.

M. ROSSI : ' But why do they lie ? '

D'ANGELO (with a sonorous laugh) : ' I, too, once told a lie.'

M. ROSSI : ' But when ? '

D'ANGELO : ' You will know in good time. Do you recollect a sitting in London at the Rossi residence ? ' (See Rossi records.)

One trumpet made a tour of the circle, caressing those present, which is the final salute.

M. ROSSI : ' Shall we cease ? '

FAINTER VOICE OF D'ANGELO : ' There is no more force.'

D'ANGELO : ' All is well and quite in order, but he is a man who gets worried too easily, and he did not dare to leave the house empty.'

M. ROSSI : ' Do you know whether my mother has started on her journey yet ? '

D'ANGELO : ' You will see her some time to-morrow.'

M. ROSSI : ' Will you come to our séances with Valiantine in London ? '

D'ANGELO : ' When you are at the sittings in London you must pay great attention to what happens. Take notes. Write down all the details so that you can report them to the Marquis, who needs proof.'

M. ROSSI : ' I feel a stick touching me. Who is it ? '

D'ANGELO : ' It is the sword of the armiger, who is still moving about amongst you.'

MME LA MARQUISE : ' Will the communications in London be in connection with my son ? '

D'ANGELO : ' No. It will have to do with test cases for the Marquis.'

One trumpet rose and immediately dropped on to the top of the other one. M. Rossi removed them both.

M. ROSSI : ' In removing the trumpets did we correctly interpret your wish ? '

D'ANGELO : ' Yes.' (The flexatone was also thrown into a corner.)

MARQUIS CENTURIONE : ' D'Angelo, I heard a knock ; what was it ? I appear to see a tall, slightly luminous figure. A sword ran into my chest. What is it ? '

D'ANGELO : ' Do not be afraid, I am guarding you. It is the armiger who is walking round with his vizor lowered, and he cannot see well.'

PROF. PASSINI : ' Look here, Armiger, cannot you tell us who you are ? What nationality are you ? D'Angelo, who is it ? '

D'ANGELO : ' He appears to have been master of this house in ancient times. He used to live in this castle.'

The trumpet approached Mlle Ferraris.

MLLE FERRARIS : ' Who are you ? '

VOICE : ' Dear Rita, I am Battistina. I have come to greet you because this is the last evening that I shall be able to speak to you. Take care of the child. Do all you can to bring her up well.'

MLLE FERRARIS : ' Yes, I promise you I will. Am I doing right in sending her to Como ? '

BATTISTINA : ' Yes, to Sœur Hélène. Please greet everybody, especially Papa.'

MLLE FERRARIS : ' Can you tell me how he is ? '

BATTISTINA : ' Quite well, quite well. I am always with you.'

(The trumpet approached Prof. Passini.)

PROF. PASSINI : ' Who is it ? '

VOICE : ' It is your mamma. Take care. . . . (The voice was low and the words were not clear.)

PROF. PASSINI : ' D'Angelo, I have not understood properly. Will you have the goodness to repeat what she said with your strong voice ? '

D'ANGELO : ' She told you that to love the spirits is right, but that you must not neglect your studies on that account.'

MME LA MARQUISE : ' Can I speak to Count C. R. ? '

D'ANGELO : ' The Count of whom you speak is still asleep, as he has slept all his life. He is not conscious of anything yet.'

MME LA MARQUISE : ' Then could I speak to my uncle who died last year ? '

D'ANGELO : ' Your uncle is still very weak. He cannot materialize his voice ; you will have to wait a long time yet.'

MLLE FERRARIS : ' I see in our midst a fully formed figure ! '

Immediately afterwards a gentle, affectionate voice spoke to the sitters from the middle of the circle. The most important manifestation of the whole evening now took place, but unfortunately it is not possible to publish what followed ; however, in my concluding remarks I shall make a veiled reference to this communication which will partially enlighten my readers as to this personage.

D'ANGELO : ' There is very little power. You must have patience. The armiger and the " apport " of the asperges (holy water sprinkler) have consumed all the power.'

PROF. PASSINI : ' Can you not send the armiger away ? '

D'ANGELO : ' He is stronger than we are ; we cannot manage it. Before I leave I bring you greetings from the spirits.'

The trumpet went round caressing the knees or the arms of all the members of the circle.

PROF. PASSINI : ' Thank you, thank you, dear d'Angelo, for all you have done for us, and we hope to meet again soon.'

D'ANGELO : ' Let us hope so. Good night.'

EVERYBODY : ' Good night.'

The sitting was closed at 1.30 a.m.

COMMENTS AND ELUCIDATIONS

I feel it my duty to introduce to my readers the pleasing personality of our spirit Guide—Cristo d'Angelo—and to give a few details of his past life. In our sittings he has proved himself to be one of the most reliable and the most excellent conductors it would be possible to find, gifted with practical common sense, combined with a continued vigilance which misses nothing that happens during the course of the sitting. If any member for an instant forgets the fundamental rules which must be observed in order to obtain the best results, for instance, supposing that someone sticks out their legs, or crosses one over the other, immediately —although the room is in total darkness—the trumpet rises and accosts the sinner, and the voice of the spirit Guide cries, ' Put your legs in the proper place.' If any mistakes are made in the constitution of the circle he at once intervenes, telling us what we ought to do. If a communicating spirit cannot succeed in making himself intelligible, he immediately repeats the words which have not been understood. Besides this, he never refuses to give information and particulars about the spirit who is trying to communicate, and he is always ready to impart advice and encouragement, not sparing a rebuke for those who deserve it. At one séance there was a sitter who was obsessed by the preconceived idea that

We suspended the sitting for about 20 minutes.

(Author's comment: In comparison with following, see Preface by Prof. Bozzano. Also see Chapters II, VII, XI, relative to d'Angelo's life.)

Resumption of Sitting. After one piece of music the trumpets moved.

PROF. PASSINI (turning to D'Angelo): 'We know that you died forty-five years ago and that you were a shepherd near Palermo. Will you tell us something about your physical appearance?'

D'ANGELO: 'Height—1.80 metre. Hair—grey; a little bald. Beard—grey. Shod in buckskin.'

PROF. PASSINI (Who had not understood the last word): 'How?'

D'ANGELO: 'In buckskin.'

After a moment the trumpet rose again towards Prof. Passini.

D'ANGELO: 'Teeth—imperfect.'

PASSINI: 'From what malady did you die?'

D'ANGELO: 'I died, or rather I passed, with acute pneumonia at 76 years.'

SIGNORA CASTELLANI: 'Did you have a family or did you live alone?'

D'ANGELO: 'Alone with the sheep, always!'

CASTELLANI: 'Where did you die?'

D'ANGELO: 'In the field near to the house.'

SIGNORA CASTELLANI: 'Nobody to assist you?'

D'ANGELO: 'Some good women gave me assistance at the end, and then I remember nothing more.'

PASSINI: 'When in life were you a believer?"

D'ANGELO (with an energetic accent, almost passionate): 'I wore the monk's hood all my life.'

We noted that he had lived in the Garibaldian period.

D'ANGELO (still emphatic): 'I was with Garibaldi at Calatafimi.

M. ROSSI: 'During life did you ever have any manifestations of the future life?'

D'ANGELO (with an accent of inspiration): 'Divine inspirations . . . many!'

CASTELLANI: 'Can you tell us in what parish you were born, or else where they registered your death?' (See Séance July 24, 1928, Chap. VII.)

After a little we heard in perfect rhythm with the music, a dance of two drumsticks upon the floor. Then the rhythm of the drumsticks was heard in the air.

M. ROSSI: 'Can you tell us, d'Angelo, who that is?'

D'ANGELO: 'A celebrated American negro dances upon the ground and dances in the air.

The same phenomena occurred later in the presence of Bozzano and has been described by him. I think, however, it is useful to emphasize so that the reader may form some idea of how these phenomena took place, and the effect which this dance produced on me also, habituated though I am to spiritistic phenomenology. The dance took place upon the rug, but the resonance was like that of wooden drumsticks which were dancing in

the void. There was observable all the weight of a normal man dancing with vigour. Thus in the dark, by only the slight spectral light of the phosphorescence from the trumpet one is reminded of a *danse macabre*. Popular fancy may certainly have exaggerated certain facts, but every new day the various phenomena of occultism give proof that beneath the veil of every legend there is a grain of truth. Certain scientific ' official marks ' would be more prudent in the throwing into the cauldron of suggestion certain testimony which are a hindrance to the theories with which the university investigator is armed.

The trumpet rose with impetus and hurled itself toward the Marchioness, hitting her upon the forehead.

MARCHIONESS : ' Ahi ! '

VOICE : ' Excuse me, I am " Grandmother maman." I have made such an effort to come ; there are so many people who want to talk. I bless thee.'

D'ANGELO : ' There is a personage who wishes to speak ; the other spirits must withdraw themselves.'

One of the two trumpets goes towards Prof. Passini, who hears the voice he had heard the previous Wednesday.

' Monsieur le Professeur, je suis Victor Hugo.'

PASSINI : ' Speak, speak ; master.'

V. HUGO : I thank you for your good intentions. You must do something great for the world.'

PASSINI : ' It will be necessary that you should help me with your advice. What must I do ? '

V. HUGO : ' You will go to the Pope, and you will tell him what I have said.'

PASSINI : ' What you are advising me is not easy. . . .'

V. HUGO : ' The Cardinals must be persuaded, so as to have them present at some séances with a great medium because they are like . . .'

PASSINI : ' What did you say at the last ? '

MARQUIS : ' I believe I heard St. Thomas.'

V. HUGO : ' Yes, like St. Thomas, they must touch at close range.

PASSINI : ' I will of course do what I am able ; I will follow your advice, but cannot you reach this end better than we ? Cannot you influence the Vatican—inspire the Pope ? '

V. HUGO : ' We have done something, but the Pope is very difficult because it would upset all the religion.'

A little prior to this an unknown force had slowed the gramophone record and the music proceeded irregularly. Perfumes were smelt and some light swayed in the air.

M. ROSSI : ' D'Angelo, why do you not say anything more ? '

D'ANGELO (from inside one of the trumpets) : ' I have come into your midst and I have written for you. I have adapted the power so as to write, for this reason the spirits can speak but little.'

Cold breezes passed about ; all the sitters, one after another, feeling them.

M. ROSSI : ' Are they tired ? '

D'ANGELO : ' Go and rest yourselves, all of you.'

The light was turned on, and a piece of paper was picked up which had been left upon the floor. There was written upon it in pencil in big letters, in characters primitive and uncertain, the following signature : ' Cristo Angelo.' [*sic*.]

The question brought up by Victor Hugo is a burning one, and cannot be treated casually. Associating such manifestations with those briefly described by Bozzano in the last sitting at Millesimo, a very precise will is revealed on the part of the higher entities to put pressure upon this point, as if emphasizing with care the comments of Bozzano ; note, however, that for the moment one must not be deluded by the spiritual direction of the Church. The spirit entities have always shown themselves as possessing a further view-point as to precise working, and a tenacity as to following this up at all cost. The methods used to impress the world of the reality of spiritism and of the consequences following the same, are very important, and therefore it is to be presumed that the experiments at these sittings make a part of a programme in process of execution. The serious communications received as to this in the Spiritualist circle at Turin (communications which most Italian spiritists know from their dissemination by Signora Caroni Govean), largely confirm this hypothesis.

Resumption of sitting : One trumpet arose and flew about. There followed a big noise as of a heavy body falling close to the Marquis.

CASTELLANI : ' Can you tell us, d'Angelo, what was that noise, just now ? '

D'ANGELO : ' That was an attempt at a materialization.'

The gramophone table continued to move about of itself, then the gramophone closed itself, continuing to play : a long pause.

M. ROSSI : ' Are you still with us, d'Angelo ? '

D'ANGELO : ' There is little force. You are all distrait.'

M. ROSSI : ' When you can, will you tell me about that matter you know of.'

D'ANGELO : ' Are you speaking of the matter in London ? '

M. ROSSI : ' No, of something else that I am expecting from you.'

Suddenly a new powerful voice was heard, but outside the trumpet, which seemed to spring up from the floor.

VOICE : ' N . . . Notre Dame.'

PASSINI : ' Who are you, Monsieur ? '

VOICE (Loud and very resonant, but entirely different from that heard just before) : ' Rabelais ! '

PASSINI : ' I am so glad ; I have long laboured over your works ; I have lived with you. . . .'

RABELAIS : ' That I know.'

PASSINI : ' Are you content at present to be where you are ? '

RABELAIS : ' Very happy. I suffered too much during my life. My brain was in advance of the time in which I lived.'

PASSINI : ' Are you an Initiate ? '

RABELAIS : ' If I had lived in this century, many people would have understood me.'

PASSINI : ' At present I am at work upon *Songes Drolatiques* which appeared after your passing. Are they yours ? '

RABELAIS : ' I gave my inspiration, but it was not my hand which wrote.'

PASSINI : ' Who was it who took these down ? '

RABELAIS : ' They wanted to write several pamphlets after my ideas.'

Professor Passini reconstructed the first words pronounced by Rabelais, as meaning, ' I have been called by the author of *Notre Dame*.' In fact he (Passini) had begged Victor Hugo to send him the spirit of Rabelais.

It is to be noted that in all his communications, Rabelais spoke only in the French language, never in Italian. (Séances 1927–28.)

D'ANGELO : ' That materialization has taken away almost all of the power.'

All felt the cold breezes. While the music was playing, the trumpets began dancing, as if linked together in unision, as if they had been two legs.

D'ANGELO : ' Now I will bring a little perfume for the ladies.'

MARCHIONESS : ' Oh ! ' (To d'Angelo.) ' Thank you ! thank you ! ' (To us) ' He has sprayed me all over.'

SIGNORA CASTELLANI : ' Oh ! and I also.' (To d'Angelo) ' That's very nice of you.'

Signora Castellani made those nearest to her smell the wrist of her left arm covered with perfume.

MME ROSSI (with an exclamation) : ' Oh, all my face is bathed in it ! And in my eye ! Thank you ! thank you ! '

D'ANGELO : ' It was a little " apport." '

The two trumpets raised themselves exceedingly high, flying about rapidly.

M. ROSSI : ' Listen, d'Angelo ; when you can, will you tell me something further of that matter ? '

D'ANGELO : ' Another evening I will tell you.'

A great commotion in the gramophone, alteration of the rhythm, noises, and the table was shaken. The dance of the drumsticks was heard again. One of the trumpets made a tour of the circle, touching every one.

M. ROSSI : ' Is it that thing, d'Angelo ? '

D'ANGELO : ' I have said that I will let you think about it, and I will tell you another evening. Good night to all.'

After the departure of the spirit Guide, the physical phenomena began. The gramophone became frantic, trying to throw itself upon the floor ! Signor Rossi and the Marquis worried as to the instrument, held it, and then the table danced in the middle of the room ! Presently the Castellani advised us to put an immediate close to the séance, which we did, at 12.30. The requests of Signor Rossi and the replies of d'Angelo seemed really to have been made to dissipate any hypothesis of ' subconscious personifications ' and of ' telepathic communications.' M. Rossi the day before had, with some other persons, held a brief sitting with the table, in which a soi-disant entity, d'Angelo, manifested himself

tiptologically, and with whom various communications were interchanged, among which some had to do with a certain letter.

In the sitting here described, Signor Rossi wished to obtain from d'Angelo a confirmation by ' Direct Voice ' that he really had intervened in that table-sitting, and to have a reply (already asked for in the first sitting), concerning the said letter.

It must be remembered that M. Rossi was acting in the ' Direct Voice ' as an indispensable part of the circle. And thus we have the interesting position, that the medium (Rossi) asked for one thing (*A*), and the spirit (d'Angelo) who probably was not the same as the spirit at the table-sitting, replied *re* another thing (*B*). AVV. TULLIO CASTELLANI.'

Prof. Castellani concludes his interesting report of the séance by presenting an argument on the above incident of the letter : we summarize it as follows : (Translated.)

' Despite the fact that the medium Rossi was insisting upon a reply *re* the Genoa sitting, the Guide d'Angelo takes it that he is making an inquiry *re* a London sitting, Here there is a signal failure in transmitting a matter known by the sitter to the Guide, and if we go further and claim Rossi as used mediumistically in the circle then we see him with knowledge, which he cannot transmit to his secondary personality, d'Angelo, to take the view of those who will not accept the spirit hypothesis.

' It is quite accepted that cases of double personality exist, in which No. 2 does not recognize No. 1, and the personality No. 3 does not recognize No. 2, but in such cases the primary person was in a state of hypnosis and gave no sign of his own consciousness. This is very different from the two personalities in this case who clearly showed themselves dual and in full possession of all their faculties and who did not succeed in any way in communicating telepathically.'

A NOTE OF CROSS-REFERENCE FROM AMERICA

JANUARY, 1928.

The following item pertaining to Cristo d'Angelo would seem, in the chronological order of these records, to belong here, and apparently shows that that Guide has not deserted the medium to and through whom he first manifested some years back—Mr. George Valiantine.

The Guide, Cristo d'Angelo, speaks Sicilian-Italian at ' Margery's ' home in Boston, U.S.A., in 1928, etc.

(Copy of Letter from Dr. L. R. G. Crandon : Boston, Mass.)

' DEAR MRS. HACK, *March* 4, 1929.

We have had C. d'Angelo here three or four times, but only in the presence of Valiantine. The last time was in January 1928. He talked a Sicilian-Italian with the usual very loud voice. We talked back what little Italian we knew. It was a trumpet voice with Valiantine not in trance. To have it occur in the absence of Valiantine, as in your séances, is, of course, very important, etc. etc.

As ever, sincerely yours,

L. R. G. CRANDON, M.D.'

CHAPTER III

RECORD OF SIX INTERMEDIATE SÉANCES HELD IN GENOA, ITALY, IN THE SPRING OF 1928

THE accounts of the following séances were published in *Luce e Ombra* (August to December 1928), from the *compte rendu* compiled in French by the author from records taken at each sitting by herself and notes by others of the witnesses.

Author's Note

1926. Predictions by the English medium, Naomi Bacon (Mrs. Anderson), in New York :

'. . . Some time after this, my first experience with 'Direct Voice,' I came upon some notes I had taken verbatim in New York City, U.S.A., in autumn of 1926, at which date I was planning to go to California rather than Europe, and had no knowledge at all of 'Direct Voice' séances. Although other phases had interested me my attention had not been directed to this phenomenon, consequently the reference thereto, herein, was meaningless to me when received (1926), my subsequent change of plans and contact with it coming about later. The references volunteered would seem therefore a prediction, explain it as one may! (Assuredly not emanating from my subconscience.)

'In any event, it is an example of trance-communications from one of England's best "mental" mediums, Mrs. Naomi Anderson, formerly Miss Bacon, whose name was known in London.

'She chanced to be in New York with her husband that fall and I had several excellent illustrations of her veridical work. This record is too personal to enlarge upon; but to my surprise she referred to various European places where she saw me, after journey across water: "Florence," "France," "England," "sands," "southern climates, gardens, etc." Likewise she dealt correctly with my interests: "scripts, friends alive, and otherwise." Then (after much personal), adding: "You have wonderful Guides. They're telling me 'Direct Voice,'" going on to refer to work I would do. Then: "He shows me London very plainly. Taking an interest in something—I doubt if the home would be there. After a trip you will come back here" (touching on American matters). Then again: "England, England, England—a work to be done there he says . . ."; at which time I had no thought of even visiting "England," nor even Europe. Far less anything to do with the 'Direct Voice'! I cite this exactly, and cannot deny its correctness as since borne out by facts.'

(See also Chapter XI, *re* London, and Chapter IX, *re* Guides.')

Record of Six Intermediate Sittings at Genoa, Italy

(See *Luce e Ombra* of Sept.–October, 1928.)

1928

1. 20th February.
2. 24th March.
3. 17th May. (Also by Prof. Bozzano. *Luce e Ombra*, July, 1928.)
4. 4th June.
5. 10th June.
6. 16th June.

It is well to indicate apart from any interest, more or less, which may be attached to the phenomena of anything as rare as the ' Direct Voice,' that this group of little intermediate séances is recorded to serve as a link in the general history of this remarkable case, of the séances of the Marquis di Centurione Scotto.

A link, retro-active toward the outstanding happenings of the year 1927 already described in *Luce e Ombra* (August and September 1927), by Prof. Ernesto Bozzano and by Prof. Tullio Castellani (October 1927), as well as also towards the even more marvellous manifestations later in 1928, concerning which Prof. Bozzano has written carefully, adding his observations and deductions—fruit of his vast scientific experiences and long study, well known in other countries as well as in his native Italy.

. . . . . .

Often in small happenings and truths, observations, and precise records there are subsequently discovered the seeds of deductions and truths far more significant, or the corroborations of observations which Science elsewhere is establishing. Therefore, for this reason, in addition to the value of the more complete history of this case, the facts and observations of the informal and irregular meetings of the first part of 1928 are not to be disdained; each—however short it may be—presenting its individual and diverse points, is linked withal, it would seem, by a definite intention on the part of the Guides.

. . . . . .

An American traveller in Europe, finding myself in Genoa, Italy, in January 1928, I was, through the courtesy of Professor R. Santoliquido (State Counsellor of Italy, International Public Health Counsellor, President of the League of International Red Cross Societies, Hon. President of the Permanent Committee of the International Bureau of Public Hygiene of Paris, and well known in scientific and psychic researches), introduced personally to the Marquis Carlo Centurione Scotto, as well as to certain friends forming part of his habitual circle, whose unexpected development among themselves in their sittings of 1927 has been outlined in Chapter I. Therefore it is thanks to the hospitality of the Marquis and Marchioness that I was invited and privileged to take part in the following séances. (See Note *re* Prediction, 1926.)

The first two of these, in February and March, are perforce recorded in an informal manner, and before transcribing them a reference is necessary to a happening which took place previously in London, during a visit of the Marquis to that city in the spring of 1927, where Signor and Madame Rossi were residing. These three, with several other acquaintances, held three or four séances in London (see Chap. I), the details of which do not enter into this present story, except in one respect—the communication, serious and unexpected, of the Guide Rabelais—a communication announced the preceding evening, and (as is proved by the records of the séance), being the only observation that was addressed to the Marquis Centurione. This observation of the Guide Rabelais has to do solely with his health, according to the exact notes, giving him

kindly counsel for the future as to his health and his mediumship. The words of Rabelais of the 9th November, 1927, being : (Translated from the French.)

The Guide Rabelais :

' The Italian medium is gifted with an exceptional vital force. Nevertheless he has suffered too much during these times. He will fall ill if he continues thus. His nerves are shattered. By superior will his mediumistic faculty will be taken from him for a time.'

Such were the only words directed toward the Marquis of any importance. It is necessary to cite them because they explain all that happened during the little séances of the first part of 1928, before the superb renewal toward the summer of the previous forces of the Marquis.

. . . . . .

Relative to this condition in the autumn and winter of the Marquis to which Rabelais made allusion, it may be explained that these months found his vitality lowered, due to divers preoccupations, sorrows, and fatigues, although an athletic man normally of exceptional physical and energetic power, as Rabelais said. Versatile, gifted with many talents, his sensitive and nervous temperament had thus suffered, and having besides some insomnia, the Guides evidently felt that for a little period it was not salutary for the health of the Marquis to give so much of his vitality to the séances, of which there had been a great many during the preceding months. A period of cessation, therefore, was advised in all kindness, by Rabelais, a Guide who had been brought in by Cristo d'Angelo, the Chief Guide. These variable and transitory conditions explain, in addition to the absence in London of the powerful medium, Mme Fabienne Rossi, why the séances were suspended for several months, and were only renewed little by little, in view of this admonition of the Guide.

. . . . . .

Such was, therefore, the situation of my arrival in Italy, when I was invited one evening to the home of the Marquis and Marchioness, in their palace on Via Caffaro, some time after having made their acquaintance.

RELATIVE TO ' VITAL FORCE,' ' SPIRIT,' ETC. :

Various references herein are potently applicable to different forces and powers manifest in the progress of fine séances, in connection with which the manifestation of the ' winds ' and ' breezes,' and ' swirling and circling ' in spiral motion are notable (the same motion also appearing with table, and preceding automatic writing).

' Spirit ' in its widest meaning, is the vital essence, the inherent element in life. Whence it comes and whither it goes is the province of religion.

It is the essence of Force (from the Latin *fortis*, from *fero*—I bear, carry, or bring) ; of Power (from the Latin *potis*—root *po*—able, capable ; Sanskrit *patis*, mastery) ; of Strength (Anglo-Saxon *strenge*—from the root of string—severe, tight, and strong), in life. The word is derived from the Latin *spiritus*, ' the blowing of the wind,' and it embraces within its meaning the idea of movement ; the idea of swirling or whirling ; the idea of progress to an end (spire) ; the idea of lasting to the end ; of resistance or of holding back ; of resistance to other forces ; the idea of coming and going ; in and out ; of gentleness and severity ; of folding, holding, and taking ; the idea of mastery ; of stretching out (strength). All characteristics of the Wind. The spirit is the

essence of being ; the ergo ; the therefore ; the abiding power hidden in the core of life ; the actuating element. It is the *vis*, *ver*, *vel*, and *vim* in vibration, urge, pulse, and tremor. It is the press and push, the lift and pull, of activity. It is the force of action ; the effectiveness of strength. It is the power to hold, to carry, to assemble, and to regulate the assembly ; it is Faculty (from the Latin *facio*, to do, to make) manifest in form. In its power of perception it is Being and Consciousness (from *con* and *scio*, to know), idea and vision. The roots of the spirit lie hid in the hush of the past. The glory of the spirit is to come. . . . What it is can be expressed only by inference from its manifestations and by metaphor in terms expressive of those manifestations. The definition is limited by the gamut of life.

Again, the Spirit is a fire-like element, and the phases of the hidden fires in human life have been expressed in the terms quick, passion, ardour, fervour, love, and splendour, which correspond with the gradual unfolding of the body in development, etc. The ' Quick ' is the fire of being, embryonic, etc. ' Splendour ' describes the sparkling lustre and glory of the spirit ; the aura of the body ; the outcome of the force emanating from the body. It is the radiant heat generated in the body. It is said that anyone can now see the human aura by means of the dicyanin screen. (See *The Human Atmosphere*, by W. J. Kilner, late Electrician, St. Thomas' Hospital.)

The above are excerpts from a book called *The Fabric of Thought*, by G. F. M. Ennis.

Dr. Ippolite Baraduc, of Paris, who carried on quantities of experiments with his famous biometer (derived from the apparatus of Baron Reichenbach, by means of which the existence of Vital Force was established by him), said in sum : ' Life is neither the chemical function of an organ, nor a reunion of functions, but an Intelligent Principle, possessor of its own movements which in us constitute condensation of Vital Force in the organic material system which creates and maintains,' and goes on to speak of his experiments in registering the state of this, and of the Vital Force, showing a different formula with each person, etc. etc.

According to Dr. Baraduc's observations (page 202) ' " Od " becomes one of the forces which we call Force Vitale, because it dominates, determines the form, governs the material, and takes part in the development of all the functions and accompanies the animal and spiritual life in state of health and of illness and until it is spent. Even plants emit effluvia of " od " similar to that emitted by the human body, especially in the organs of reproduction, etc.'—(*The Human Soul*, 1913, Mann, Paris.)

Account of the Sitting at Palazzo Centurione, Genoa.

Therefore, this 20th of February, we expected nothing at all in the way of manifestation ; no séance having been planned, and we were lacking in numbers, as only four persons remained after dinner ; the hosts, Signor P. E. Rossi and myself

Madame Rossi was at a distance, and a thing considered essential for ' Direct Voice,' the music of the gramophone also was entirely lacking, the instrument having been forgotten and left at the Castello di Millesimo, the summer home of the Centuriones.

Nevertheless—the conversation having turned upon such subjects, and several little experiments having been carried out with myself (which possibly prepared the atmosphere) it was decided to set the aluminium trumpet upon the table, which M. Rossi did after having turned out the lights. The table, all innocent of any previous preparation, was one which

had been chosen by me for some writing only half an hour previously. This square table being covered entirely with brocade, was not so well adapted to receive the vibrations as a wooden one, besides being rather heavy, having a lower shelf which added to its weight.

We were seated around this, with the Marchioness opposite Signor Rossi and myself opposite the Marquis, who settled back comfortably in his big arm-chair. Thus, all informally, and *à l'imprévu*, began the first séance of the year 1928.

In that which follows the principal interest, apart from the voice, lies in the forces which made themselves felt around and under the table, like the currents of air described by Dr. Crawford, of Belfast.[1]

The house was absolutely quiet, and after the usual invocation we put our hands very lightly upon the upholstered table, but without making a chain of hands. After some moments we felt that tranquillity had been established, although we were all very wide-awake, and feeling well.

Then commenced a sense of vibration in the air around us, that sense increasing until it seemed that a force pushed from beneath upwards, but a force sustained and equal. There were no cold breezes.

It was this force pushing from below that recalled to my memory Crawford's theory of 'Cantilevers,' which postulated a power coming from 'rods and cones '[2] (arising no doubt from the emanations of the

[1] An instance of intelligent forces affecting the table is given by Mr. Chapman in *The Blue Room* (with his niece, Pearl Judd) : 'On one occasion while six of us were standing around and holding it (table), it was suddenly elevated right above our heads level with the electric light. As a test I asked everyone except the medium to let go their hold. They did so, and the table still remained suspended, the medium almost on tiptoe while she kept contact with her fingers. Then I walked about underneath the table until it began slowly to descend to the floor, where it gently rested. Following this, another person tried to lift the table but found it almost impossible to raise it from the floor. Further attempts were equally abortive until those beyond controlling the power suddenly switched it off, as it were, and the table could be lifted easily by an ordinary man's strength.'

There would appear in many instances that an intelligence governs even the 'physical' manifestations, e.g. : 'The table seemed to signify merriment by its sidewise swinging, and finally showed its satisfaction by a high levitation of a new order, cronometric ! Entirely free, at an height of our shoulders it began to oscillate as we counted, astonished at its slow action. The count ran up to sixty. Not content, having made a gliding, gradual descent which no aeroplane has yet equalled, it insisted upon repeating its performance, the count reaching seventy-eight before it came to rest finally on the floor.' (From L. Barzini, *Mondo dei Misteri*.)

[2] 'Dr. Crawford's rods' were for the most part invisible, and only to be located by their pressure on the spring balance. Ends of these rods were often so strongly materialized as to become 'semi-metallic.'

Somewhat corroborative of Dr. Crawford's findings as to 'rods,' movement of objects, raps, etc., Mr. Sylvan Muldoon (*Projection of the Astral Body*, Rider & Co.) advances certain opinions regarding same, e.g.: 'A tremendous "force" operates within the astral cable. I have often wished some method could be devised for measuring this force in physical terms ; that is, to determine just how much material weight could be moved by this force, if the cable could make contact with it. From my experience I have good reason to believe that a "free" cable can extend outward from the body, i.e. a cable or rod without an astral body at its end' (Mr. Muldoon had been describing the movements of the astral body often projected but attached by this cord), 'and that this free cable can exert a push-and-pull action, and can transmit "motivity" which, under certain conditions, can cause "raps" and move objects.'

medium), which could be stiffened sufficiently to lift, at times, quite formidable weights, and also possessed an elastic quality, noted by the sitters at the Belfast circle when they attempted to hold down the table. (See the works of Prof. W. J. Crawford—*Psychic Structures*, *Experiments in Physical Science*, *Reality of Psychic Phenomena*, etc.)

This struck me particularly, because the gramophone, having been forgotten and left at the Millesimo Castle, nothing was expected—being without any aid of Vibrations of Music, considered quasi-essential for the arrival of these phenomena, and for the 'Direct Voice' especially necessary (such vibrations considered by many useful in the mysterious construction of the 'Independent Voice'). But we, that evening, were without any music! So, that evening under two handicaps—the lack of music, and the lack of numbers—I cite these results principally as a comparative study, and as demonstrating the force of the mediumship under the above adverse conditions. The only preparation had been the automatic-writing and a glass of water placed alongside, an aid to conductivity often asked for by the Guides.

FROM NOTES MADE IMMEDIATELY AFTER SÉANCE:

After a short wait (occupied by the above-mentioned observable atmospheric undulations) the table slowly turned, dragging itself a little in a semicircle heavily forwards toward me, as if to give itself impetus, then it suddenly raised itself quite straight and evenly in the air without turning over; all its four feet rising to a height of two feet, as nearly as could be estimated. It sustained itself in this position for a moment, then tipping a little, the trumpet, visible by its luminous bands, was thrown from its place in the middle of the table into the air, and down between the Marquis and Marchioness. Being replaced in position by the Marquis, the trumpet was again thrown over one or two times, as if in practice. Audible raps were heard, metallic in sound, seeming to come from within the trumpet, very sharply defined in the complete silence in which we sat. These taps were given without hesitation.

After each effort a little pause followed, as if to reassemble or condense fresh forces for continuance; then (when enough had been gathered) there occurred the next incident. Upon a second trial, after the table had raised itself in the air as before, with the same preliminary semi-turn as described, as if to gain the necessary impetus, while the table was held in the air, the trumpet, this time, rose somewhat higher, directly above its own position in the middle of the levitated table. Then, turning in the air laterally, it directed itself toward the Marquis like a little aeroplane.

Next, there proceeded from the trumpet in the air a voice enunciating some words audible to all but not comprehensible, the voice being hoarse. We all four uttered exclamations of pleasure, requesting that what had been said should be repeated more clearly.

Again a wait, and anew the force pushing from below upwards (billow-like) was noticeable, as described, but more sustained this time and marked. Complete silence was observed.

Suddenly, turning itself as before to gain momentum before its levitation, the table raised itself anew, and this time the trumpet rose higher to the elevation of our heads and turning itself laterally travelled straight

toward the Marquis, approaching near to his ear and maintaining itself there while a very strong and distinct voice said to him in Italian : ' Non devi disubidire ' (Thou shalt not disobey). Then, after an instant, the trumpet fell to the floor, and the table also.

The Marquis, Marchioness, and Signor Rossi were much impressed by the receipt of a repetition of the same directions which had been given previously to the Marquis on November 9, 1927, during the sitting which he had had in London (see quotation previously cited) which, in brief, had touched upon the condition of fatigue and nervous exhaustion of the Italian medium, despite his exceptional vital force, noted by the Guides who notified and counselled him to refrain from taking part in further séances for an interval. Thus the words this evening in February in Genoa were quite intelligible to them.

This occurrence, although the phenomenon in itself was of small importance in comparison with the great manifestations of 1927—and to come—has an importance because of that which was yet to follow before the superb renewal later in the year. Also as demonstrating the watch apparently maintained by the Guide, Cristo d'Angelo, over his medium, the Marquis Centurione Scotto, a watch demonstrated through all the coming séances and which would lend colour to the belief in an independent ' existence ' (also obviously demonstrated by the voice clearly heard by all four persons), independent and altogether separate in its volition from anyone present ! . . . This cannot be denied, even although the phenomena remain above the explanatory comprehension of those who were privileged to observe them.

This was my first séance with the Group and I considered myself an observer without prejudices or undue credulity. I noted :

1. That in the position in which the trumpet was placed no one could have touched it without my having heard and noticed it.

2. That at the moment when the table moved and elevated itself, I had to rise from my seat to keep my hands upon the table.

3. That when the trumpet had turned horizontally in the air its large opening and end were toward the Marquis (near his right ear) who was seated opposite to me. . . . Hence, the little end of the trumpet (into which one supposes that the Guides speak to enlarge their voices) was in a line with my head, and about at the height of my face, but at a distance of two feet from it, and the table between, lower in the air. The trumpet, therefore, was more remote from the other three persons still seated.

To be noted therefore : (1) that the ' Independent Voice ' spoke in the Italian language and with a strong masculine voice altogether different from the voices of the two gentlemen present ! (2) That even though I were accused of producing such a voice, I would have been incapable of constructing the turn of the Italian verb—which I was obliged afterwards to have spelled, written down and explained to me ! (3) That I (who was nearest to the small end of the trumpet from which came the ' Independent Voice ') was entirely ignorant of the preceding circumstances in London, to which the sense of the communication was attached, and of the words which had been spoken in Italian by this voice and addressed to the Marquis !

This being so, it would appear that the voice and the words must have

had their origin from without, and also outside the intelligence of the Marquis (although mechanically facilitated, no doubt, by his innate mediumistic power)—and clearly outside of myself (the nearest to the small end of the trumpet).

These considerations, apart from the private and informal character of the evening, at which all thought of obtaining any manifestation or voice had been abandoned owing to the absence of music and of Madame Rossi (still in London), are worthy of scientific note.

Conclusion : ' Although very happy to have heard the familiar voice of the Guide, Cristo d'Angelo, all present felt a natural regret at receiving this intimation that the period of waiting, predicted, was not yet accomplished, in spite of several months of rest since the great séances of last season, recorded by Prof. Ernesto Bozzano in 1927.'

(See *Light*, February 18th to March 24th, 1928, for the account of the beginning of these.)

. . . . . .

N.B.—This *compte rendu* of a séance, brief, but somewhat differing from the following, is given in the nature of a comparative study upon—

(*a*) The forces manifesting, of Levitation. (See Séances of July 24 and 28, 1928. Chaps. VII and VIII.)

(*b*) As verifying the ' Direct ' and ' Independent Voice.'

(*c*) Also as demonstrating apparently the continual vigilance since 1927 by the Guide and ' superior powers ' over the medium himself.

(See notes on Rods, Levitation, etc., Chapter VII.)

For an individual viewpoint I mention below Mr. Sylvan Muldoon's hypothesis relative to Invisible Forces, Moving Objects, etc. etc. :

' . . . An individual earth-bound entity can produce physical manifestations which an advanced spirit could not produce without a " circle." It can for the simple reason, viz. crypto-conscious Will, acting in a hyperpositive manner upon the force.'

Calling attention to the difference between the ' power ' of the crypto-conscious Will and the conscious Will itself (instancing extra power of the insane, etc.), he says in his ' projections ' he has never moved a physical object by conscious Will, adding : ' It is my contention that astral projectors, earthly mediums, and earth-bound entities can and do move physical objects by means of the crypto-conscious Will—the Will which controls them—whether they are aware of it or not. Objects can be moved in dreams which the subject, were he projected, could not budge by conscious Will, merely because the crypto-conscious mind completely controls the body at such times ; and if it takes a suggestion—from the dream—to move something and becomes determined, the force it uses becomes " solid," and operates solidly against the object.' Mr. Muldoon further refers to the fact that hyperdynamizing the stress of a desire more and more in a subject's subconscious mind—thus impelling the crypto-conscious Will to act with determination—often results in the force becoming ' solid ' and producing the physical phenomena. He adds : ' Higher spirits no doubt can utilize the same " Force " principles scientifically (which the haunter, etc. etc., employs unknowingly) in the production of physical phenomena, as is indicated by the fact that " Spirit Scientists " are employed in many séances.'

Referring to ' poltergeist ' movements, etc., he says : ' We now see the reason why an individual " haunter " can often move physical objects when a higher

spirit—whose desires and habits have worn off and whose mind is settled—cannot do so (outside the circle), the crypto-conscious Will of the entity nearer earth becoming dynamic at times under certain moods.'

Mr. Muldoon analyses the super-power in moving objects of weight, etc. etc.: 'In those cases where an entity gets into earthly rapport while insane or in a dream-state, the crypto-conscious mind always controls him; and if this mind becomes determined of its own accord—for reasons we do not know—the "force" it operates upon becomes "solid," moving objects.'

'Eusapia Paladino was wont to say that she could move objects if her Will were sufficiently Solid (Carrington). Her phenomena were mainly in trance under this condition. . . .'

From *Projection of the Astral Body*, by S. Muldoon. Rider & Co.

Séance of March 24, 1928.

(See *Luce e Ombra* of November 1928.)

Time: 10 p.m. 'Palazzo Centurione, Genoa, Italy.

Observation:

This second séance of the year 1928, different entirely from the 1st February, proceeded more with the regularity and quiet, good strength of the séances described by Prof. Castellani (*Luce e Ombra* of October 1927) of the preceding autumn.

The power for the 'Direct Voices' was very good, although no 'apport' occurred, Madame Fabienne Rossi, who appears especially to possess this form of marvellous mediumship in so high a degree, being still in England with her husband. In the absence of these two friends much uncertainty was felt, and it was questioned if the force would not perhaps be insufficient for manifestations. This account of what happened that evening is in the personal form, as noted immediately afterwards by myself.

In this séance the residence and particular *salon* cannot be questioned, those present being summoned unexpectedly, and the reunion wholly informal.

Account of the evening of March 24, 1928.

After dinner we were joined by Professor and Signora Tullio Castellani, a noted painter, Signor Craffonara, and by a doctor, these last two being present for the first time, not having been among the intimates. There was no one else present except the Marquis and Marchioness Centurione, and we formed a large circle, sitting at some distance one from another and without touching hands. The doors and windows were closed; all was quiet in the house, and the electric light in the little parlour in the corner of the palace was extinguished towards ten in the evening.

We were seated in the following order: Marchese Carlo Centurione, Signora Castellani, La Marchesa Luisa Centurione, the two invited gentlemen, Prof. Castellani, Mrs. Hack.

Again, as in the séance of February, we were without the aid of any music (the gramophone being still at Millesimo). So, after the general habitual invocation, in order to create some 'vibrations'—in the lack of the gramophone—we began to chat, general conversation.

Suddenly the heavy table, a tabouret of wood in the middle of the circle

—upon which had been placed the aluminium trumpet of Valiantine—was violently turned over, the trumpet rolling on the ground! This was understood to mean that the tabouret-table was not wanted; therefore it was removed, put outside the circle, and we again waited—talking as before to create 'vibrations.'

All of a sudden from outside of the circle, and far from the trumpet, a strong and very clear voice, cried from on high, from near the ceiling in the corner of the *salon* at the back of the Marquis (quietly seated in his big chair): 'Good evening, souls!'—and some of us recognized the voice of Everett, a control of Valiantine, whose custom it is to open the séances. (One might almost say that Everett has been delegated to make the necessary contact . . . but what do we know?)

After a little wait the trumpet rose, and with incredible swiftness circled, saluting each one by its graceful and vivacious movements, a thing beautiful to see! After a pause, it then went, like an arrow, directly to touch the Marquis upon his forehead—also a habit of last year, it seems; generally going to salute first the owners of the house in which the séance is taking place. In the darkness from the sureness of these salutations and these touches (as if it were day) it would seem that the Guides have the power to see in the dark better then we at least! Also they seem to apprehend precisely what is being said, apparently being able to hear! No one having been present at a séance can deny these facts, even though they may not be able to explain them. (Do they see with their more refined senses—possibly astral or etheric—we asked ourselves?)

Next, between pauses, the trumpet visited in turn each person separately, approaching close to the face, when, to each one, an 'Independent Voice' (separate and always different) addressed some words or phrases, sometimes speaking in Italian or in Genoese dialect, also in Venetian dialect to the Castellanis (who are a Venetian family), and with voices diverse and distinct.

It is very striking how the Guide never fails to direct the trumpet precisely to the location of the face of the person appropriate for the language employed; without hesitation and without the least error; in addition the astonishing swiftness of the movements of the trumpet, movements easy to follow because of the bands of luminous paint at its ends,.

To Prof. Castellani the 'Voice' gave a spontaneous reply to a question he was in the midst of discussing, without his having put his question to the Guide at all! This was the voice of a man.

A feminine voice, sweet and plaintive, next addressed the Marchioness, calling her by her pet name and begging her not to fatigue herself too greatly in the charitable works in the Province of Savona, to which the Marchioness gives so much of her forces and of her time. Again the voice of her mother came begging her: 'Luisa, Luisa, non ti stancare troppo'; the mother being always preoccupied in these sittings for the good of her daughter as well as for her family, the Marquis, the son, and all. The Marchioness recognized the voice of her mother perfectly, and replied to her, her own voice being entirely different, as was also that of Signora Castellani, the only other lady present except myself; besides which, we (Signora Castellani and I) were far from the location of the trumpet, the circle being large, at the time the mother spoke to the Marchioness.

The position of the trumpet was equally visible to all by its phosphorescent bands, and it seemed to wish to caress the Marchioness while talking to her.

Then the trumpet visited Signora Castellani, speaking to her of affairs which she understood. Later the Signora reminded the Marchioness of the evenings at Millesimo, when had come to them so deliciously in the séance room, the perfume of violets, her favourite flowers.

. . . . . .

As has been said, each ' Voice ' was entirely individual and entirely distinctive also from that of every person present.

Touching upon other cases of ' Voice,' more public, etc., an article in *The American Journal of Psychical Research* by Prof. Hereward Carrington, an expert in such matters, throws light upon the limitations of the question of ventriloquism, he being an authority on all matters of tricks, and having, with Dr. Hyslop, made experiments upon Ventriloquism versus the 'Direct Voice.'

The same results have been obtained by Mr. Bird (present Research Officer for the A.S.P.R.) and Dr. Crandon of Boston—the husband of Margery—that non-professional medium, by the mediumship of whom comes the voice of her dead brother, Walter, which Voice, I have heard in their home. Mr. Carrington says that the effect of ventriloquism (the throwing of the human voice) depends principally upon the illusion given by the ventriloquist in directing the vision and the attention of the spectator in a certain other direction, and to another point desired by himself. But that deprived of light to aid the view the illusion rarely results ; therefore in a séance held in the darkness it does not succeed.

Moreover, he adds that if a voice was produced in front of one in the darkness, it would be with difficulty that one would imagine that it proceeded from behind one or from on high, as happens with Walter, and at Genoa with Everett.

(See Notes.) I must note that from time to time we felt currents of icy air, and at the beginning and several times later, an agitation or some sort of force which circulated very noticeably. The behaviour of these icy breezes (twenty degrees below the temperature of the closed room) and the behaviour of the different phenomena manifesting, merit especial study by scientific observers, from which perhaps they may one day draw some deductions. (See other Séances, 1927, 1928.)

Note that the ' cold breezes ' referred to as particularly powerful this evening, will be seen to have come at a time when ' Voices ' were in progress of manifestation, produced by the mediumship due to the Marquis, and when a unique manifestation directly connected with him was presently to occur.

This had been observed before, and remarked by all the sitters on various occasions, that the ' cold breezes ' seem to be connected with the Marquis' phenomena (' Voices '), etc., rather than with the oncoming of ' apports,' which phenomena are due to the particular mediumship individual to Mme Fabienne Rossi, not occurring when she is not present.

This lowering of temperature in a closed room is in no way a matter of imagination of any one individual, it being verified by all the various and

varying sitters and commented upon at times collectively, during the Centurione sittings.

A great many observations on this have been made already in other circles elsewhere. Several articles of interest have appeared in metapsychic magazines, and furthermore this lowering of temperature in the séance room was the subject of an able address at the Paris Congress in the autumn of 1927 (held at the Sorbonne University) by Mr. Harry Price, Hon. Director of the Laboratory of Psychical Research, London, entitled : ' Variations de temperature dans la salle des séances durant experiences avec le medium Stella C.' During the trance condition of Stella C. (English medium) telekenetic action was indicated by changes in the thermometer.

According to the medium and mediumship, this varies of course, yet is a proven fact. In cases of mental mediumship—as of Mrs. Sanders in New York—the medium feels so unnaturally cold herself that she envelops herself in many coverings and shawls to counteract the sensation, so as to be able to transmit what she hears and sees in more comfort ; this condition is in no way confined to her, other mediums experiencing the same sensation.

. . . . . .

During the séance the Guide, Cristo d'Angelo, sometimes put in some words, with his cordial, strong voice, or replied to questions which were put to him.

Thus, after a voice, somewhat indistinct although masculine, had addressed some words to me in English (a language unknown by the medium), the Guide was asked ' to let us know who it was who had spoken to the Signora Americana ' (Mrs. Hack). The ' Voice ' of d'Angelo replied, from the middle of the circle where the trumpet was placed, ' that it was ' il marito ' (the husband), who had spoken.'

All present had very clearly heard the words which this masculine voice had said in the English language, when the trumpet had approached a little to the right of my face before speaking. The words had been : ' Good-bye ; good-bye, my darling,' and the sound of two kisses—noted by all.

. . . . . .

Everyone had exclaimed, and the Marquis had asked Mrs. Hack what the words were, supposing them to be the same as ' Good day ' ; which he had no doubt heard in England. The Marquis was seated at some distance from Mrs. Hack (at her right), and the trumpet, in approaching Mrs. Hack, came from the centre of the circle, coming from the left side toward Mrs. Hack (the opposite side from which was seated the Marquis), and had passed in front of Prof. Castellani to reach Mrs. Hack seated at his right. Movements which he has followed with his eyes, as well as had the others present.

Although the sense of the words was clear to me, the voice unfortunately was too feeble or rather hoarse to be recognized. One often hears this in a person weak from illness or emotion ; the others explained to me that this frequently happens in the first attempts of new communicators ; perhaps also because of lack of practice in production or in making their

voices heard in natural sounds by means so different as the ' Direct Voice,' or by the means of a trumpet. This is regrettable, for it delayed the entire recognition of a familiar voice in this case, although in many other cases the voices presented themselves thoroughly characteristic in tone and distinctive in enunciation. It may be that by a voice medium of the same nationality as the communicator the transmission results more easily.

Nevertheless, considering the circumstances concerning this ' marito,' the words, although simple and ordinary, were applicable to me, certainly not to others present, and the others knew nothing of the circumstances, and did not speak the English language. It is to be hoped, therefore, that another time the words may perhaps be transmitted more distinctly, to verify the identity better than in this first attempt. On the other hand, it is only just to add, for whatever it is worth, that during his life the actual ' marito ' (my husband), had a profound interest in scientific and psychic matters, metaphysics, and philosophies (old and new), himself being a man of science. (See Dedication Page.) He had been a friend of Professor James H. Hyslop, Dr. W. F. Prince, Dr. Gustav Pagenstecher, etc.

Studying and observing with an open mind, without being either too credulous or too sceptical, or without wishing to delude himself, he had—with myself—been present at different types of séances ; searching and observing during many years. He knew of ' Direct Voice,' and had been present at such séances. I make mention of this to throw light upon his familiarity with these subjects, and his great interest (always increasing, although calm) ; how much such interest during life may facilitate afterwards we do not know.

I also mention it because of that which is happening, and that which may happen subsequently ; not to bring in personalities but to touch upon that question of principal interest to us all, i.e. the question and the assurance of the persistence of the identity of those who have passed over. ' Ceux qui nous quittent,'—the form of this persistence being, I believe, really secondary.

. . . . . .

There remains little to be added to the account of this evening, the séance being relatively short, perhaps three quarters of an hour, it being recommended by Cristo d'Angelo not to tire the medium ; the only response obtainable from him when we asked him if we might try from time to time, following the preceding observations of the Guides.

. . . . . .

' Direct Voice ' phenomena remains very rare (See Chapter I), but has been described by Funk in his book *The Psychic Riddle*, after he and Prof. James H. Hyslop, and other scientific men, had proved the verity of these manifestations of the ' Independent Voice ' via Mrs. Emily French, a little old lady (a cousin of President Cleveland), resident of Buffalo, New York State, U.S.A. During a week under most exacting test conditions, these scientists heard diverse great voices, also masculine, by means of this frail little old lady, who was very spiritual and wholly genuine, with whom during twenty years Hon. Edward Randall, a prominent lawyer of Buffalo had experimented before writing his well-known book, *The Dead have Never Died*.

I myself not only knew personally Mr. Randall and Prof. Hyslop, but many other persons who were witnesses during the phenomena of Mrs. French, and myself have heard the 'Independent Voices' speaking in various languages (even little known, as ancient Russian dialect) at a public séance in New York.

Séance at Palazza Centurione, Genoa, Italy. On May 17, 1928.

(See *Luce e Ombra* of November, 1928.)

Having given a short account of the séances in February and March, 1928, at Genoa, I continue with a description of that of Thursday evening, May 17.

This was held a few weeks after the return from England of Signor and Madame Rossi, who, with Prof. Ernesto Bozzano (coming expressly from Savona) and myself, were the only persons present, with the Marquis and Marchioness.

Only once before had the Centuriones and the Rossis held a circle of four, a few days after the arrival of the Rossis, and a fortnight after the death of the Marchioness's father. Her father apparently then made his presence felt as if walking behind the arm-chair of the Marchioness and of Mme Rossi. The voice of Cristo d'Angelo had come as usual in the presence of the two mediums (Mme Rossi and the Marquis).

Therefore upon this Thursday, we wished to begin a series of really serious séances, concerning which Signor Rossi attempted to obtain advice from Cristo d'Angelo, putting to him frequently during the evening questions regarding his (Cristo d'Angelo's) desires in this respect.

Perhaps because of the recent sad happenings and of fatigue, the Marquis did not feel the power as strongly as in other séances, and to those who had assisted at the prodigious séances of 1927, this one seemed very much less striking.

Nevertheless, although the voices had less strength, we obtained five different 'Independent Voices,' many physical phenomena, touches, winds, etc., many strong raps, gyrations, and high and excellent elevations of the trumpet used for acoustic purposes. Cristo d'Angelo spoke and also gave his great laugh. Of all this the Marchioness and I took notes in the dark, tracing the sequence of that which happened; which I copy below.

The séance was held in the same *salon*, we six being seated in a circle, but without linking hands, and without a table, the trumpet being simply placed upon a rug in the middle. Signor Rossi manipulated the Victrola, always stopping the music instantly upon the commencement of the manifestation of a voice, and restarting it to sustain the helpful vibrations when the voice ceased.

The Marchioness having been detained late at Savona, only arrived at the house towards 10 p.m. As soon as she had taken her seat the séance was opened, and after we had made some short silent invocations, Signor Rossi began the Victrola. The room had been darkened, and the doors had been carefully locked by the Marchioness in view of all present.

Soon Mme Rossi commenced to feel 'the cold breezes,' noted also by others. These cold currents, and frequent touches upon Mme Rossi,

and sometimes upon others, generally precede some manifestation by a few moments.

At this point I may make the observation, interesting perhaps as concerning the action of these invisible currents,[1] that the same current which affected Mme Rossi just before a manifestation was about to take place and usually after a pause, also made itself felt to me at the same instant ; I sensed it as an intense vibration within me and around me in the room, causing my right arm to quiver to the point of interrupting, against my will, my occupation of taking notes. As this happened mutually to Mme Rossi and myself and perhaps to others almost every time that a manifestation was about to occur, one may suppose that some new force had been projected or formed in our midst in order to produce that which followed ; sometimes voices, sometimes materializations, touches, noises, or elevations of the trumpet.[2]

This evening no voice addressed itself to me, except in the form of a greeting and of adieu at the end of the séance, when the trumpet lifted itself from the rug, came directly towards my face, quite close, and withdrawing a little, passed to make its ' *bon soir* ' salute to the Marchioness on my right, continuing thus around the circle, each person saying ' adieu ' and ' *bon soir* ' to the salutation.

For my part this evening, I have only to add two items, passing manifestations beside the vibrations just noted, i.e. at the beginning of the evening, something like a light fringe came and touched the left side of my cheek and forehead ; Prof. Bozzano and Madame Rossi remarked the same fringe later in the evening. (See Record by Prof. Bozzano.)

I noted also an unmistakable and very icy touch on the right side of my face, coming from the left (of the room) and passing with great swiftness on towards the Marchioness and Prof. Bozzano, before the manifestations which appear in the notes of the Professor (separately given) and communications from his mother regarding his personal work.

Toward the beginning of the evening, Signor Rossi addressing the Guide, had announced to him that I had become a member of the circle, thus introducing me and mentioning my name.

Following are the notes that the Marchioness and I were able to take in the dark, which supplement each other through comparison at this as at other séances.

[1] *The Blue Room :* ' It must be remembered that although these dear souls have now come to the stage of singing and speaking to us clearly and distinctly that every new soul trying to do the same through these vibrations of sound has to first learn the method . . . and usually begins very faintly and faultily.'

[2] From Sylvan Muldoon's Work on *Projection of the Astral Body*, page 215 : ' Speaking of passing through earthly beings, this is a thrill indeed when one does it for the first time ! It has been said that, when this occurs, the earthly being feels a chill. I do not know whether this be true or not ; but I doubt it. The astral being feels nothing at such a time ; yet it is a real thrill to pass through beings material.

There are no words to express the feeling of " prodigiousness " which overwhelms the projector when he becomes perfectly conscious in the purgatory of the dead, sees earth-bound phantoms, rides upon the air, sustains himself by thought, passes through material beings and objects (which offer no more resistance than the air itself), and listens to the " chatter " of those who suspect not his presence.'

The order of the circle was as follows: left to right, Signor Rossi (at the Victrola), Mrs. Hack, the Marchioness, Bozzano, Mme Rossi, Marquis Carlo Centurione. (The latter was seated upon a bench, the others upon chairs, and myself on the divan.)

After Signor Rossi had played three records upon the gramophone, the big, 'Independent Voice' (of Bert Everett) broke out with his opening greeting, 'Good evening, souls!'; his voice coming from near the ceiling, back of and far above Prof. Bozzano and Mme Rossi. This was the opposite diagonal corner of the *salon* from which (Everett's) voice had proceeded on the previous sitting, be it noted.

Mme Rossi feels cold air. The trumpet lifts itself with much energy and grace, and sails around on high with much force in its salutations. After this, we all reply '*bon soir!*'

Prof. Bozzano feels somebody behind him, and the trumpet slowly approaches him; then a voice speaks to him. He recognizes the voice of his mother; the voice speaks at some length, but being indistinct, Signor Rossi asks Cristo d'Angelo if he is present. The trumpet then goes to Mme Rossi, saying: 'It is I, it is I!' (Cristo d'Angelo.)

Prof. Bozzano feels someone again behind him, and Mme Rossi feels something touch her face. The trumpet goes to Prof. Bozzano, the voice of d'Angelo saying, 'Pay attention; We have a communication' (Stai attende; a communicare) 'for Prof. Bozzano.'

At the same moment I feel something tangible and glacial touch me upon the right cheek. Immediately the Marchioness, seated at my right, feels the same thing. One would say that this cold thing—coming from the left side toward the right—had thus touched us in passing around! I was seated alone, by myself, in the middle of a big divan, remote from both Signor Rossi (and the Victrola between us) at my left and the Marchioness at my right, too much separated to have been touched by anyone present without their necessary movements being noticed.

Signor Rossi feels an arm near his head, and asks d'Angelo who it is? No answer.

The Marchioness then asks Cristo d'Angelo about her son ('If poor Vittorio has not come?'), and if she can hear his voice. The trumpet then goes to her, and the voice of d'Angelo replies: 'Not yet' (Non ancora). She feels some strong touches upon her breast, and cries out, asking who it is. The trumpet informs her that it is the fist of her grandfather, the General. ('Il pugno del Generale—tuo nono.')

Signor Rossi then feels some caresses on his head, the trumpet saying to him: 'There is little force for the voices. Have patience, necessary to speak to Bozzano' (C'é poco forga per le voci—bisogna aver pazienza per parlare a Bozzano).

The trumpet next goes to Mme Rossi, and a woman's voice, heard by all, says: 'Your mother, your mother' (Ta maman, ta maman). (Observe French form.)

Mme Rossi replies, 'Merci, merci,' describing the lovely caresses given to her upon her head by 'Maman,' to which she replies, 'Thank you.'

Mme Rossi shortly exclaims, ' How strange—a shawl ! It seems to me that someone is close by,' and she describes the sensation of ' fringe ' (the same which I had felt against my cheek at the commencement of the séance).

Prof. Bozzano remarks, ' Maman has touched my head.'—' I am afraid to move,' says Mme Rossi.

After a few instants there occurred a strong blow upon the cover of the gramophone.

Prof. Bozzano hears a voice in the trumpet which approaches him, saying, ' Your mother ' (Tu maman), and a feminine voice speaks to him lengthily in Genoese dialect. (See Preface by Prof. Bozzano.)

Not being able to understand all, the Marquis Carlo asks Cristo d'Angelo ' If he would not repeat, as he had done at other times in such cases.' After a second pause, the trumpet approaches Prof. Bozzano again, and the voice speaks to him : ' Pay attention to—penultimo,' etc. (Fai attention al—penultimo—tu segno.) After a pause, Cristo d'Angelo corrects this : ' Correct " *Penultimo* " to " *Ultimo.*" '

The Marchioness remarks that no ' apports ' had come this evening.

Mme Rossi exclaims ' that she feels something pressing her waist.' She had previously often felt touches upon her shoulders, neck, and so forth, the Guide having said in 1927 that it was a previous occupant of the castle who was walking around—promenading about !

To her question, on being touched at the waist, the Guide replied to Mme Rossi : ' It is always he ' (E sempre lui).

Mme Rossi demands to know his name.

Having forgotten to reply, d'Angelo, apparently quite near to her, gives a big laugh, ' Ha ! ha ! ha ! ha ! ha ! ' adding, ' It is a secret ' (the name), (e un segreto). They recognized in this an affair of Millesimo of 1927. The Marquis asks me if I had heard this laugh, and I replied, ' Yes, it has been very amusing.'

Something raps the Marquis on the head, making quite a loud noise as of wood—noticeable to all. (This was not done by the trumpet, which at this moment was quietly resting on the rug in the middle of the circle and remote from the Marquis.) We ask the Guide what it was ? ' It is I.'—Cristo d'Angelo ?—' Yes.'

Prof. Bozzano remarks he has been touched.

The trumpet goes to the Marchioness and announces to her clearly : ' Mino is not studying : pay attention.' (Mino non studia—stai attenta.) (Mino being the second son of the Centuriones—living.)

Sr. Rossi and others notice that the voice of d'Angelo does not sound as powerful as on other occasions. He replies, ' Sick ' (Amalato), adding something which indicated that the Marquis would go into trance.

Sr. Rossi then asks the Guide for counsel upon future séances, saying that those present wished to continue seriously and with his co-operation, but little advice was forthcoming.

It is repeated, ' The medium—trance ' (Il medium—trance), indicating that (in trance) the medium will not be at all fatigued. (See July 29, 1928.)

' Basta ! basta ! ' (Enough ! enough !) said the voice.

As the voice said, ' No—no,' to the question whether one might have

as many as two séances a week, it was asked if ten days or two weeks interval would be permissible? Which request was not refused. Thus it was arranged to meet a week from Saturday for the next séance.

After a pause, the trumpet—rising from the centre—advances directly very close to me, then receding, toward the Marchioness, and afterwards to each one in its salutation of adieux, as Cristo d'Angelo has always done at the close of séances. It is very graceful!

This concludes the séance.

I may remark that it is beautiful to see the trumpet rise, sailing in the air, so lightly, and with such rapidity—movements which we could easily follow by eye because of the phosphorescent paint along Valiantine's aluminium trumpet. (See Preface by Prof. Bozzano.)

Although perhaps in this first séance the voices were not as vigorous as on some previous occasions—the different voices and manifestations demonstrated, in addressing one and another, the selective intelligence on the part of the kindly Guide, Cristo d'Angelo, and of those who spoke by means of the acoustic trumpet—all gave us food for thought.

Nobody had moved from his or her seat, we 'let whatever would—come,' and therefore everything was produced spontaneously. Considering the fatigues and preoccupations of the Centurione family, as well as the recent arrival of Sr. and Mme Rossi, and the very late beginning of the séance after a train journey made by the Marchioness on that very evening, the production of as many manifestations and five different voices is astonishing.

Thus the evening concluded, after I had described to the Centuriones some circumstances which Prof. Bozzano described as 'co-incidente fortuite,' having directly to do with Vittorio, the deceased son of the house—a real incident which had happened to me the night before Easter, in returning from the Centurione home, and after talking with the Marchioness. A séance had been planned for that evening, but because of the absence of the Marquis, had not taken place. The coincidence of this night might lead one to imagine that the Guide—or who?—is *au courant*, and had been at the house, because it would be stretching 'coincidence' very far to account for the selection for what transpired after I had left the Centurione home and the mother of the dead young man.

(The precise corroborative notes made by the Marchioness also at this séance of the 17th may have been preserved.)

FIRST MANIFESTATION OF THE 'DIRECT VOICE' IN ITALY

By Prof. Ernesto Bozzano

Published in *Luce e Ombra*, July 1928. (Translated by Mrs. G. K. Hack.)

Renewal of Experiments

As I have stated in my *Relations* of about a year ago, apropos of our experiments with the 'Direct Voice,' the group of experimenters was forced to break up, pending a renewal of the same experiments a year

later, that is to say, in the summer of 1928. However, by last May the group found its mediums available, and initiated a renewal of the experiments.

Nevertheless an uncomfortable situation occurred as an obstacle to their development. During the first sitting even the manifestations were delayed greatly in their production, and when finally they were begun, the well-known voice of Cristo d'Angelo announced that the principal medium—that is, the Marquis C. S.—was indisposed, that he was suffering from nervous depression, and consequently there was felt a lack of the 'force' necessary for the 'spirits' to 'materialize their voices,' or for the production of other phenomena. He advised in the meanwhile that the sittings should be suspended, so that by a long rest the medium should recover his perfect nervous equilibrium.

During the months of May or June several reunions were held, in order to ascertain the potentiality of the mediums, and to ask for advice from Cristo d'Angelo as to what to do. In such sittings our worthy spirit Guide never failed to manifest himself, and was always ready to reply to our questions by 'Direct Voice.' Certain other spirit entities were able to manifest themselves more or less imperfectly, which on the whole augured badly for the following sittings which had been initiated under such splendid auspices in 1927.

Until July 1 the reunions of the group took place in Genoa, sometimes in the palace of the Marquis C. S. and a few times in the little palace of Signor and Mme Rossi.

Towards the first of the month in question, they wished to try out up to what point the influence of the 'ambience' was responsible, which presents a valuable factor of the first order in such mediumistic experiments; (that which explains the continual reduction to the lowest point of manifestations when mediums are surrounded by a cold atmosphere, full of disturbing influences and void of vitalized fluids, as occurs in such places as the Society for Psychical Research of London, and of the Metaphysical Institute of Paris). We wished to ascertain up to what point the influence of the 'ambience' might succeed in increasing the power of our experiments.

About this time the Marchesi Centurione returned to their castle in Millesimo, in which had been held the great experiments of the preceding year—an atmosphere saturated—if one might say so—with a multiplicity of 'vitalized fluids,' which had accumulated there through past centuries during the notable history which had built itself around and through the very castle itself.

The two first sittings took place upon July 7 and 8, and the first of these succeeded poorly as to manifestations, but the 'Direct Voice,' although still confused and too reverberating in the trumpet, had nevertheless reacquired their normal impressiveness. Cristo d'Angelo announced that the 'force' was still deficient, and therefore that only the spirit Guides had been able to manifest themselves. And so it proved.

The second séance produced many good movements, and manifestations which could be compared to those obtained in the first year.

With this premise, I now give a resumé of one of the initial séances held by us in Genoa during May, in which Cristo d'Angelo gave the

disappointing announcement that ' the conditions of nervous depression from which one of the mediums was suffering prevented the renewal of our experiments in their full strength.'

Sitting at Palazza Centurione, Genoa. May 17, 1928. (See Preface.)

Present: Marquis and Marchioness Centurione, Signor and Mme Rossi, Mrs. Gwendolyn Hack (the distinguished lady from North America), and Ernesto Bozzano.

The séance began at 10.40 p.m. Three gramophone records were played without any movement of the trumpet being noticeable. Cold breezes circulated among the experimenters, quite unmistakably. I was seated next to Signora Fabienne Rossi. She announced that someone kept brushing back and forth over her head and over her knees something which made her think of the fringe of a woollen shawl. Immediately afterwards I also noticed the same sensation of the long fringe of a woollen shawl which passed and re-passed over my head and face. (See Record, Mrs. Hack.)

Then a large branch, with pointed leaves, as previously, passed and repassed over my head, and whoever carried it made me feel on my skin the impression of its pointed foliage.

At last a hand was lightly posed upon my head ; I had hardly described the impressions which I felt when the trumpet arose, drawing near to me, and the voice of Cristo d'Angelo informed me, ' Behind thee stands thy mother. She has an important communication to make to thee, but it is necessary to wait until a little force is gathered.'

Apropos of the sensations experienced by Signora Fabienne Rossi, and by me, of a fringe of a woollen shawl, touching the head and face, I wish to observe as an interesting coincidence that my mother wore almost all of the year, whether indoors or in a walk out of doors, a shawl of fine wool, with long fringes of red and black—a shawl which I have religiously kept as representing to me one of the most characteristic mementos of my mother. (See Preface.)

Five minutes passed without manifestations. Sr. Rossi asked Cristo d'Angelo the reason of this prolonged lack of manifestation.

Cristo d'Angelo : ' A little patience. We are gathering the power for the manifestation of the mother of Bozzano.'

After several minutes the trumpet arose, approached me, and a feminine voice, agitated and hoarse, began to speak to me, but unluckily, as on certain previous occasions, I was able to catch but a few words—but by these few I realized that she had to speak to me on a most private family matter.

I begged d'Angelo to repeat that which my mother had said.

The trumpet again arose, and Cristo d'Angelo repeated to me my mother's message, a message too personal and intimate to quote here.

This was the only important manifestation of the whole of the evening. However, the father of the Marchioness Luisa, who had recently died, manifested himself, but he did not have strength to communicate by

'Direct Voice,' and he had to content himself by making his presence known to his daughter by contact of hands.

Also Mrs. Hack experienced contact of hands and objects.

Various taps were given quite strongly upon the cover of the gramophone, touching also the head of the Marquis Centurione Scotto and, finally, the manifestation of the mother of Marchioness Luisa, who, as in the sittings at Millesimo, showed a vivid interest in the progress of the studies of her grandson Mino.

Immediately afterwards the voice of Cristo d'Angelo announced that there was a lack of 'force' because the medium was not well, and that his nervous system appeared very depleted. He explained that he felt it his duty to notify us that it was not desirable to hold a series of sittings, because one ran the risk of making the medium worse. Signor Rossi enquired if a little sitting might be held once a week. A long pause ensued, in which Cristo d'Angelo seemed to reflect. Speaking again, he did so in an evasive manner, leaving us to imagine that he was fighting between two contrary feelings; his desire to continue the sittings and his duty not to hide the truth.

Here is a bit of this dialogue:

D'ANGELO: 'The medium is sick; his nerves are not in condition.

ROSSI: 'We know that; in fact, we have decided to hold only one sitting a week. May we continue this?'

D'ANGELO: 'His nerves are shaken.'

ROSSI: 'All right, but it is for this reason that we are asking your advice, ready to follow it whatever it is. May we continue to hold one sitting per week?'

D'ANGELO: 'When he is shaken (quivers) he does not give out power.' (In fact, the medium spoke of feeling an internal vibration through all his nervous system.)

ROSSI: 'May we hold a sitting every fortnight?'

The response was long in coming. Finally the trumpet rose and approaching Rossi, the 'Voice' of the spirit Guide observed: 'I will send him into trance.' (See Séances of June 16, 1927, and July 29, 1928, and Preface.)

As I have said, this little dialogue eloquently expresses the perplexed state in which the spirit Guide found himself; that of either ordering the total suspension of the sittings—reflected on at length before replying—and finally getting the idea of protecting the health of the medium without suspending the séances, so that he replied triumphantly, announcing that he would send the medium into trance; that is to say, he tacitly replied acquiescing in the proposal made of holding a séance once a fortnight.

In the following sitting, Cristo d'Angelo did in fact succeed in sending the medium into trance. But insomuch as the Marquis C. S. feels an unsurmountable aversion to the state of trance, it was found necessary to discontinue this thought-out plan of Cristo d'Angelo. However, some other sittings were held with the medium *awake*, but without notable results, and without indications of progressive improvement, until at last, upon the departure of the Marchesi Centurione for Millesimo,

matters took a decided turn for the better upon the renewal of our experiments there which encouraged us very much. (*Vide* Séances July 7, 8, 1928, recorded later.)

. . . . . .

Account of the Séance at Palazza Centurione, Genoa, Italy, on June 4, 1928

(See *Luce e Ombra* of November, 1928.)

Present : Marquis and Marchioness Centurione Scotto, Sr. and Mme Rossi, Prof. Castellani, and Mrs. Gwendolyn Hack.

This séance was short, from 10 to 10.45 p.m., but very interesting because of the following manifestations. The Marquis, though calm, had felt depressed all day, so he said, and one sees that the Guides had perceived this.

From left to right we were seated in this order : Marquis ; Sr. Rossi ; the gramophone ; myself (on divan), with Prof. Castellani at my right, the Marchioness in her arm-chair, and Mme Rossi at her right.

After the third disc, comes the ' Independent Voice ' of Everett in salute from on high, from behind the Marchioness, saying ' Good evening, souls.'

We observe that the ' Voice,' although very distinct this evening, is not as robust as usual.

(Notes of the Marchioness : ' The trumpet rises in sign of salute. A single touch on the head of Carlo.)

Rossi asks about the conditions. Two strong blows are given upon the arm of the Marchioness' big chair, the left arm, and repeated again more strongly.

Rossi exclaims upon two touches on his head.

I see a black thing pass before me—going from the left side toward the right, and visible against the luminous bands of the trumpet. This, or something, gives a touch to Prof. Castellani, who is seated to the right of myself upon the divan. He mentions he is being touched upon the left arm—the side from which the black thing which Mrs. Hack had perceived had come, going toward him an instant before !

The trumpet rises and speaks to the Marchioness, who replies that she cannot understand. Again it speaks, this time outside the trumpet, still without being understood. Then it says, in a loud voice : ' Manca la force fisica ' (The physical force is lacking). The voice had said something to the Marchioness ending in the word ' alone.'

Prof. Castellani feels something as if made of cardboard touch him upon the head, a sound which we all also heard. Again, just before this touch to Prof. Castellani, Mrs. Hack (at his left) had perceived anew a black thing[1] pass between me and the trumpet (which was quietly standing

[1] ' By the light from the window, which formed a light background in the cabinet, I observed a most curious fact, noted by previous experimenters with Paladino. From the curtain of the cabinet, now and then, slowly advancing toward one or another of those controlling, came Things, black and unformed, which seemed nearly always to withdraw without having touched. But for the special

on the floor in the middle of the circle). This time the black thing appeared about the size of an egg. Prof. Castellani remarks that he feels breezes.

The Marchioness feels herself touched upon the right arm. Mme Rossi says that she feels herself touched upon the head as if by a very lovely caress. Signor Rossi and the Marquis remark that they feel vibrations.

After a pause, a voice proceeding from out of the floor (not from the trumpet nor from in the air) interrupts the gramophone music. The voice is that of a very old man, one would say, and quite different from the voice of Cristo d'Angelo, or the voices of the gentlemen present. The voice speaks entirely in French instead of in Italian. All those who had been present at the preceding séances in Italy, 1927, as well as in London, recognized at once the same voice, purporting to be the Guide Rabelais, who had been brought into the circle in 1927 (see Records) by Cristo d'Angelo. (See Séance, October 22, 1928.)

For those who have not seen the records of 1927, it is well to explain that this French author of times past seemed to have been drawn to the group of 1927 because a member of the circle at that time was Prof. Gildo Passini, who had translated into the Italian language the works of the author, Rabelais. To him d'Angelo occasionally seemed to turn to answer questions beyond his own reach, in certain directions.

The Voice: 'Je suis Rabelais. Le medium est fatigué. Il faut le laisser. Il n'y a pas de force.' (I am Rabelais; the medium is fatigued. He must be let alone. He has not the force.)

Signor Rossi requests that he should make some manifestation. Rabelais replies to this: 'Je fais un effort. Je n'en puis plus.' (I am making an effort. I cannot do any more.)

Signor Rossi then asks for advice and also to know how long it will be before the strong manifestations of last year would begin again? The response is: 'Tant que le medium n'est pas gueri. Je souffre. Il souffre. Il souffre.' (As long as the medium has not recovered. I suffer, he suffers, he suffers.)

Signor Rossi asks what the medium must do to recuperate? The response is (repeated a second time): 'Se distraire.' (Divert himself.)

I feel cold currents of air. (Pause.) Signor Rossi asks for further instructions, to which the voice replies: 'Dans quelque temps il sera gueri et pourra recommencer.' (In a little while he will have recovered and can begin again.)

condition of the light against the window-light behind no one would have noticed them. This must be a phenomena destined always to remain neglected. Their attention called to it by me, Prof. Morselli, and Signor Bozzano also saw this. The others also saw it when the phenomenon drew near to Prof. Morselli.

I do not know how to describe the singular apparitions; they sometimes might be said to be little heads, grotesque at the top and with a long neck. After repeated observations I found resemblance in them to the various faces which might present the two sides of a person joined together and swathed in a black veil. But the neck of this fantastic "involucri" is soft; the two hands seem to have but one arm . . . One time Prof. Morselli was touched on the forehead and had the impression of a silk fringe.' (Barzini, *Mondo dei Misteri*, page 106: Experiment with Paladina.)

Then from some distance in the air comes the voice of the Guide, Cristo d'Angelo, saying, in the Italian language, that the séance must close, and *bon-soir* to all. 'Bisogna cessare. Buona sera a tutti.'

The trumpet is then thrown outside the circle, Castellani feels touches. The trumpet rises, saying: 'There is not enough force present or spirits (to manifest).' (Non c'é forza qua dentra per gli spiriti.)

After which, we all said 'Good evening,' which terminates the séance.

This last remark of d'Angelo came in reply to a question which I put to him, reminding him of the words spoken in the English language which had been addressed to me by means of the trumpet during the séance of March 24. I asked him to see if he could not again bring in the same person who had addressed me in March and enable him again to speak in English, so that I might recognize the identity of his voice. The response of the Guide, C.A., to this was that the force necessary for 'spirits' (meaning apparently for those of the dead to be able to speak) was lacking that evening in the room.

From this one may assume that the Guides do not need nearly as much force as do the 'spirits' (gli spiriti)—whom the Guides bring to speak at times when conditions are favourable.

Apropos of the stronger conditions of 1927, those who had been present then think that the 'ambience' of the old château, in its entourage of quiet and beautiful country, must be more favourable for séances than the atmosphere and vibrations of the city, although in the autumn several good sittings had been held at Signor Castellani's. (See *Luce e Ombra* of October by him, following August and September, 1927, by Prof. Ernesto Bozzano.)

It is certain that in the country the vitality of the medium (Marquis) was greater than in winter and spring in the city, where he naturally had more preoccupations and physical and nervous fatigues.

This remark has to do with the above observations of Rabelais.

RELATIVE TO 'VITAL FORCE' AND ENERGY: LIFE AND DEATH

Mr. Stanley de Brath (London), alluding to the law of Conservation of Energy as applied by Mayer, von Helmholz, Dulong, Frankland, etc., in the complex wonders of results of stored potential energy received by food, etc. etc., points out: 'but in none of these is there the slightest clue to the selective and organizing powers manifest by the conversion of dead food into the cellular tissue of each of these systems. We learn the marvellous effects of adrenal and other secretions of the ductless glands, but nowhere do we find the secret of life by which dead is converted into living matter. It is the human problem, and not only the human, it is common to the whole of animated nature . . . Life is the answer of "science." But how does Life get into protoplasm? And why does it assume such an immense variety of forms? The statement merely expresses the fact that material life as we know it always needs protoplasm as its basis. But if those who have "died" are really living (and we know that they are by every variety of proof), they are living without protoplasm! Our definition is at issue with facts! The source of vitality is absolutely unknown, except we say it is the descent of spirit into

matter, and that the Divine Spirit is the Author and Giver of Life. It is universal, omnipresent, and works by a mechanism which all the efforts of man have as yet been unable to penetrate. It acts through energy. That the energy of the universe is distinct from gross matter we have ample proof. We can observe that energy is chaotic unless directed by mind. Therefore we conclude that as there is no matter without energy, and that all energy obeys laws, this mind is, in some mysterious way, interior to energy (see Note below) as energy is interior to matter. It is omnipresent. Life, whence does it come ? Whither does it go ? Whence did it come ? We do not know ; probably by the action of supramundane beings of whom science, as yet, takes no account, but in the present world matter is constant or nearly constant. Within terrestrial limitations the same is true of energy. It can be degraded to low uniform temperature, but it is not destroyed. But what of Life ? Is the higher type perishable ? Not if the soul which is its vehicle survives death. We therefore come back to experiment.'

(Note from Sylvan Muldoon's *Projection of the Astral Body*, page 31 ; Rider & Co.) :

' Mention has been made of the difference between what is termed " the passing " at the time of death, and the projection of the astral body. This difference lies in the fact that the astral cord is intact, running from one body to the other during astral projection.' (See above.) ' The phantom (astral) body is the condenser of cosmic energy—the very energy you employ in moving about ' (page 124). ' The astral body does not separate from the physical body at night during sleep, because it has too much energy ; but because it has not enough, that is the reason why we go to sleep ' (that the astral body may seek fresh cosmic energy whereby to feed and recharge the physical body to continue its work.) See Note above.

The phantom (astral) body is the condenser of cosmic energy—the very energy you employ in moving about. This energy is the " breath of life " —omnipresent in every living thing. The Adam and Eve story is no doubt fiction, but the ancient writer hit upon the truth when he said : " And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life, and man became a living soul."

Without this " breath of life " man would really be nothing but the dust of the ground. The breath of life is the universal, the cosmic energy, condensed in the astral body, which you are using every instant. You may think you are a living body, but you are, as Moses said, " a living soul." It is the astral entity which is the real " You " ; it is the universal energy that is the breath of life.

But what has the astral cable to do with this ? Simply this : When the astral body is in coincidence (with the physical body) you are physically alive. When the astral body moves out of coincidence, you are physically dead, unless the astral cable, running from the energetic body to the physical body, is intact. That is the purpose of the astral " line of force " ; to deliver the " breath of life " to the physical body, while the finer body is projected.' (As in sleep for replenishment, etc.)

Dr. Henry Lindlahr's views on energy, versus food supply, are quoted (page 88), ending : ' If they (foods) do not give life, what, then, are the functions of food and drink in the economy of the body ? All that they can do is to furnish the materials to keep the system in such a condition that vital force can manifest in and through it.

The in-flow of life force into the cells and organs of the body and its free distribution, by way of the nervous system, depend on a normal and healthy condition of the organism.'

Séance at the Residence of Signor and Mme Paolo E. Rossi, at Quarto, Genoa, Italy, on June 10, 1928

Recorded at time by author ; with corroborative notes of the Marchioness and of Prof. Avv. Castellani. (See *Luce e Ombra* of December, 1928.)

Observation : In this séance it is to be noted

(1) That, inasmuch as Signor and Madame Rossi were barely themselves installed in their new dwelling at Villa Carrara, Quarto (upon their return from England), the medium (Marquis Centurione) and the Marchioness were setting foot there this evening for the first time—having come to dine with their friends—therefore, both the house and the room, in which the séance was held, were wholly unknown to them in advance. Also, in choosing places, there was nothing previously arranged.

I was in this simple little square room before the séance began, and as it had but one door, there was no other means of entry ; the house was entirely quiet and without other visitors ; and after dinner the manifestations succeeded one another between impromptu conversations, all present being well and in happy humour.

(2) A second point to be noticed is the courtesy of the Guide, Cristo d'Angelo, in going first to salute the Rossis, being at their house, instead of going, as he usually does, first to salute the Marquis and Marchioness when the reunions are held at their domicile, Via Caffaro. Prof. Castellani observed that the same thing happened the previous autumn during the séances held at his house, when the Guide came first to salute him and Signora Castellani.

. . . . . .

The sitters are in the following order : Marquis, Mme Rossi, Signor Rossi, Mrs. Hack, Prof. Castellani, Marchioness.

As the first gramophone record is being played Mme Rossi at once notes the cold breezes as also does Prof. Castellani and myself.

At the end of the second disc the voice of Everett is heard behind the Marchioness, shouting only, ' Good evening, souls.'

Third disc : Mme Rossi remarks again the sensation of wind, and Prof Castellani is shaken by strong tremors.

The trumpet rises and with much precision first salutes Mme R., the mistress of the house, in a caressing manner, and afterwards the others ; going toward the left. Upon reaching the Marquis the trumpet gives him its single whack upon the head.

New breezes and tremors are felt by Mme Rossi and Castellani and the latter feels placed upon his hand first two fingers and then a third, which give him ' the impression of being feminine.' He notices that the points of the fingers are perfectly formed because he ' has the sensation of the nails cut a little pointedly pressing on his skin.'

New disc : Cristo d'Angelo, speaking from under the trumpet, ' Good evening to all.'

The trumpet goes to Prof. Castellani, and approaching close to his ear says in a clear tone : ' Have your wife come home from Venice as soon as possible.'

This communication occurred perfectly spontaneously and unexpectedly.

Mme Rossi notices ' breezes.'

Here I felt a big arm ; masculine, coming from behind my head from the right side pressing my head with such force as to make it bend down, the impression being of an embrace encircling my head.

My seat being against the wall, and between the gramophone at my left, and the corner of a sofa at my right, no one could have passed behind me without being felt.

I was seated opposite the Marquis at a distance of at least three metres.

Prof. Castellani asks for further explanation upon the advice which had been given him.

CRISTO D'ANGELO : ' There is a danger, you know.'

Prof. Castellani understood later that this had to do with a personal matter of the moment.

Upon further insistence from Prof. Castellani, Cristo d'Angelo replies : ' Questioni morali.'

Mme R. and Prof. C. note again the sensation of cold and breezes.

SR. ROSSI (to C. A.) : ' It would give us pleasure if you would bring here someone to speak in English to Signora Hack.'

The trumpet then comes to me, and C. A. says : ' He who caressed thee was thy husband, who adores thee always, even though from afar ' (in Italian).

This reference to the arm which had encircled my head was most unexpected because this embrace had occurred in between the two communications to Prof. Castellani and myself ; therefore I had supposed myself touched by some movement intended for Prof. Castellani ! (This is interesting in reference back to the sitting of March 24, during which I had received an affectionate communication in English—which Cristo d'Angelo afterwards had stated came from my deceased ' husband ' ; the voice had been too weak then to be recognized.) (See Séances of March 24 and July 14, 28, and 29, 1928.)

Mme Rossi and the Marquis have the impression of someone passing behind them and little tapping blows of fingers behind the Marquis are heard.

CRISTO D'ANGELO (from beneath the trumpet) : ' There are many spirits present who desire to speak, but there is little power ; the medium is tired.'

Sr. Rossi asks if we should interrupt the sitting. The trumpet raises itself and swings like a pendulum.

MARCHIONESS: 'Will I never speak with my son?'

C. A.: 'Valiantine is necessary; I have told thee so already.'[1]

MARCHIONESS: 'But will we see Valiantine—since we have written him?'

C. A.: 'Thou wilt see; thou wilt see.'

ROSSI: 'Try to influence him to come. When will we see him?'

C. A.: 'Not at once; it is necessary to have patience. Wait and see. . . .'

We then ask if we should suspend the séance and the trumpet rises and gives three strong blows. We did not understand clearly, so Prof. Castellani says: 'Give one blow for "Yes."' At once the trumpet gives one blow, and we adjourn.

(Continuation, after refreshments.)

First gramophone record. All feel currents of air.

I notice a strong, icy breeze, very much colder than the surrounding atmosphere. (See notes upon 'cold breezes.')

Mme Rossi notices a floating light. Two hands take her head, and she exclaims, 'Oh, how cold!' Also Prof. Castellani feels many tremors.

The trumpet begins to dance in time to the gramophone (jazz) for at least a minute.

I feel the cold again, and in the same moment Mme Rossi sees a light over the head of the Marquis. I notice distinctly that I have the sensation at the same moment, although in a different fashion from Mme. Rossi, and both at once and just prior to the manifestation, as if heralding it.

C. A. (to the Marchioness): 'It is thy mother, who wants to speak with thee, but she has not the strength. But I will tell thee what she wants so say. Have patience.' And the trumpet withdrew.

Sr. Rossi feels a rapping upon his head and asks for an explanation.

C. A.: 'It is grandfather Armando.'

Sr. Rossi asks if he had wanted to caress him or to punish him in some way?

C. A.: 'Good, good.'

The Marchioness perceives a shadow obscuring the trumpet.

C. A. (to her): 'Thy mother says that thou art spoiling thy son by sending him too much money and that he is spending it in automobiles at Milan.' (This refers to the younger son at college.)

Mme Rossi feels shivers. The Marquis remarks that this evening he has felt but very slightly the manifestation of heat and perspiration which nearly always accompanied his mediumistic manifestations. This evening

[1] 'Many people expect to have their "dead" relatives come to them at a sitting; but this is not always possible, as conditions of all sorts may intervene. It depends upon what sphere the particular relative whose presence is desired may be living on; for every sphere is not tuned in to the same medium.' (*The Blue Room*, by C. Chapman.)

in contrast to subsequent sittings of this series, the Marquis was feeling in very fine spirits, calm and genial.

Seated opposite him I notice currents of warm air, and the trumpet goes toward the Marchioness.

Mme Rossi feels a caress, and we ask who had touched her ?

C. A. : ' The handsome soldier boy ! ' (His usual joking retort, hiding the identity.)

Mme R. sees a light opposite to the Marquis, and we hear raps.

Mme R. and I see a vague diffused light.

The Marquis receives two raps upon the nape of his neck which we could all hear, similar to one noted in February upon his head.

C. A. (to Sr. Rossi) : ' The medium before long will go into Trance. I am so sorry because I shall be able no longer to speak with him.'

We ask very insistently for some explanation of this solemn prophecy !

The Marchioness feels herself touched upon the head. Mme R. feels her chair is being pulled from under her by some force, and has the impression of being uneasy . . . increasingly so, until it impresses her so strongly that she is obliged to say ' that she has a feeling of anxiety—feeling close some low entity to her.' Suddenly her chair is dashed from under her and carried backwards. Very much agitated, Mme Rossi turns toward her husband, who demands an explanation from the Guides —quite a dramatic moment).

C. A. : ' It is a braggart spirit who did that for a prank. Do not be frightened.' (Low laugh.)

Mme R. feels her hair being pulled and again experiences uncomfortable emotions, and she asks who this mocking spirit may be ?

C. A. : ' Si dice il peccato a non il peccatore ' (We may tell you the sin, but not divulge the sinner).

Somewhat puzzled by the prophecy of the Trance, we again beg further enlightenment concerning this and concerning the suspension of the ' Direct Voices.' (I feel cold breezes and the trumpet goes to Prof. Castellani.)

' During the period that he will be in trance he will not have the voice ' (Per il periodo ché andrè in trance non avrà le voce) (See Note *re* Séance, July 29.)

Sr. Rossi then says ' that he imagines that the medium will be put into trance because of its fatiguing him less, but that afterwards the voice will be resumed.'

The trumpet replies to Rossi :

C. A. : ' Exactly ; thou art intelligent.'

Sr. Rossi further inquires : ' What phenomena will be had while the medium is in Trance ? '

C. A. (to Rossi) : ' Wait ; wait ; you will see ; you will see. . . .'

Mme Rossi again feels the disagreeable sensations, and the Marchioness feels herself pushed around into the middle of the room, glued to the chair, and then she and the chair are turned around in the middle of the room.

C. A. (agitated) : ' Basta ! basta ! ' (Enough ! enough !) thus calling the séance to a halt upon the invasion of entities beyond his control. (See Notes on C. d'A.)

We close the séance by opening the door, without waiting for the usual farewell salutes, at 11.45 p.m.

. . . . . .

Later Note.—Relative to this Séance of June 10, the writer wishes to call attention to the prediction and words of the Guide of that evening concerning the coming ' trance ' and notice of the Séance of July 29 (presented by the article of Prof. Bozzano), and queries if these predictions (of June 10) might not apply to the happening of the 29th rather than to the possibly preliminary attempt of June 16—of which a sketch follows—but which does not appear to be of much importance. There is, however, to be noticed therein that the sensations described, felt by the medium himself ' upon his forehead ' on the 16th just at the beginning of the ' trance,' contain a certain similarity to those sensations described later by him after the 29th.

In other directions, as in the attempts at Levitation, also manifested later on under better conditions, one may see apparently that the directing Guides made several essays, each increasing in power. From this it would seem that they planned these things ahead—judging from the words of the Guide himself—sometimes one or two séances in advance as to a certain manifestation of which they were considering the production, i.e. the box on July 29.

(1) As Prof. Bozzano has described in his relation of the Séance of May 17 (see *Luce e Ombra*, July 1928), when upon being consulted the Guide already announced a ' trance.'

(2) See the emphasis upon the premonitory words of June 10, etc.

(3) The more important character of that which happened on July 29.

In view of the foregoing, it may well be that it was this last event (of July 29) that the Guide had in mind and to which possibly his own words had had allusion during several séances previous to the 29th.

If one studies with a little perspective the references to the subject occurring on May 10 and 17, June 7, and July 28, besides the description of July 29, given scientifically by Prof. Bozzano, the truth of these remarks may be apparent.

Account of the Séance of June 16, 1928

At the residence of the Marquis Centurione, 12 Via Caffaro, Genoa. (See *Luce e Ombra* of December 1928.)

Present : Marquis and Marchioness Centurione and their son, Mino C., Signor and Mme Rossi, Prof. Tullio Castellani, and Mrs. G. K. Hack.

10 p.m. to 12.

(1) The principal interest of this séance, although the fine phenomena and voices were lacking, is to be found first in the accomplishment of the prediction of the Guides (i.e. ' that soon the medium will go into Trance ' (que sous peu le medium ira en trance), especially the words of Cristo d'Angelo concerning this, i.e. that this is displeasing to him

because he (C. A.) cannot then talk with him (the Marquis)—which is explained to mean that during the period in which he is to be in trance the medium will no longer have the 'Voices.' Questioned upon what he was planning in throwing the medium thus into trance, the Guide C. A. remained mysteriously secretive, merely saying: 'Wait; wait—you will see; you will see'; words which remained in our memory for the séances to come, and left us wondering what might happen in these future sittings.

(2) The second interest is in noting with what fidelity this good Guide kept watch, during the predicted trance as 'well as those subsequently' (see July 29), of his medium, the Marquis, and later—in the second portion of this initiative trance—how the Guide gave the signal to quit when—feeling his power to control the conditions exhausted—the Guide put an abrupt end by saying vigorously: 'Enough! Enough!' (Basta! Basta!). To have continued might possibly have opened the door to the entrance of doubtful or mixed influences.

For that matter his protective vigilance is one of the most beautiful and impressive things in these séances, of which he is the Guide-director![1]

Not having any phenomena, because of the occurrence of this predicted trance, one can only, for the subsequent history of this case, sketch very briefly what took place.

It must be explained that, aside from being very fatigued and preoccupied by many other matters here and there in Italy which rendered him naturally nervous and in a somewhat debilitated condition for the moment, the Marquis, owing to his journeys and business, had not slept for the previous three nights. Therefore, although five minutes before the séance he had declared to me that he had not the least desire to go into the predicted 'trance,' scarcely had the séance begun, towards ten o'clock, when, being tired, he slipped into it; announcing only that he 'felt cold upon his forehead,' and later, after the trance, insisting that he remembered nothing at all subsequent to this frigidity upon his forehead. (See Note July 29.)

Shortly he seemed to fall more deeply into trance, but brought back no remembrance of this.

[1] 'Among Mr. Chapman's many communicators there is also,' he states, 'a Head Control of the band of workers who first came to us in 1923, "Sahnaei," in reality one of the teachers (said to have been an Arab when on earth, and to have passed over long ago). He came fairly often at first while communication with the other side was being established, but now that matters are progressing steadily his visits to us are less frequent. However, if anything goes wrong he soon comes along and advises us what to do for the best, especially when the situation gets beyond "Dorothy's" powers of control. (Dorothy also passed over, but was associated in life with Mr. Chapman and his niece.) He assisted "Dorothy" to come through when she made her first attempt to speak "on the sound," and many times he has helped conditions. His work evidently is to stand back of things, so to speak, and watch that all goes well! He has also spoken to us through a trance medium, and Pearl has seen him clairvoyantly.' (Singing voice a very deep bass, but rarely sings much.) 'He is fairly strict, yet has a jovial personality.'

Regarding his niece's development, Mr. Chapman says: 'A human medium is an instrument pure and simple, used by those beyond the so-called Veil to demonstrate Unseen Intelligence apart from the medium, and I would strongly advise all investigators—scientific or otherwise—to accept this fact.'

The trance lasted some time, during which Prof. Castellani watched very skilfully over the conditions, until the medium awakened tranquilly.

Nothing especial happened to be described—and such words as were murmured from time to time by the medium had no particular bearing.

Only Mme Rossi felt herself overwhelmed by the uncomfortable sensations and mysterious fears and the same sensing of undesirable presences who had come to interrupt the last beautiful sitting at her house on June 10. (See Record of same.)

(The account of these evenings should call attention to the necessity for every group or medium to either have or to acquire a Guide responsible, intelligent, and good.)

The others present also felt the atmosphere heavy and unpropitious, and Prof. Castellani hearing the signal from the Guide (so he said) ' Basta ! Basta ! ' (Enough ! Enough !) indicating to him that he should awaken the Marquis, proceeded to do so.

The light having been lit, after an interval of half an hour it was thought that it would be interesting to ask the Guide information upon the conditions of this evening and that which had taken place, so the séance was resumed for this end.

Sr. Rossi asked of the Guide if all was well ? At once the trumpet rose from the middle of the circle, and went to rap Sr. Rossi quite strongly on the head, not at all in its usual tranquil manner. Prof. Castellani then asked Cristo d'Angelo if he were present ?

Again Mme Rossi noticed ' contrary currents.' (See remark.) Mino Centurione announced that he ' saw something pass between him and the luminous band of the trumpet ' (in the middle of the group).

From time to time Mme Rossi felt cold air around and divers currents. At this point the trumpet rose straight into the air, turning itself over the large end up, but going quite high, its upper portion being three or four feet in the air, and the voice of Cristo d'Angelo coming from out of the trumpet on high, replied to the insistent enquiries for information by Sr. Rossi, saying, " Non posso controllare ; ci sono gli spiriti bassi che vengono a turbare l'ambiente " (I can no longer control ; there are low spirits about who come to disturb the atmosphere).

It is to be noted that it was the second time during this evening that the Guide watching, gave the warning when undesirable elements entered, of which Mme Rossi, with her great sensitiveness, had become aware. (See remark *re* ' The Uncontrolled Spirits.)

Being thus notified, the séance was immediately brought to an end by turning up the light at 12 midnight. The Marquis, seated upon a bench during this second portion, had been observing tranquilly that which was taking place—finding this predicted ' trance ' most uninteresting, which had come to spoil his sitting and to turn it aside from its habitual course . . .

Within a few days Centurione family intended to depart for the Castle of Millesimo, their country home, where the tranquillity and out-of-door life should restore to the Marquis his normal ' vitality,' and his usual energetic forces. Thus it was decided to postpone any other séances until later, in the more favourable ambience of that historical and beautiful castle, where it might be expected that the less propitious vibrations of the

city would be replaced by the favourable conditions existing in 1927 at Millesimo.

Thus—having sketched its history as a portion of this rare case—is brought to its end this little series of ' intermediate séances 'forming the link between the two first seasons of the informal and private group of the Marquis Carlo Centurione, his family, Mme and Signor Rossi, and friends.

. . . . . .

IMPORTANT—LATER COMPARATIVE OBSERVATION:

Concerning this ' trance ' predicted by the Guide, the words of the medium, describing his own sensations just before this trance descended upon him so suddenly—words calling attention by him at the moment itself, that ' he felt cold upon his forehead,' and saying afterwards that he remembered nothing else—these words are important to remember for comparison with his words describing again his own sensations just before the unique event which happened to him so suddenly on July 29, during the séance at Millesimo Castle. (See Chap. IX.)

One may also note the presence on both occasions of quantities of ' icy ' breezes and other distinctly extraordinary currents, of an origin unknown to those present but evidently having some fine connection with these manifestations, etc. etc., of this evening, June 16, and with this series of séances, 1928.

The following, from S. Muldoon's *Projection of the Astral Body* (Rider & Co.), describing the sensations, coincides with preliminaries of ' trance ' on this occasion, only this trance was not intentionally produced by medium! On the contrary it seemed the work of the Guides, i.e. or outside intelligences. (Viz. Cristo d'Angelo, etc.):

(186) ' If one is conscious at the beginning of a crypto-conscious automatically induced projection of the astral body, one of the first noticeable symptoms will be this " cold wave," then a numbness of the arms and limbs (exteriorization of sensibility) often to such an extent that pain cannot be felt, " Next, he will find that the inner power has removed his motivity from him," etc.'

REMARK RE ' THE UNCONTROLLED SPIRITS,' ' INFLUENCES,' ETC.

In an interesting article, ' Telégraphie sans fil et Mediumnite,' published in *Journal d'Études Psychologiques*, Henry Azam refers to the varied scale which perforce must exist between the better representatives of the human race and the lower. Perhaps this may aid us to consider more possible or more real in turn the ' uncontrolled ' and undeveloped spirits which the Guides endeavour to bar from breaking into séances of which they have assumed ' control.'

The grades seem gradual, and no doubt may continue as well below our powers of vision and perception, but may account for many influences otherwise inexplicable, often noted by sensitives, such as Mme Rossi, for instance. Also the influences pervading many localities, houses, and rooms, no doubt duly depressing to anyone whose powers of ' positiveness,' or resistance, are for any reason below par at such time.

Without entering the many beliefs advanced on kindred subjects by

Occulists, Theosophists, Anthroposophists (Steiner), etc., these few suggestive lines may be quoted as pertinent to references occasionally cropping up during these séances.

' Thus with Man, there is the body wherein is produced Organic, Cellular, and Animal evolution, but also where reigns the Intelligence, that organizing soul of the individual. Hence the point of fusion of the soul in the divinity indicates only the moment where the soul terminates its evolution. Arrived at the limit of its evolution, this soul has re-conquered those faculties which incline to a resemblance (nearing) to God. Thus we see Man placed, as Pascal said, between two Infinitudes : the Spiritual and the Divine on one side, the Material Infinitude on the other. Between these two extremes (infinis) Man is assailed by two forces at the same time : the Spiritual force of Love and Divine attraction, and the Material force of Inertia, the last convolutions of the repulsive force of Involution. According, therefore, as the man may be submitted to the one or the other of these forces, he will feel the influences and his evolution will be conditioned thereby.

It is easy to realize that between the last grades of Animals and the first manifestations of the state of Manhood, there can exist but few differences.

Likewise between the last state of humanity and the first spiritual grades there must be but very small changes. And, in fact, do we not meet continually with men having nothing more than their structure of Man, but whose mentality and character recall the known characteristics of an animal, to the point of one's mistaking the one for the other, so alike are they ?

Similarly also do we not find superior persons, detached from material conditions (things), real examples (apostles), who seem as if lost and straying in this turpid world of miseries. They feel more the call of the Divine, and for them individual love, which is still in a latent state among those who are material and primitive, has become so vast as to embrace all humanity, the Universe. This is no longer a human love, such as we understand, but rather a Divine Love and a perpetual homage to the Divine Work ! '

In the above paragraphs one's survey reaches from these last great teachers, the Christ and Buddhas of all lands and times, back into the cycles where, no doubt, curiously crowd in ' the uncontrolled spirits ' whom the Guides seem to perceive and to hold at arm's length. This is merely a suggestion ; and we may consider them perhaps, rather than ' emanations of the devil,' as only undeveloped. And who knows, in the æons of Time, that it may not have been but a yesterday since we may have passed along their same route ? (See III6 and Chap. VII, etc.)

. . . . . .

Regarding the origin of the power of a ' medium ' (' psychic ') : (considered relative to Manifestations, Voice Phenomenon, the Cold Breezes, and the Contagion of the Force.)

The following notes may have some applicability to the ' temperament ' of the medium of this case ; and his conditions the Guides often mention.

The French scientist, Dr. Charles Lancelin, defining ' Mediums ' emphasizes that ' temperament ' must not be confounded with ' character ' or ' mental make-up,' saying : ' Temperament is a psychological state produced by the predominance of an element, organ, or system in the human body, etc. etc., going on to enumerate different types, four in particular (nervous, bilious, lymphatic, and sanguine), saying the nervous



THE GREAT HALL OF MILLESIMO CASTLE

Showing at far end the two men-in-armour with the lance ' apport ' to right, July, 1928. (Chapter IV.)
Showing to left in foreground portrait-bust sculptured of himself by the Marquis Carlo Centurione Scotto.
(The family arms are seen in heraldic mural decoration above bust.)

are the best adapted for psychic experiments of all kinds.' Now there is at all times a certain outflowing of nervous force, or externalization of neuricity, which, he says, becomes very pronounced in certain types of individuals known as 'mediums' or 'psychics.' In them this force, which is thus radiated, can be measured by means of specially constructed instruments, known as biometers, sthenometers, etc. Several of these have been devised by French experimenters. They show that there is a repulsive force generated from one side of the body, and an attractive force from the other side. In normal human beings these forces should be equal. When they are not, odd things are likely to happen in their immediate environment. Their relative powers may be tested by means of these instruments.

Mr. S. Muldoon comments that although there is an inflowing and outflowing of cosmic energy, or force, in all types, during the waking hours, the outflow exceeds the inflow, especially in the nervous type. So, when sleep intervenes—which is Nature's way of charging up the condenser—the astral 'condenser' separates from the physical body. He describes, even at distance, the intrinsic flow of cosmic energy from the astral, or animate, to the physical—the inanimate (body); replenishing it, recharging it with the energy which consciousness (state of waking) has consumed. The people of the Orient have long known this 'cosmic force,' 'Prana,' which, among other things, has a healing faculty. Swami Bhakta Vishita defines it thus: 'It is a subtle form of energy permeating the universe, but manifesting in a special form in the organism of the human being. This subtle force, or prana, is held to be capable of being transmitted "from one organism to another, and it is held to be the energizing power by which many forms of occult and magic phenomena can be produced."'

This definition in connection with the production of phenomena is important, as these séances are studied! i.e. the 'cosmic-energy' transformed into the manifestations we find here in the Millesimo séances, via the medium's particular greater capacity (it appears to me), his vibrations acting more potently than those of usual persons.

Further, we may query if this may not be the partial explanation (transformation of energy via this, or other mediums) of the 'voice-power' and the peculiarity of the 'cold breezes' noted especially in connection with that manifestation?

Again, in the puzzling contagion of this phenomenon (Voice), the Swami's foregoing reference to this faculty of transference is very noteworthy. The 'Prana,' the supply filtered through the ethereal so-called 'astral body'[1] of the 'psychic' (medium), governed by his own and higher Intelligences—to which it then is accessible. Then, as a result, manifestations! communications!

[1] 'The Astral Body,' according to Mr. Sylvan Muldoon (see *Projection of the Astral Body*, Rider & Co.), 'belonging to every person, is just an exact counterpart of the perfect physical body of the person. It is composed of fine ethereal matter, and is usually encased in the physical body.'

CHAPTER IV

SUMMER PRELUDE BY THE AUTHOR.

THE CASTLE OF MILLESIMO, PAST AND PRESENT; AND ITS PRESENT OWNERS, THE MARCHESE AND MARCHESA CENTURIONE SCOTTO. LOCAL 'AMBIENCE' AND THE INDIVIDUAL MANIFESTATIONS.

(See sketch of 'The Group,' Chapter I.)

PROFESSOR BOZZANO, in his first records (see Chap. II), written at the time, has described the circumstances leading up to the advent of the mediumship of the Marquis Centurione Scotto and that of Mme Fabienne Rossi, and its development. To avoid repetition, it is well for the reader to refer to his able account, 1927.

A little may be added, by way of preamble, touching briefly upon a few other points and also slightly upon the *mise-en-scène* around Millesimo itself, which—with illustrations—may make the psychic happenings more vivid to the reader.

This seems a suitable place for this little sketch, since these are the first séances to be held at the castle in 1928, after return there of the Centurione from their winter-residence in the city.

From Genoa, where is located the winter-home and palace of the Marquis, and where many of the séances have been held, the route follows along the Mediterranean Riviera westward to Savona. It is just outside this old town that the 'Villa Rosa' of Prof. Bozzano commands, from its hillside, its superb panorama of sea and snow-capped Alpes-Maritimes.

From Savona our route winds upward, north—through hills dotted with castles and picturesque feudal ruins until—within an hour by rail of Turin—we descend near the village of Millesimo, driving through the fertile acres of the Centurione estate until the castle itself is reached, rearing its square tower above the trees of its beautiful park. (See Illustration, Chap. VIII.)

The accompanying view gives a slight glimpse of its entrance and terrace. At the elevation of Millesimo the air is usually refreshing when one comes up from the sunny sea coast, and when in summer the Group foregathers here, the days are spent leisurely in conversazione and siestas, or walks about the gardens, except on Sunday morning, when all repair to the church attached to the castle. Here Mass is held, the Marquis and his wife aiding the priest in the services. It was in regard to this ancient chapel that in 1927 the Marchesa received from the Guides certain com-

munications relative to some human remains that had been found, which she had given orders to reinter differently. (See Records, Chap. II.)

Outside this chapel are various early portions of the castle, and half-explored subterranean passages and chambers, of periods so remote that only their haunting spirits might tell the tale, could they but return to do so, as sometimes it would appear is their desire! Near by also are the very beautiful cloisters which are of early date, A.D. 1200 (see Illustration in Chap. II); the graceful arches supported by stone columns with varied carvings upon their capitals. Charming they are with the sunlight slanting between them and touching the green plants in their central square! They are full, too, of historical associations, their pillars bearing many an embedded bullet and gash. It was within these precincts that much fighting took place when Napoleon I stopped at this castle on his way through Italy in 1809, as he informed the Group at the Séance of August 26, 1927. Many seem to be the 'spirits' (his included) who revisit their quondam haunts, through the door of the Séance room at Millesimo Castle; and we are told that when, on this occasion, Napoleon Bonaparte gave his name by 'Direct Voice,' he took up two trumpets, and, with quick military precision, focused them upon first one and then another of the sitters by turn, after the fashion of field-glasses, as if to discover who of them might best understand the French in which he spoke in such imperious manner. (See Chap. II, article by Prof. Bozzano.)

Ancient lords and châtelaines, foreign visitors, Spaniards, clergy, armigers, and prisoners, through the centuries now claim association with Millesimo, which at present is actually one of Italy's historic monuments. Its history has many a varied page of divers occupancy: battles, feudal perils and cloistered monks and nuns, before the acquisition of the estate by the grandfather of the present Marquis Carlo Centurione Scotto. It is, however, due to the latter's talent that Millesimo Castle has been restored with consummate taste and skill, preserving its fine features while adding modern conveniences as well as much of real beauty in appropriate interior decoration; all of this his own gift along architectural and artistic lines has evolved and directed. Within, the great halls hold rare armour, furniture finely carved, antique hangings (see Illustration of Great Hall), and velvets and brocades, soft in tone and lovely in design, while outside the painted frescoes present a colourful pageant of figures and scenes reminiscent of the feudal inhabitants of the place.

Apart from his public and diplomatic offices and occupations, the Marquis has some writing to his credit, and has also unusual innate talent for sculpture, several busts done by him being strong and admirable pieces of work and portraiture. Never having studied art, this versatility throws an interesting sidelight upon his temperament, at once so sensitive and full of vitality as a medium—a gift he had never suspected until 1927! His recreation, on the contrary, runs largely to outdoor life and athletics, riding, showing his fine horses and their high-jumping possibilities. In sum, he leads an active life in his provinces; in which the Marchesa is in no way behind him! She is doing a wonderful work in her organization of charities for the Province of Savona, planning the colonies for the poor, an arduous and varied mission of mercy entrusted to her able hands by Mussolini. This big work she carries out superbly, commanding

the admiration and affection of all by her untiring efforts and executive ability. (See Séance of March 24, 1928.)

The foregoing paragraphs are purposely written that it may be realized that the happenings of the occasional séances, herein described, form but a small part of the practical and useful lives of this couple. Only lately, in fact, did it come into their thoughts, when in their deep grief at the loss of their elder son (through accident in 1926), friends and Prof. Bozzano suggested that some possible solace might be derived perhaps by going into the search of evidence of Survival. (See Chap. I.)

As the result of contacts the Marquis made through Mr. George Valiantine of U.S.A., who chanced to be, in 1927, in London as a guest of Mr. Dennis Bradley and Lord Charles Hope, Valiantine's mediumistic power 'brought through' the voice of the Marquis's son, and many others, including the Italian (Sicilian) Guide, Cristo d'Angelo, who has since played so prominent a rôle.

It was this Guide who, at the request of the Marquis before his leaving London, promised to manifest again in his own land and home, which word he fully kept. (See Chap. I.)

Indeed, the story is amusing, as Signor Rossi recounts his and Mme Rossi's first informal attempt with the Marquis, held with scant thought of success, when lo! the 'Voices' responded to their first joint trial, and each thought the other must surely be responsible. From this the mediumship grew apace, as related by Prof. Bozzano in 1927, in *Luce e Ombra* magazine. (See Chap. II.)

The combination, as has been said at the opening of this chronicle, is unusual: the gifts of the mediums, the wise direction of Signor Rossi, and the contributing aid and knowledge of friends, substantial business men and scholars, and—first and foremost—that of Prof. Bozzano, with his watchful interest and store of scientific experience.

Thus it was that there sprang into being this most unusual small combination of mediumship; the results of which have gone on increasing, and the climax of which (up to the present writing) seemed reached in the strange occurrence of the night of July 29, 1928, at Millesimo Castle, the record of which follows later.

Local 'Ambience" and Individual Manifestations

Prof. Bozzano, in his 'Comments and Elucidations' at the end of his article upon the Séances of August 27, 28, 29 of 1927, refers to this under the head of 'Telesthesia': i.e. 'a phenomenon caused by a 'psychic rapport' with the place or the environment.'

Much might be said, as Prof. Bozzano has justly indicated, in contrasting the rushed confusion of city vibrations, and their effect upon the medium with the atmosphere of the still country about historic old Millesimo: its history reaching back to mediæval days, its legends abounding in many vivid pages, too long to even glance at here, but which in two seasons of experiments have proved fertile in supplying an 'ambience' propitious for strong phenomena and especially favourable for that of 'apports.'

Granting this we, however, find that some scientists push such theories too far, forcing generalities beyond all possibility of proof along some such

lines as the following. They do not stop at the influence of the ' ambience ' which obviously interpenetrates this castle (and many another locality), creating something magnetically attractive to those who of yore dwelt or passed within its precincts. They would picture a wholesale production of spirits *en masse*, undifferentiated and without personal attributes or qualities. They would promote a notion that only as we stir up such swarms do we fish up from the enveloping ' ambience ' some specimen which tinged by its locality, we mistakenly examine as a thing apart.

Such a collective hypothesis may be convenient and patently safe, but it fails to stand up against the facts repeatedly observed in this case and noted by not one but many witnesses.

We cannot, and do not attempt to unravel the mysteries of the Universe in its larger aspects, nor to penetrate the great solemn secrets of the origin or the end of ' Man ' or ' Life,' nor the infinite realms beyond our small ken ; but on the fringe of the domains (which border, apparently, our own world, and overlap our own tiny span of life here), we may—under the unusual conditions that have been described, and upon repeated observation of certain phases set constantly before us in great variety—be warranted in drawing some inferences.

The individuality of the ' entities ' (' spirits ' or whatever they may be named) seems undeniable, and the number of communications beyond anything attributable to chance or to ' coincidence.'

For comparative study of these varied visitors, taking 1927 and 1928 alone, these records are open.

It is needless to rehearse the many incidents, all volunteered and unexpected to the observers, but they must be acknowledged to be replete with characteristics individualized as to : Language, Nationality, Dialects pertaining to localities and appropriate only to the person addressed ; Idiosyncrasies of manner, of thought, of mood, specific and persistent in interest or in reason for coming, Sentiment, Memory, rich with Affection and often detailed and accurate ; Sight, Hearing, distant information and what not, are all illustrated in the records.

These are in addition to the more amazing combination which such individualizations as the appropriate voice or dialect, directed toward the appropriate recipient, provide. And again to the two foregoing combinations we must add the ' apports ' connected specifically with such individuals or having belong to them, and to them only. . . . These points we emphasize as fact, irrespective of the many associations with the place, however helpful its ' ambience ' doubtless may have been.

RECORD OF SITTINGS HELD IN THE CASTLE OF MILLESIMO, ON JULY 7 AND 8, 1928

By Professor Ernesto Bozzano

(See *Luce e Ombra*, July 1928.) Translated from the Italian by Miss E. M. Bubb.

Sitting of July 7, 1928.

Present : The Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, M. Tullio Castellani, the lawyer ; M. Arrigo Passini, Mlle Chiappini, and Ernesto Bozzano.

M. Rossi manipulated the gramophone, and Mme la Marquise was entrusted with the task of note-taking during the sitting.

The séance commenced at 10.45 p.m., when the light was extinguished and the gramophone was started. While the second record was being played we felt the first currents of cold air, and some of the sitters suffered from violent fits of shivering. Mme Rossi's hair was stroked. During the playing of the third record unusually strong blasts of icy wind were felt. There was a continual change in the direction from which these air-currents came ; sometimes they came from the ceiling, then we felt them in front of us, or at our side, or blowing from behind us ; sometimes they were like small whirlwinds. It felt as though several electric fans were working in the centre, outside and above the circle, and as the room, being closed, was becoming oppressively hot, this strong supernormal ventilation gave a most pleasant coolness to the atmosphere. A strange metallic tinkling sound was heard in the air, as though someone were rattling a chain. While the fourth record was being played the luminous trumpets placed in the centre of the circle rose rapidly, and, separating as soon as they had reached a good height above the ground, began to fly around in rapid circles, after which they gently descended and placed themselves on the carpet. Mlle Chiappini twice received a rather violent knock on the head, M. Castellani, the advocate, was also touched, whilst the Marquis felt a blow on his right side, and Mme Rossi's head was again stroked. The icy wind was stronger than ever, the mediums in the circle stating that they felt chilled to the marrow. M. Passini was touched on the knee by one of the trumpets, and Bozzano was knocked on the head by something of an elastic nature which felt like a big india-rubber balloon. One of the trumpets rose and went towards M. Rossi, while the voice of Cristo d'Angelo informed us that, ' There is more physical power. Good evening all of you.'

M. Rossi : ' Are the conditions good ? '

The trumpet rose and touched first Mme la Marquise, secondly all the ladies present, and then all the men, as though in salutation, going last to the Marquis and giving him a hard knock on the head. Both trumpets then began to weave or plait a dance in perfect time with the rhythm of the music. At last one of the trumpets rose, and going towards M. Rossi, Cristo d'Angelo's voice announced : ' The indisposition of the principal medium creates difficulties for the ' Direct Voice,' but he can supply a great quantity of physical power.'

M. Castellani : ' D'Angelo, can you tell us if there are other spirits present ? '

D'Angelo : ' Just at present only the spirit Guides will be able to speak, the spirits who usually communicate will be unable to say anything.'

M. Rossi : ' Could you not tell us of somebody who might replace our medium ? '

D'Angelo (emphatically) : ' No, there is no one, no one.'

After a pause the trumpet rose, and the voice of our spirit Guide, turning to M. Rossi, said, ' You must pay great attention. We will do our best to enable Eusapia Paladino to talk to Bozzano. But you must have patience. We are collecting power.'

The trumpet returned to its place on the floor, but shortly afterwards it rose, and Cristo d'Angelo's voice continued as follows : ' Now listen. Eusapia Paladino is going to talk to Bozzano on very private matters. You must not listen, you must all stop your ears.'

Shortly afterwards the trumpet rose and moved across to Bozzano. Everybody agreed to do as the spirit Guide requested, and they all stopped their ears while Eusapia and M. Bozzano had a long conversation. However, M. Bozzano said that he was only able to understand a part of this long message which Eusapia gave him, and so M. Rossi asked Cristo d'Angelo if he would, as he had done upon other occasions, repeat her words to Bozzano.

Shortly after this Bozzano stated that a hand had stroked him. The trumpet rose, and Cristo d'Angelo's voice said : ' It was your mother who caressed you. She sends you her blessing.'

Mme la Marquise asked Cristo d'Angelo several questions of a private nature, seeking his advice. The spirit Guide's replies were admirable as regards their practical common sense. From the metapsychic point of view these answers show that the spirit Guide knows what advice to give concerning the private affairs of individuals who live a long way off, and he does so in an amazing manner, for he is able to penetrate the recesses of their consciences in an extraordinary way.

M. ROSSI : ' Don't you think it would be a good plan to stop the séance and to continue it later ? '

D'ANGELO : ' No, we should lose much magnetic fluid.'

M. CASTELLANI : ' Could you give us any information as to what happened the other evening when the medium fell into trance ? '

D'ANGELO : ' You had better ask Rabelais, but that must be at some other sitting. You must be patient.'

A little later the trumpet rose, and the spirit Guide, turning to M. Rossi, said : ' There is no power for the " Direct Voice." '

M. ROSSI : ' If that is the case, and as there seems to be an abundance of power for physical phenomena, could you not bring us an " apport " ? '

D'ANGELO : ' One of Charles V's prisoners of war will now come and dance the Chain Dance.'

Sure enough we soon heard a sharp metallic clinking sound, such as would be produced if one shook the links of a chain. At the same time a hard body, like the point of a stick, kept striking the pavement in time with the music. When the music stopped, the chains were hurled on to the tessellated pavement, and the sitters begged the entity to leave them there.

We had the impression that there was an invasion of unevolved and uncontrollable spirits. M. Rossi fell on to ground with his legs in the air, for a spirit had pulled his chair away from under him ; when he got up he stated that the gramophone had slipped out of his hands. The instrument then began to float about the room while continuing to play. When it passed in front of M. Bozzano he tried to seize it in order to save it from a fall, but the entity who was carrying it could see in the dark and immediately removed it. Soon after this the little table on

which the gramophone usually rested dashed away and was placed on Mlle Chiappini's feet, after which the gramophone descended quietly on to the floor. Mme Fabienne Rossi felt completely exhausted, and begged to have the sitting closed. The light was turned on in the adjacent room and then in the séance room. The table was found lying on Mlle Chiappini's feet, and the gramophone rested near it.

The sitting closed at 12.40 a.m.

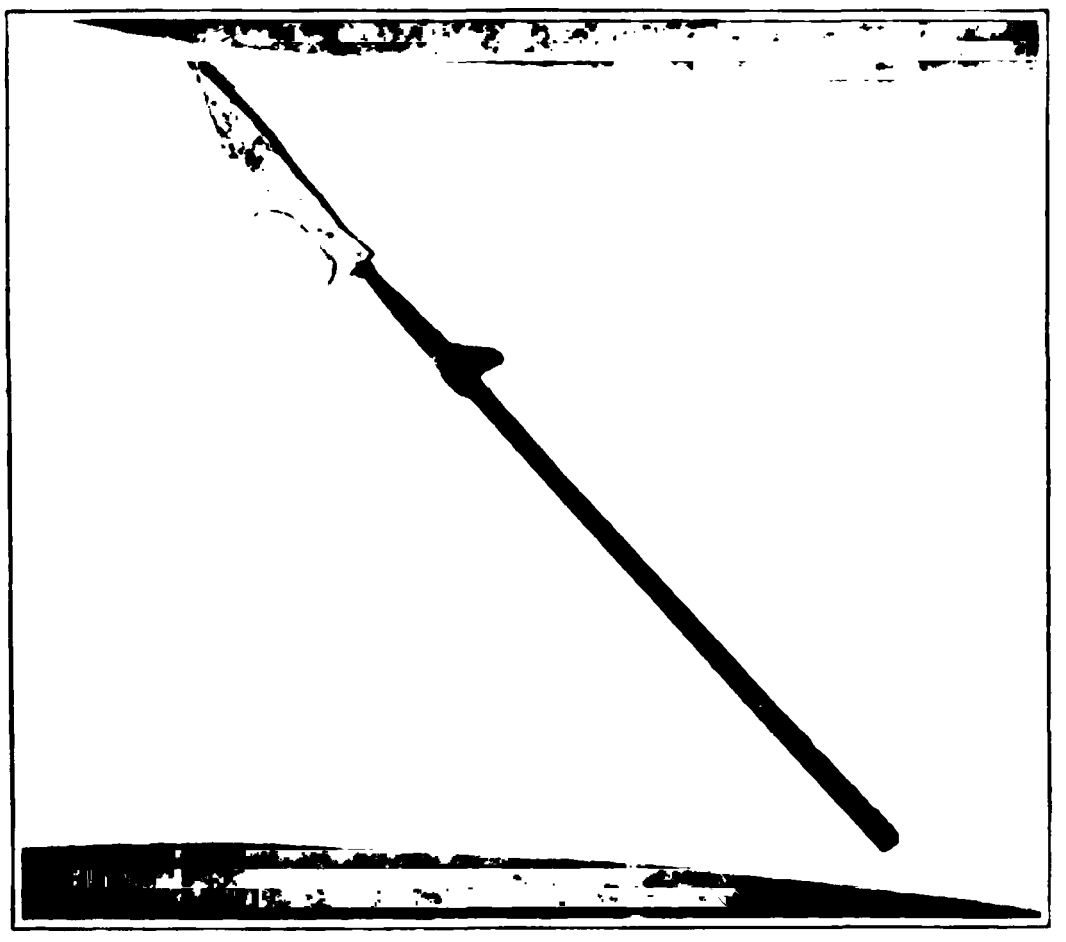
Perhaps the above sitting appears more colourless and monotonous than it really was, because of the unfortunate necessity in which the author finds himself of having to suppress just those incidents of greatest importance. For instance, the dialogue which took place between Mme la Marquise Luisa and Cristo d'Angelo about her private affairs and his account of the way in which these various people living at a distance thought and acted was very interesting, and Cristo d'Angelo was able to furnish such precise and veridical explanations of the state of mind which made them follow such and such a course of action. During the sittings which took place the previous year we had had a similar incident connected with an anonymous letter received by Mme la Marquise Luisa, in which a third person had been accused of dishonest practices. Cristo d'Angelo named the person who wrote the letter, and stated that she had acted through professional jealousy, and he declared that these false accusations had been made against a most honest person. As soon as Mme la Marquise heard the name of the guilty person she felt quite sure that everything had happened exactly as Cristo d'Angelo had said, and therefore she did not take any notice of these anonymous accusations. In this case Cristo d'Angelo was able to perform a good action. There was another incident which I was obliged to suppress, which concerns me personally, that in which Eusapia Paladino informed me about some of my most private affairs. As above-mentioned, Cristo d'Angelo begged the sitters to stop their ears, an act of exquisite delicacy on his part. This was another case of a spirit communicator showing himself to be in possession of facts which were unknown to the greater part of those present. The way in which he described the temperament and state of soul of people at a distance is a fact which, if it is not sufficient to demonstrate the actual presence of a spirit entity (for it would be possible to explain them through the clairvoyant faculty of the mediums), is, however, enough to eliminate the hypothesis of fraud, which is at least something. This must not be forgotten.

Sitting of July 8, 1928

Present: The Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, M. Castellani, the advocate M. Arrigo Passini, Mlle Chiappini, and Ernesto Bozzano.

M. Paolo Rossi presided at the gramophone. The task of taking notes during the development of the phenomena was entrusted to Mme la Marquise Luisa.

The two trumpets, as usual encircled with luminous paint, were placed in the middle of the circle. The gramophone was started, and almost



THE LANCE

Apport,' July 8, 1928, at Millesimo Castle. (About 6 feet in height; weight over 3 lbs.)

immediately we felt strong blasts of icy air which rapidly increased in intensity, giving one the impression of a powerful, silent, supernormal electric fan, which periodically wafted its pleasant refrigerating currents over the sitters. During the playing of the second gramophone record Mme Fabienne Rossi suffered from great nervous agitation, and had the sensation that a materialization phenomenon was about to take place. During the playing of the third record the powerful voice of the spirit Guide, Bert Everett, broke the silence with the loud greeting : ' Good evening, souls.' His voice, as always, issued from a corner of the ceiling. The cooling breezes of the supernormal electric fan still continued to refresh us. Mme Rossi sensed that a materialized form was close to her. M. Arrigo Passini was struck on the right hand by an object which made the characteristic sound of a small drum covered with parchment. Without warning the two trumpets rose simultaneously, and made very rapid evolutions in the air, then descended amongst the sitters, touching one after another in sign of greeting. M. Bozzano was hit on the head by the instrument which, as before, made the easily recognized sound of the little drum. M. Arrigo Passini was also struck by the same object, which slipped down his arm, pressing it hard all the way, after which it went across and touched Advocate Castellani.

M. Rossi : ' Can you tell us, Cristo d'Angelo, who it was who touched the sitters ? '

One of the trumpets rose, and the voice of the spirit Guide greeted us with ' Good evening, everybody.' The sitters returned the greeting.

M. Rossi : ' Are the conditions any better to-night ? '

The trumpet gave one rap in sign of assent. M. Arrigo Passini expressed doubt as to whether the carpet might act as an insulator. The trumpet instantly rose, and Cristo d'Angelo exclaimed, ' Don't talk nonsense.' (Laughter.)

That mysterious and excellent ' fan ' was still working and even increasing in power. The currents of air were so strong that our hair waved in the wind, and the lace on the ladies' dresses, and the men's coats, were blown about. Mme Fabienne Rossi had a nervous crisis, and she felt the approach of powerful manifestations.

M. Rossi : ' Cristo d'Angelo, why do you never talk to Fabienne ? '

The trumpet rose, went across to Mme Rossi, and Cristo d'Angelo began to make compliments and excuses to her ; but the power suddenly failed, and consequently the pronunciation of the words he used became confused, and the sounds almost inarticulate, until at last they became a sort of prolonged whistle which gradually extinguished itself and formed itself into a mournful sigh. These curious effects when the power fails are very interesting from a theoretical point of view.

M. Rossi : ' Cristo d'Angelo, would you be so kind as to repeat that sentence ? '

D'Angelo : ' The power was not strong enough for the materialization of my voice.'

M. Rossi : ' D'Angelo, do you think that if we continue similar sittings

in our own home, but without our present medium, that we might obtain the " Voice " ? '

D'ANGELO : ' No, not the " Voice," but you would have other manifestations.'

M. ROSSI : ' Will you be our Guide when we have our sittings ? '

D'ANGELO : ' I only have power for " Voices. " '

M. ROSSI : ' If you cannot be our Guide, you might, at least, provide us with another, a good one.'

D'ANGELO : ' You should invoke Rabelais. He can work particularly well with Mme Rossi, who is French.'

The trumpet floated across to Advocate Castellani.

D'ANGELO : ' There is only sufficient power for one of the Guides to use, but I will do my best to bring an extraordinary entity.'

Mme Rossi felt faint, and groaned. The trumpet rose and went across towards her.

D'ANGELO : ' Wait, wait ! ' (These words were said in an encouraging tone to Mme Fabienne Rossi.) The trumpets retired into a corner. We felt a very strong breeze like a vortex ; immediately afterwards we heard a gentle voice issue from the centre of the circle, which appeared to come from beneath the floor, and which spoke in Venetian dialect. This voice was very well known to the sitters, because this same personage had communicated with us at the last sitting held during the previous year.

SPIRIT : ' Good evening, friends.'

MME LA MARQUISE (her voice expressing surprise and exultation) : ' It is Pius X. Ever since this morning I felt that he was coming. I was quite certain, and I said so ! '

SPIRIT (speaking in Venetian dialect) : ' I am Bepi. It gives me pleasure to see you. I give you all my blessing. I do pity that poor Don X. Poor thing. He does all kinds of things and yet he will not listen to the Voice of Truth.'

This allusion referred to a priest who had been invited to take part in this sitting. He categorically refused to come, saying that canonical law did not allow him to take part in a séance.

MARQUIS CENTURIONE SCOTTO : ' Listen, Bepi. Could you not give us a manifestation of your identity which would leave no doubt, so that no one could possibly be puzzled about it ? Not in order to convince us, but for those who might still have doubts. Your Holiness, give us some really good proof such as you gave us last year.'

The ' Voice ' was silent for a short time. The gramophone was restarted, but was immediately stopped as soon as the 'Voice' recommenced speaking.

SPIRIT : ' Wait a minute, I am going to fetch the asperges, and then I will bless you all, as I did last year. Are you glad ? I beg you to spend a little time in concentration if you wish me to give you all my blessing.'

Soon after this we heard the slight movements of an asperges, which was shaken in the air over the heads of the sitters. When the ceremony was over the holy water sprinkler fell upon the carpet.

MME LA MARQUISE LUISA : ' Holy Father, give us some good advice.' But the manifestation was over.

A very strong wind began to circulate round the room. The trumpets returned to the centre of the circle, then one of them rose and moved across towards Mme la Marquise.

D'ANGELO : ' Now I am going to place a photograph in your hands. Will you be pleased ? '

Shortly after this the trumpet rose again and approached Marquise Luisa.

D'ANGELO (in a tone of annoyance) : ' I wanted to bring you a photograph in its frame with the glass, but I cannot manage it. I will bring it to you without the glass.'

It appears that the dematerialization of glass, including the frame, would require a larger output of power. After a minute or so Mme la Marquise felt a large piece of cardboard placed in her lap. When the lamp was lit we found that it was a large photograph of a picture by Grosso, the artist. It measured 50 centimetres by 30 (i.e. 20 inches by 12 inches). This photograph had been hanging on the wall of the room above that in which the sittings were held.

MME LA MARQUISE : ' Thank you, d'Angelo. You are always good and kind, and we are very grateful to you. Could you tell me if my brother-in-law will recover ? '

D'ANGELO : ' I have already told you that he is doomed, and that it is only a question of time.'

A wave of strong wind circulated about our heads.

D'ANGELO : ' You must pay great attention. An armiger of Charles V is coming. He will be armed, and will give you proof of his presence. Have patience. It will need a lot of power.'

Mme Fabienne Rossi gave a shriek. She explained that she had felt her head seized by two iron gauntlets. The fingers of the gauntlets were turned towards the ground, and the thumbs had gripped her neck. She had hardly time to give this frightened cry when the mittens of mail let go their prey in a courtly manner, and immediately we heard the tinkle of the detached fingers of the gauntlets sounding in the air. The trumpet rose and went across to Mme Fabienne Rossi.

D'ANGELO : ' Don't be frightened, I am here.'

M. ARRIGO PASSINI : ' Dear Armiger, we beg you to leave your gauntlets in the room.'

MARQUISE LUISA : ' Please leave some sign of your presence.'

There were sounds as though iron were being moved about in the air, and also on the carpet. M. Rossi stopped the gramophone, but the sounds immediately ceased.

M. ROSSI : ' Oh, I see, the armiger needs music before he can work.' An angry voice cried : ' Don't talk nonsense ! ' The voice resounded very close to M. Rossi, and without the help of the trumpet. M. Castellani remarked that Charles V's armiger spoke in Italian, instead of in the

Spanish tongue. The same angry voice replied: 'There is but little difference.' Then the entity turned to M. Rossi and said, in an imperious tone, 'Change the music.' M. Rossi, guessing what the armiger wanted, put a dance record on the gramophone.

VOICE: 'I am going to execute the Dance of the Lance.' As the gramophone was still playing the last word was not heard correctly, and we understood 'dance' instead of 'lance,' immediately the 'Voice' cried in an angry tone, 'Lance, lance.' Then a sort of 'bear dance' began, in which two iron-shod feet beat the carpet, while at the same time another metal object also hit the ground, this was probably the lance of which the armiger spoke. When the gramophone music ended the lance was thrown on to the ground, and there it remained. (See Illustration of Lance.)

M. ARRIGO PASSINI: 'I wonder whether you were the owner of one of the suits of mail which stand in the corridor?'

The armiger did not reply, but went towards Mme la Marquise Luisa, who felt her head taken between two mailed fists which squeezed it hard. Meanwhile the delightful supernormal 'fan' continued to maintain a cool and pleasant temperature in the room. Mme Rossi again felt herself touched (this time not very lightly) on the temple. She remarked: 'Thank you, all the same.'

M. ARRIGO PASSINI: 'I feel two hands which are trying to take off my boot.'

The trumpet rose, and Cristo d'Angelo's voice said: 'The armiger has gone away. Other spirits are coming whom we cannot control. Stop the sitting.' This injunction was immediately obeyed. It was 11.40 p.m.

When the lamp was lighted we saw the asperges with which we had been blessed lying on the floor. It had been brought as an 'apport' from the private chapel of the castle. Mme la Marquise had a large photograph in her lap, of which we previously spoke, and lying on the ground was the lance [see Illustration], or, more correctly speaking, the halberd, which the armiger had used in his dance. It was 2 metres long (i.e. 6 ft. 6 in.) and weighed a kilogram and a half (over 3 lbs.). The fact which amazed us the most was that this lance could have fallen in the midst of the circle, which had a diameter of less than 2 metres (about 6 ft.), without hitting anyone. In the corners of the hall, on the ground floor of the castle, there are numerous complete suits of mediæval armour. We searched the hall to discover from which particular suit of mail the armiger had removed the halberd, and we found that he had taken one from the suit of armour placed in the corner of the great *salon* in the right-hand wing of the castle. We also found the iron mittens lying on the floor beneath the suit of mail. This manifestly proved that the 'spirit' had been unable to reattach them to the sleeves of the hauberk.

On the table near by we found the little drum which had struck us during the sitting.

From the corner of the *salon* where the armour stood to the séance room is a distance of 33 metres (over 35 yards). It should also be noted that the door of the *salon* is always kept closed, and further, that it is covered by a heavy *portière*; therefore, it would be necessary for the 'apports' to be passed through two closed doors before they reached us.

If we consider the value of these manifestations from a metapsychic standard, the above sitting does not reach such a high level as did those held last year. However, we should never have dared to hope for even such results as those we received, on account of the nervous depression from which one of our mediums was temporarily suffering. A great improvement in the type of phenomena appeared as soon as the place of sitting was changed from Genoa to Millesimo. Such a fact is a striking demonstration of the effect which the environment exerts on psychic manifestations. On this subject I have already mentioned that, presumably, the surroundings of the castle of Millesimo, being saturated with 'vitalized fluids' which have accumulated in it during the past centuries through the great events which took place in and around its walls, would be particularly suitable for the manifestations of unusual phenomena which might well take place on a grand scale. As we have seen, it is not only that the phenomena immediately took an unexpected turn, but that we had the manifestation of entities who were linked to the past history of the castle; just in the same way that we had had in our preceding experiments. Thus, the manifestations of the two armigers who formed part of Charles V's army are linked to the historical incidents which took place within the walls of the castle. This monarch's army, commanded by Emmanuel Filliberto, passed through Millesimo, and fought the Battle of Cosseria in the neighbourhood, this encounter being a prelude to the Battle of San Quintino. Some months ago excavations were made in the family chapel near to the altar, and the perfectly preserved skeleton of a gigantic armiger was found, wearing high thigh-boots which were still in a fairly good state of preservation.

With regard to the interesting incidents of the second appearance of His Holiness Pope Pius X, I must point out that M. Arrigo Passini—who is a Venetian—noted with surprise that the communicating entity did not express himself in the dialect spoken in Venice, but in the speech of the Venetian Province in which the person purporting to communicate was born. This fact is most remarkable and has great theoretical value. It is just these small details which assume such enormous importance in the personal identification of deceased communicators.

Having described three marvellous 'apports' with which we were favoured in this séance, it will be well to consider some facts which are of the highest theoretical importance in this connection.

So many experiments having been made during the two years in which the sittings have been held, we are in a position to definite with precision the characteristics of the mediumistic faculty possessed by each of our mediums. The Marquis Centurione Scotto is the only one gifted with the power of producing the 'Direct Voice,' although the presence of Mme Fabienne Rossi serves to reinforce the manifestations of the 'Voices.' It has been proved that Marquis Centurione Scotto can obtain the phenomenon of the 'Direct Voice' when he is the only medium present; whereas Mme Fabienne Rossi has never succeeded in so obtaining it, and the spirit Guide affirms that she will never be able to do so. On the other hand it has been demonstrated that Mme Fabienne Rossi is the only one of our group gifted with the mediumistic faculty of producing the phenomenon of 'apports,' although also, in her case, it has been proved that the presence

of Marquis Centurione Scotto tends to reinforce her mediumship. We find that he has never been able to obtain an 'apport' in the absence of Mme Fabienne Rossi. In short, it has been conclusively proved that the 'apport' medium is Mme Rossi and no other. Now such a circumstance has great theoretical value, this being a fact of special importance in our case. Those who actually took part in the manifestation of this phenomenon are quite convinced, without a shadow of doubt, as to these facts being absolutely genuine, at the same time their marvellous nature cannot but affect the critical faculties of those who only read the report of the sittings. It is natural and human that it should be so. Now the fact that Marquis Centurione Scotto has never been able to obtain the phenomenon of 'apports' when experimenting without Mme Rossi, is of great value as a proof that this was really a genuine phenomenon. Mme Fabienne Rossi being merely a guest in the house of the Centurione Scottos, would be unable to fraudulently produce a sequence of marvellous 'apports' such as those we actually observed, for no one would believe that she would be able, while in the house of her host, to snatch, and then hide about her person such things as a large holy water sprinkler, a photograph of the size of 20 inches by 12 inches, or a halberd 6 feet 6 inches long. But we received still more convincing proof. In the Genoa séance, in which Mme Rossi was not even a guest staying in the house of the Centurione Scottos, but came simply as a visitor for the few hours during which the sitting was in progress, we received the most marvellous 'apport' of all. A certain entity manifested his presence whose name for various reasons it is not possible to divulge. This person, in order to prove his identity, announced that he would fetch the portrait of his son, which was hanging on the wall in one of the sitting-rooms of the Castle of Millesimo. Very soon afterwards the framed portrait fell at Mme la Marquise Luisa's feet. The distance from Millesimo to Genoa, as the crow flies, is 50 kilometres (30 miles). I have quoted this incident because above all others it is the one which is most adapted to prove that the lady in question (being on this occasion not even a guest in the house, but only a visitor who came to pass an hour or two in the Centurione Scottos palace) could not have fraudulently arranged this 'apport' phenomenon. I must also point out that it was not demanded by anybody, but was suggested on the spur of the moment by the communicating spirit in reply to a request to prove his identity. It must also be borne in mind that the Marquis is not an 'apport' medium. After these explanations I do not doubt that all will agree that these 'apport' phenomena received by us are incontestably genuine, although they appear so extraordinary as to confound our reason and judgment. But facts are facts.

I must also refer to that most extraordinary and remarkable phenomenon of the whirlwind which brought us cooling breezes in the great heat of this summer season. During many years of study I have never experienced anything like it. It is true that in mediumistic sittings the phenomenon of cold breezes which circulate around the sitters is one of the most common of incidents; but in this case it was not simply cold breezes, but actual blasts of strong wind circulating around us. During the first sitting these strong currents whistle round the investigators from every side, and came blowing down from the ceiling; while in the second

sitting they came entirely from above, from the centre of the circle, and passed and repassed continually around each of us, exactly as though a very powerful yet silent electric fan had been placed about six feet above the centre of the circle in order that the sitters should not suffer from excessive heat. Probably this phenomenon was used to prevent the medium from getting too hot, because during the manifestation of phenomena he suffers terribly from heat; to such an extent, in fact, that when the external temperature is high he perspires so abundantly as to soak all his clothes. I must point out that in this case it proves the genuineness of these facts, because it would be impossible to produce anything similar by fraudulent means. I need say no more with regard to these sittings, which appeared to us to be a splendid promise for future séances. Naturally they could only be held at long intervals, so that our mediums should not overtax their psychic power. The reader will note that when one of us asked Cristo d'Angelo if it would be possible to find another medium to replace Marquis Centurione Scotto, the spirit Guide emphatically replied, 'There is no one, no one.' It is true that good 'Direct Voice' mediums, such as he, are extremely rare in this world.

CHAPTER V

RECORD OF SITTING OF JULY 14, 1928, AT MILLESIMO CASTLE

By Prof. Ernesto Bozzano

(*Luce e Ombra*, August 1928. Translated from the Italian by Miss E. M. Bubb)

ON Saturday, July 14, 1928, we again met at Millesimo in order to hold two sittings for the 'Direct Voice,' after which we shall be obliged to have a break of about a month in order to give our mediums necessary rest. While power is being extracted from their organisms they undergo a somewhat trying period of crisis. However, a quarter of an hour's rest is enough to dissipate all disagreeable results. It is true that our mediums are just as interested in our researches as are the rest of the sitters, those researches which were so favourably initiated last year; but all the same these séances are not a particularly pleasant experience for our sensitives. Generally speaking, great physical mediums are in a state of trance during the manifestation of phenomena, and this prevents their feeling the disagreeable effects of a temporary loss of vitality. Our psychics, however, being in a normal state during the whole sitting, cannot avoid being conscious of loss of power. Our most profound gratitude must be given to them in that they undergo discomfort for the love of truth.

Sitting of July 14, 1928, in the Castle of Millesimo

Present: M. and Mme Marquis Centurione Scotto, M. and Mme Rossi, Mrs. Gwendolyn Hack, Mlle Chiappini, M. Arrigo Passini, Signor Gino Gibelli, and Ernesto Bozzano. M. Rossi took his place at the gramophone, and Mme la Marquise Luisa and Mrs. Gwendolyn Hack were the note-takers. The two trumpets encircled with luminous paint were placed in the centre of the circle. The sitting began at 10.40 p.m.

Inadvertently M. Rossi started a gramophone record which had been a great favourite with Marquis Centurione Scotto's deceased son; and the Commander had previously begged us not to play it because of the sad reminiscences it brought him. (He is always present, although he is not able to communicate in our sittings by means of the 'Direct Voice.') One of the trumpets rose rapidly, and to our surprise hurled itself upon the record, making a furious onslaught. We understood the meaning of the act and immediately stopped the gramophone. Almost as soon as the record was changed we began to feel the currents of icy air. At the

third record Bert Everett's powerful voice burst forth from the ceiling, and he greeted us in English : ' Good evening, souls.' We all returned the greeting.

Immediately afterwards both trumpets rose rapidly, going right up to the ceiling, twisting and twirling about in every direction, and then descending to the floor. The supernormal ' electric fan ' increased in strength, although it was not as powerful as it had been in some of the preceding sittings. One of the trumpets rose and went across to M. Rossi.

CRISTO d'ANGELO : ' Good evening, all.'

The trumpet returned to its place, but only to rise again immediately, and once more it approached M. Rossi.

D'ANGELO : ' The conditions are good.'

M. Rossi discussed with the sitters the wisdom of lighting a small red lamp which was hidden in a corner of the room, and he expressed the opinion that it would be wise to ask Cristo d'Angelo what he thought of the suggestion, as the latter would be able to advise them when it should be lighted.

The trumpet rose and stopped in front of M. Rossi.

D'ANGELO : ' You show your good sense.'

M. Rossi thanked him.

M. Gibelli was touched several times on his side, and M. Passini received a blow on his hand from something made of metal. The trumpet went across to the Marquis Centurione Scotto.

D'ANGELO : ' There is very little power for materializations.'

We commented on this, but evidently we had not heard correctly, for the trumpet rose immediately, and Cristo d'Angelo's voice repeated with great vigour : ' There is a *great deal* of power for materializations.'

One of the trumpets rose and placed itself on top of the other, which is a sign that we are requested to remove one of the trumpets. This was immediately done. M. Bozzano felt a bird's wing touch his temple as it flew by.

D'ANGELO (to M. Rossi) : ' Very few spirits will be able to speak, because the power for the ' Voices ' is waning.'

M. ROSSI : ' Never mind if but a few of the other spirits can speak so long as you—our spirit Guide—can talk to us.'

We heard Marquis Centurione Scotto's son talking outside, in the grounds. He had just arrived from Milan. The trumpet immediately rose.

D'ANGELO : ' Be sure you do not interrupt the sitting ; if you stop it the magnetic fluid will be lost.'

Shortly afterwards the trumpet approached M. Gibelli, and from it issued an unknown voice, speaking in Genoese dialect.

SPIRIT : ' Gino, Gino ! I am Dodero.'

M. GIBELLI : ' Which Dodero ? '

SPIRIT : ' I am Stefano's father. You must tell my son that I insist on his giving the message to Maria with which I entrusted him. He has not carried out my request in the slightest degree.'

M. GIBELLI : ' Very well.'

M. Gibelli explained that about a month before he had been present at a ' Direct Voice ' sitting at the Centurione's palace in Genoa, and that the son of this spirit now manifesting in Millesimo was one of the sitters. At the Genoa séance the father communicated with his son, and charged him with a message to his mother. Very probably the young man had not dared to carry out this request for fear of upsetting his mother's religious beliefs. From a theoretical point of view this incident is more interesting than one would at first imagine. It must be stated that M. Gibelli had completely forgotten this incident ; moreover it had nothing to do with him personally, nor did it interest him in the slightest degree. He was not thinking of this spirit and was unaware of the fact that the request which the father had made to his son had not been carried out. The deceased, however, finding that M. Gibelli, his son's friend, was present at the sitting, immediately communicated with him to urge him to inform his son of his ardent wish that the message to his wife should be transmitted to her without delay. This being the case, one is logically forced to the following conclusion : that no one but this particular deceased communicator would have any interest as to whether his son had, or had not, transmitted the message entrusted to him, for M. Gibelli had not known his friend's father during his lifetime. Consequently he was not likely to think of him, still less to imagine that he would wish to communicate with him. It was a totally unforeseen and unexpected manifestation of the spirit of an unknown person expressing a personal desire which was unknown to those present, and it cannot be explained by the theory of suggestion, or auto-suggestion, nor by the supernormal reading of the subconscious minds of those present (i.e. telepathy). It would, therefore, be only rational to admit the actual presence of this deceased communicator.

Mme Rossi was touched on the head by the wing of a bird in flight, and she gave an exclamation of surprise. While her husband was discussing it with her, he, in his turn, was touched by a metallic object. The trumpet rose and went across towards Mrs. Hack.

D'ANGELO : ' Now listen attentively. Here is your husband, who wishes to speak to you, but he can only say a few words.'

We waited a long time for the promised manifestation. At last the trumpet moved, and Cristo d'Angelo said : ' He has the greatest difficulty in materializing his voice. Tell her (Mrs. Hack) that she must listen very intently.'

Soon after this the trumpet went across to Mrs. Hack, and a voice said, in English : ' My darling, my darling. My little love.' Then two resonant kisses were given. Mrs. Hack explained that the mediumistic voice was not developed nor strong enough for her to judge its tone and accent. She said that her deceased husband had been in the habit of calling her by such endearing names ; and she added that he always addressed her by the adjective, little. This idiosyncrasy of the deceased was reproduced in the phrases used by the ' Direct Voice,' which is a striking fact. However, Mrs. Hack requires a more decisive sign of recognition than this, which the ' Voice ' was unable to produce.

We noticed strong currents of air circulating round us and Mme Fabienne Rossi told us that she *felt* the imminence of a materialization. Meanwhile M. Bozzano was again touched by the wing of a bird in flight and immediately afterwards Mme la Marquise Luisa announced that a bird flew past her, touching her face.

M. ROSSI : ' Cristo d'Angelo, will you tell us what this is ? '

D'ANGELO : ' It is a night-bird which is flying about, without making any noise.'

The trumpet retired into a corner. Mme Fabienne Rossi stated that she suddenly felt a great deal of power drawn from her body. She felt faint, and groaned pitifully. Her left arm was pricked by a weapon. All of a sudden a very loud voice resounded in the room which spoke without the help of the trumpet, and expressed itself in an unknown tongue. M. Gibelli recognized it as a German dialect, spoken in a loud and indistinct voice. So he answered the communicator in German.

M. GIBELLI : Willst du wieder sagen was du gesagt hast ? ' (Will you repeat what you have said ?)

VOICE : ' Gute Nacht, meine Freunde.' (Good evening, my friends.)

GIBELLI : ' Wünschest du etwas ? Wer bist du ? ' (Do you want anything ? Who are you ?)

VOICE : ' Ich bin ein Kriegsgefangener, und ich bin zwei Tage (lang) hier geblieben.' (I am a prisoner of war, and was here for two days.)

GIBELLI : ' Was willst du ? ' (What do you want ?)

VOICE : ' Ich trage meine Waffen mit.' (I bring my weapons with me.)

(A weapon was thrown into the centre of the circle.)

M. GIBELLI : ' Habe ich gut verstanden ? ' (Did I understand correctly ?)

VOICE : ' Jawohl ! ' (Oh, yes.)

Marquis Centurione Scotto explained that during the War about two hundred Austrian prisoners were lodged in the castle for exactly two days. The weapon which the communicator threw on the ground proved to be an Austrian bayonet. It had been placed with other arms on a large table on the upper floor. (See Illustration of Austrian dagger.)

Mme Fabienne Rossi begged for an explanation of the prick which she had felt in her left arm.

D'ANGELO : ' A spirit came to prick you in the heart because he is fond of you.' (Cristo d'Angelo gave a loud laugh.)

The supernormal ' electric fan ' was again very active. The trumpet accosted Mme la Marquise Luisa.

D'ANGELO : ' You must listen carefully, there is a pilot cavalry officer who was a friend of yours and now he is here to greet you.'

We were not sure of the word ' pilot,' and Cristo d'Angelo intervened and corrected us with these words : ' A brilliant cavalry officer.' Immediately afterwards the trumpet rose and approached our hostess.

VOICE : ' Good evening, Madame la Marquise, don't you recognize me ? I am Caprilli. I present my compliments and congratulate your

husband. He is a fine rider. I bring you a souvenir to prove my actual presence.'

A magnificent fox's brush was placed in Mme la Marquise's lap; it had been presented to her during a fox-hunting meet at Pordenone, in 1903, by this officer, Caprilli. This hunting trophy was hanging on the wall with a great many others in a small room about thirty yards from where we were sitting. (See Illustration of Fox's Brush.)

The supernormal 'electric fan' continued to waft its refreshing breezes around the sitters. Mlle Chiappini gave a shriek, and explained that her legs were seized.

CAPRILLI (the spirit): 'When leaving my horse lost a shoe. I leave it for you as a souvenir.'

We heard a heavy metal object fall on the floor. It proved to be an iron horse-shoe which was brought as an 'apport' from one of the rooms on the upper floor.

D'ANGELO: 'The power is exhausted. Stop.'

The light was rekindled at 1.15 a.m.

. . . . . .

I have already mentioned the short, but important episode of the spirit manifesting to M. Gibelli, and entrusting him with a commission to his son; this was a good proof of personal identity, or more precisely, a good proof of the actual presence of the deceased who affirmed that he was present; which really comes to the same thing.

In the above sitting there were two other cases of the same kind, namely, the 'Austrian prisoner,' and 'the brilliant cavalry officer' who spoke to Mme la Marquise Luisa. It is remarkable that both of these incidents ended with the extraordinary phenomenon of 'apports,' as a proof of the actual presence of the communicators. With regard to Caprilli, the cavalry officer; it is noteworthy that the deceased met Mme la Marquise Luisa twenty-five years or so ago, during a fox-hunting party at Pordenone. He, as an act of homage, presented her with the fox's brush, as a souvenir of their meeting. In order to prove his real presence he now brought this brush in the form of an 'apport' from the room in which the hunting trophies were kept, and placed it in Mme la Marquise's lap. One cannot deny that by this 'apport' he proved how well he remembered what happened twenty-five or twenty-six years ago. Mme la Marquise Luisa had completely forgotten this hunting expedition, as well as some of the hunters who met for this sport, consequently this cavalry officer, Caprilli, would not have been numbered amongst those spirits with whom she was anxious to communicate, he merely being the acquaintance of an hour. These unexpected manifestations of deceased entities, whom one has only met once in one's life, and that long years ago, are very strange and of great interest to the investigator. It is surprising how often one is unable to communicate with one's own dear ones, despite one's great desire to do so. There is no doubt that these epidodes tend to ultimately disprove the much abused theories of personification, somnambulism, and subconscious mystification, which, according to the hypothesis, would affect the medium through involuntary suggestion transmitted from the sitters.

But no one would dream of denying the legitimacy of such an hypothesis in the somewhat august circle of hypnotic practice, still less in rudimentary experiments of pseudo mediumship; whereas it has been proved over and over again that in really reliable mediumistic séances, it is continually contradicted by the facts.

That which this hypothesis is unable to demonstrate and which remains quite inexplicable by it, is easily elucidated by means of the spirit theory. Spirit entities whom we had neither thought of, nor could remember without effort, communicated through the 'Direct Voice', whereas our dear ones did not manifest at all, even to those who were intently thinking of them. This must be ascribed in great measure (but not entirely so) to the functioning of a psycho-physical law of universal application, namely, the law of affinity, which applies to mediumistic manifestations, showing how these spirit entities can only communicate with us when they can synchronize their thoughts with the psychic vibrations of the medium. For when the thought-vibrations of a spirit entity are unable to synchronize with those of the medium, that particular spirit will be unable to manifest in that particular circle. We have seen that the Marquis Centurione Scotto's son, who was able to converse with his father by means of Valiantine's mediumship, was unable to communicate through his father's psychic powers. It is just a question of vibratory synchronization, and nothing more. If from the theoretical point of view the abovementioned incidents are interesting, there is no doubt that the most important case of all is that of the prisoner of war who conversed with one of the sitters in German. Here we are confronted with the usual enigma of the 'Direct Voice' which speaks in tongues unknown to the medium, and sometimes in a language unknown to all present. In our case it was unknown to both mediums, a circumstance which seems more than sufficient to prove the actual presence of the entity affirming his presence. In a lengthy work published by me in the March number of *Luce e Ombra*, a work entitled 'The Chinese Language spoken by means of the "Direct Voice,"' I showed quite conclusively on the basis of fact that the various hypotheses which try to explain this question on a purely naturalistic basis and which our opponents bring forward with so much fertility of invention, are purely gratuitous and fantastic. They are destitute of any practical foundation, because they are contradicted by the facts, and are a trifle ridiculous. I must refer my readers to the abovementioned article, but would point out that the arguments used are incontrovertibly founded on fact, and in consequence are irrefutable. It is now possible to affirm, without fear of error, that when the communicating entity converses in a language unknown to the medium, or better still, unknown to all present, it may be taken for granted that the spiritualistic theory is the true interpretation of the facts. Anybody who has a different opinion must endeavour to refute my arguments. Now this undertaking appears to me to be so arduous, that I feel sure that I shall have to wait indefinitely for the refutation of my thesis. In order to analyse the incident in question I must point out that it, like so many others, ended with an 'apport' which was intended to prove the actual presence of the communicating entity, who, being an Austrian prisoner, brought an Austrian bayonet, and left it on the ground. The information furnished by the

communicating spirit regarding his sojourn in the castle was quite correct ; he mentioned that he was kept there for two days, which was confirmed by Marquis Centurione Scotto. This incident also tends to prove, on the basis of fact, the great influence exerted by the environment on mediumistic manifestations. As a matter of fact the communicator had stayed in the castle, as the two Spanish armigers who are buried in the family chapel had also done. General Navarro had also passed through the neighbourhood and was buried in the chapel ; and so had Napoleon, who stayed in the castle, and fought in the neighbourhood. With regard to Caprilli, the officer, the hunting trophy which he had given to Mme la Marquise Luisa would constitute the influence which would link him to the environment, and this fact appears enough, psychometrically, to establish psychic-rapport between her and the deceased.

The Manifestations of Divers Phenomena at Millesimo Castle, Italy,

(A slight survey from the viewpoint of Scientists and Progress.—G. K. H.)

' Most people seem oblivious of the Universe, Infinity. No matter what our creed or scientific viewpoint, the fact remains that we live in an inconceivably wonderful and mysterious environment. . . .'—Emily R. Collins.

As happened during the strong sittings of the summer of 1927 (chronicled by Prof. Ernesto Bozzano during that year), the rare phenomenon of ' apports ' has anew been manifested on various occasions during the again powerful and brilliant sittings of 1928 at Millesimo Castle. Its own ' ambience,' of history, wars, and romance, varied through the mediæval centuries since A.D. 1200, seems to be a potent contributing factor in connection with many of the ' apports ' themselves, as well as occasionally with the entity claiming to have been originally associated with the article apported, invisibly to the onlookers, into the midst of the little circle gathered in one of the usual *salons* of this beautiful castle.

A large variety of these ' apports ' (apparently induced by the particular contributing mediumship of Mme Fabienne Rossi, in conjunction with the power of the controlling Guides of the Marquis Centurione) are described and recorded duly in these relations of my own ; not to mention those by the distinguished author and expert, Prof. Ernesto Bozzano, who adds his scholarly and fine observations upon this phase.

Particularly because of his presence and for his benefit certain manifestations of this unknown but powerful force were given, as if seeking to afford ' for him to study,' as they said, those giving the utmost diversity. As, for instance, on July 15, the plant, of the Vegetable kingdom, a living thing ; and again, the silver box, a thing from the Mineral kingdom, said to have been brought from a remote city, hours away, and arriving hot, its contents even hotter, as it was whirled into our midst. (See record, July 28.) Again, we had reason to conceive of a bird representative of the Animal kingdom being often about us, whose fluttering wings were both heard and felt. What further variety could be asked ? While in what the Guides (teachers they are, too) term ' manifestations of Levitation ' which they showed a little later (July 24, 28, and February 20) when a heavy chair or table was lifted like a feather ; they appeared to wish to

demonstrate to us that dense matter presented no obstacle neither when the chair was hoisted in the air, or when the weight of a six-foot mediæval lance of steel was flung across the floor like a toy. (July 8, 1928, Chap. IV.)

Surveying the variety and diversity within the space of one month even (July, 1928), it would seem unreasonable to view all this as having been effected ' by the superior forces ' (as they refer to their Directors) with no purpose !

To draw deductions lies beyond my personal scope, being lacking in laboratory training of the advanced sciences such as would be requisite for even a modest approach to such mighty problems in many directions—chemistry, physics, biology, metaphysics, etc.—for which these manifested phenomena open such far vistas.

Some little steps in advance, some further understanding, giving the key to many a puzzle and limitation in these several fields of research, might have been arrived at, had it been possible to have with us in addition to the wisdom of Prof. Bozzano, a Sir Oliver Lodge (a Geley, a Flammarion, an Osty, a Hyslop, etc.)—whose knowledge of the finer ' ether of space ' and those inter-penetrating worlds his researches and discoveries have brought within his ken—would have seized valuable information and still further hints than could be appreciated by the rest of us. What might he not have established from noting the manner of arrival of this or that ' apport ' ; the conduct and connection of this or that extraordinary current, air, sound, before, during and after the advent of the phenomena ?

It is to be hoped that in future more of such phenomena may come within the range of first-hand observation of such men as are qualified to turn what they convey to some further advantage of progress and knowledge in the world.

The combination of mediumships seems accidentally to have given birth to these rare phenomena in 1927, repeated in 1928 less sporadically, and given often in answer to some inquiry of one or other of the sitters, by way of illustration apparently on the part of the Guides. Acute questions might further have elucidated many a moot point, opened many a new avenue ; but, nevertheless, with the ' Direct Voice ' explaining and the Manifestation serving as illustration, such advance cannot be attributed to some ' split of personality '—if of one, then of seven to twelve very different persons—nor to some ' figment of subconsciousness ' or ' strata of auto-suggestion ' or ' imagination.'

Such a series of happenings as I have attempted to record, supplemented by Prof. Bozzano's observations (from his personal point of view) are very unusual, and they should be of much benefit were we observers better qualified to grasp the significance and to appreciate in full their obvious message and intent. (See Preface by Prof. Bozzano re July 17.)

AN ORIENTAL SUGGESTION ON LATENT POWERS OF PERCEPTION :

' Understanding is a thing as certain as is the fruit of Nelli (rice in its sheath) if you can distinguish the whiteness of milk and the right spiritual side of the shell (similes to indicate powers of sensitive distinction). If you perceive the Light like to the fire of the flame, you may then become the bird Hamsa, you can separate the milk from the waters, the white soul which synthesizes ; you can separate the Subtle from the Heavy (gross), and who realizes the first

distinction, that of duality (binaire). If by your eye (perception) there thus passes an expansive glimmer, this light then is that of the Supreme, if not earthly sight solely.'—(From I. *Raja Yoga of Brahmachari*, page 53.)

. . . . . .

'There is nothing in the teaching of Christ that precludes a belief in direct communication with the so-called dead, further the ardent seeker after truth is firmly convinced that sooner or later, scientific means will be found to make this communication easier. . . .'—(*The Blue Room.*)

The *Compte Rendu* of the Sitting of July 14, 1928, held at Millesimo Castle, Italy (Province of Savona), the home of the Marquis di Centurione Scotto.

As recorded by Mrs. Gwendolyn Kelley Hack, with notes by the Marchioness of phrases corroborative, though separately taken down.

Séance on the evening of July 14, 1928.

Present: Marquis Carlo Centurione Scotto, Mme Rossi, Prof. Bozzano, S'ina Chiappini, Sr. Gibelli, Mrs. Gwendolyn Hack, Sr. A. Passini, the Marchioness (taking notes), and Sr. Rossi (at the gramophone).

On floor, in centre of rug, two trumpets and a tambourine.

At the outset the Marquis perspires profusely, this he does at times when the 'Voices' are to come, but not when 'apports' predominate, which are Mme Rossi's speciality, and due to her individual power (organism). However, she does not receive 'apports,' up to date, except when the Marquis is present, whereas he has received the 'Voices' in her absence (as in February and March with Mrs. Hack, and August 21, etc.).

First record: One trumpet goes over to gramophone at once and hits it, the music not being liked (due to some association of earlier date), so the disc is changed.

Mme Rossi feels wind, and feels 'like a wing of a bird.' Also Prof. Bozzano feels this.

Second music record: One trumpet falls over by itself in the middle of the circle, a new manifestation.

The Marchioness says 'Che vento!' (What a wind!) I feel a strong current and hear clairaudiently the words of announcement 'We are coming now.' After a minute the voice of Everett, in alto, says, 'Good evening, animi,' in English! All reply 'Buona sera.'

Both trumpets fly high in the air, almost to the ceiling, and circle around so rapidly that we can scarcely follow their movement. Once they hit one another during their interlacing circles in the air! They come down. All say 'Buona sera.'

The disc of music on the gramophone is slowed by itself (untouched by any of the sitters) and almost stopped.[1]

[1] Barzini, *Mondo dei Misteri*, page 141, tells of an instance when, in full light, without the intervention of the control 'John,' he asked Eusapia Paladino to make the little carillon play, laying the little instrument in front of her on a table. The results were that arpeggios were struck continually apparently from within the instrument and without the movement of the little 'manubri.'



WEAPON OF AUSTRIAN PRISONER (LAST WAR)
FOX-TAIL FROM OFFICER CAPRILLI
HORSE-SHOE FROM OFFICER CAPRILLI
'Apports' July 14, 1928, at Millesimo Castle.

All feel strong breezes which distinctly cool off the hot room. Very cool winds blow. These winds often seem to precede physical manifestations—but not so much the ' Voices ' (points which may be studied).

The tambourine, lying on floor in centre of the room, is played upon by the two sticks which had been placed near it.[1]

The trumpet goes to Sr. Rossi and announces, ' Buona sera. Condizione buone ' (repeated). (Good evening. Conditions are good.)

Sr. Rossi had spoken about a red light which had been installed, and remarked that Cristo d'Angelo, the Guide, would direct its use if it were desirable or permissible. Reply to this conversation, which C. A. evidently had heard : ' Sei intelligent tu ' (Thou art intelligent.)

Sr. Gibelli states ' Mi sento toccare tre colpi sulle gambi ' (I feel three touches upon my legs).

Something metal slaps Sr. A. Passini on the hand, this metallic sound being noticeable by all present.

Trumpet moves to Marquis and announces, ' C'é poco fuerze per le manifestazione '—so we thought the words to be, but the trumpet goes then to Sr. Rossi and C. Angelo *corrects* the above words, saying, ' C'é molto forze per manifestazione.' (There is much force (power) for manifestations.)

The Marquis remarks how profusely he is perspiring—' Sudo molto.'

I also feel the oncoming phenomena.

One trumpet is suddenly thrown outside the circle by the other, meaning, so sitters had discovered, that one is enough.

Mme Rossi almost falls asleep.

Prof. Bozzano remarks that ' something touches him like the wing of a bird.' (Note, see Preface.)

The trumpet goes to Sr. Rossi and announces ' that there is force for just a few " spiriti " to come through '—' poci, poci spiriti.'

Just then, Mino di Centurione, the son from college, is heard outside the house, returning, and the Marquis shouts to him not to open the door or to turn up lights.

The Guide then directs urgently ' Non moversi, si perde troppo i fuerze e fluidi " (Do not move, too much of the force and fluids are lost), saying ' Do not interrupt the sitting on any account.'

The trumpet goes to Sr. Gibelli and says in Genoese patois : " Gino, (his name) sono Dodero " (I am Dodero).

Sr. G. asks : ' Which Dodero ? ' (Qual Dodero ?)

Reply comes : ' Il padre. Di-a mio figlio che faccia la communicatione a Maria, perche non l'ha fatta bene.' (The father Dodero. Tell my son to give Maria (wife of Dodero senior) the communication, because he has not done so well.) This related to a similar communication some weeks ago when a message was given to the son, telling him to transmit to Maria a communication, a message giving his benediction and his kisses. Sound of three kisses. This evidently had not been carried out to his satisfaction,

[1] Four or five notes were struck. He heard something ' as if an invisible finger had entered so as to touch the metal strings with its nails. It was evident that within the music-box an unknown force had been at work, because while playing the box had moved itself by a fraction of a centimetre.'

hence his renewed request. He had apparently kept track of intervening events !

Mme Rossi feels a tap on her head to awaken her, and says ' Merci ' Thanks).

Sr. Rossi feels ' colpi ' (little blows on his hand with some hard metal thing.

I feel ' force.' Then the trumpet comes towards me slowly, and Cristo d'Angelo announces ' Fai bene attenzione. C'é tuo marito che vuol parlarti pocci paroli ' (Your husband is here who wishes to speak a few words to you.)

(Pause).

The trumpet then goes over to Sr. Rossi saying, relative to above, as if afraid I might not have understood the Italian : ' Il marito fa uno fatica enormo per materializare la voce. Dille che faccia bene bene attenzione ' (The husband is making an enormous effort to materialize the voice. Tell her to pay very very close attention).

(Disc.)

The trumpet rises very close to my face, touching it gently, and caressing it up and down. Then words from the trumpet in English, saying quite audibly to all : ' My darling : My darling : My little love : My little love . . .' followed by the sound of two very loud kisses, and the trumpet then falls to the floor. The voice was the same as that by trumpet in the séance of March 24 (see Chap. III), which voice Cristo d'Angelo had stated ' was that of my husband,' on which date the trumpet had come to me and in English words had said to me : ' Good-bye, good-bye, my darling,' with sound of two kisses (very loud). But this time, though not of natural strength, and still hoarse, the voice was much stronger than that first time. Perhaps through lack of strength, or from emotion, or from lack of practice in the production of the voice by this means, the communicator was unable to give a clear voice ? It was a voice full of sighing or emotion, rendering it through the trumpet somewhat hoarse in quality although clearly heard by all.

I asked if the ' Communicating spirit ' will not give, for identity, a distinctive word always used at end of letters of my husband. No reply was forthcoming, the force seeming to have been exhausted for this occasion.

However, a strong rapping begins at once on the floor, a little to the left of me, continuing some time, as if someone were rapping the tambourine on the floor (its edge being of wood) and then the tambourine speeds across the floor to directly between my feet, remaining there. Coming immediately in line with my question and above communication, this would seem to be part of the same (whether it would indicate any connection with the many ' raps ' I hear in my room or not is a query ? these ' raps ' seem to come when I am lonely or when my thoughts are turned to my husband) (see notes on Séance March 24, 1928, Chap. III), or to some psychic subject. They seem to proceed from certain wood furniture or a distant wall, often repeating themselves by request, and often coming two or three at a time. (See Séances of March 24, June 10, and July 14, 28, and 29, 1928.)

In connection with the two communications, on June 10, sitting at

Villa Rossi, at Quarto, must be referred to, when an arm—large and masculine—came over my head gently, coming from behind me (where there was no room for anyone to pass between me and the wall) and forcibly and gently bending my head down. Of this, the Guide, C. A., presently gave the explanation : viz. ' The arm which came and caressed the Signora was that of her husband, who adores her always the same, even from afar.' (See Notes June 10, 1928, page 161.) On that evening the Guide had said ' that there was not enough force for voices of spirits, which he said was a pity as there were so many present wishing to communicate. From observation, it requires more force for ' spiriti " than for the Guide—the latter probably being stronger.')

. . . . . .

To continue with the séance record :

Sr. Rossi and all feel wind. Mme Rossi again exclaims about the bird touching her. ' Un ucello ; un alla ' (A bird ; a wing). Sr. Rossi thereupon asks Angelo ' what this bird might be ? ' The Guide replies, ' it is a nocturnal bird which makes no noise, very small.' (é un uccello notturno che non fa rumore, piccolo). (See Footnote and Preface, by Prof. Bozzano.)

Mme Rossi feels ' stancezza ' and then feels ' something like a knife ' touching her arm. This is repeated with exclamations from her.

The trumpet sets itself to one side. Sr. Rossi sees a light.

Suddenly a very loud voice is heard. It is not in the trumpet but comes from the air about five feet above the floor and speaks in a language unknown to the mediums—in German, but with a common accent as of an uneducated person (semi-Austrian accent). The voice comes between Sr. Gibelli and myself, both of whom understand German. Both of us heard and caught all the words spoken, which are addressed to Sr. Gibelli who asks for repetition. In repetition the loud voice, in German, says : ' Gute nacht, meine freund ' (Good evening, my friend). (See Preface, by Prof. Bozzano.)

Sr. Gibelli asks : ' Wünchest Du etwas ? Wer bist Du ? ' (Do you want something ? Who are you ?)

The voice : ' Ich bin Kriegs Gefangen und ich bin zwei tage hier geblieben ' (I am a war prisoner, and I spent two days here) (at Millesimo).

As a matter of fact, during the last World War several hundred Austrian soldiers in passing were quartered for two days in Millesimo Castle. The communicator would appear to have been one of the prisoners during this stop at this castle.

Sr. Gibelli then asks : ' Was willst Du ? ' (What do you want ?)

The voice replies in German : ' Ich trage meine waffen-mitt.' (I bring my weapon along with me). Whereupon all present hear a metal something fall to the ground with a loud noise. (See illustration.) This proved to be an Austrian weapon, belt short sword-poignard, of ordinary type, which had really been left at the castle during the last war. This weapon had been kept on the floor above (far distant in the castle) lying on a table with other arms of that period.

(Disc.)

The trumpet rises, and in response to Mme Rossi's question to know what had ' pricked ' or touched her arm previously. The Guide, Cristo d'Angelo, replies : ' Ti sone venuta a pugnalare il cuore perche gli piaci tanto ! ' (They came to stab thy heart because thou pleasest them so well !) and gives one of his beautiful, genial, hearty laughs. This joking compliment the Guide evidently intended to reassure her nervousness, which it did.

Sr. Rossi asks the Guide about the bird and wind accompanying this manifestation. Answer : ' Un allo di ucello, ci sono le alle dei ucelli voltano che qui interno.' (They are the wings of birds flying around inside here—room.) (See Preface by Prof. Bozzano.)

Mme Rossi feels ' ucelli ' (birds).

I feel breezes again.

Others exclaim : ' Strong winds.'

The Marquis feels something touch him (un colpo).

Mme Rossi asks if Cristo d'Angelo is present.

She then feels her chair shaken. All feel strong winds.

The trumpet next goes across the room to the Marchioness, and Cristo d'Angelo speaks to her, saying :

' Senti bene, cé un pilote ufficiale di cavalleria che e stato tuo amico e ti viene a salutare.' (Listen well : there is an officer pilot who has been your friend who comes here to salute you.)

Discussion follows as to the word ' pilote.' The Guide, overhearing this uncertainty, repeats, correcting the understanding of foregoing phrase by saying : ' Un brilliante ufficiale di cavalleria.' (A brilliant officer of cavalry.)

The Marchioness greets him. At once a loud voice, clear and natural, distinct in enunciation and elegant in Italian language, addresses the Marchioness as follows : ' Buona sera, Marchesa. Non mi riconosce ? Sono Caprilli. Le faccio i miei complimenti per suo marito che monta molto bene. La porto un mio ricordo in segno della mia presenza.' (Good evening, Marchioness. Don't you recognize me ? I am Caprilli. Give my compliments to your husband who mounts [rides] very well. I bring you a souvenir in sign of my presence.)

Immediately following these words the tail of a fox (a trophy of the chase, see Illustration) was placed gently directly in the Marchioness's hands upon her lap. This trophy, the Marchioness explained, had been presented to her twenty-five years ago at a fox-hunt near Venice by this same cavalry officer, Caprilli, whom she knew there slightly. The Marquis later told me ' that he knew Caprilli much better '—hence the remembrance sent to him. Caprilli had died from a fall from his horse in 1903. The Marchioness had not thought of him for years, having known him but slightly. The trophy, a big fine fox-tail tied by a ribbon and leather strap, was kept in the smoking-room at the far end of the castle, many rooms intervening. It was—with other trophies of the hunt—hung upon a big wooden shield, high up on the wall, above a sofa. (See illustration and sketch.) A small fox-head (mounted on wooden back) was hung on top of it, so that in order to remove the fox-tail, this mounted head would first have had to be lifted off its hook upon the big shield referred to. On examination afterwards, the head was found back in its

place, but the tail was missing, seemingly had been brought as an 'apport' into the séance room.

The connection with the communicator, Caprilli, who had presented this trophy was striking, and the Marchioness, who was busy writing notes, stopped to exclaim in surprise as the fluffy thing was deposited upon her knees, the trophy being about a foot and a half long!

Mme Rossi is somnolent, and strong breezes are felt.

Signorina Chiappini cries out that something has touched or hit her on the legs in passing.

The Marchioness asks for her son Vittorio to come. No reply to this.

Sr. Rossi asks if Cristo d'Angelo is still present.

Suddenly Caprilli speaks again: 'Nell andar via il mio caval lo ha perso un ferro, tilo lascio qui.' (In his flight my horse lost a shoe; I leave it here with you.) Whereupon all present heard the fall of an iron something, a horseshoe, ringing as it struck the floor and sliding across to left angle of the room outside the circle, where it was found afterwards on turning up the lights at the end of séance. (See illustration.) This 'apport' was brought from the second story's remotest corner, from a dressing-room table near a window where it lay, used to hold down papers. After the sitting I went up with the Marchioness to see just where it had previously been. The other horseshoes, similarly used, were in their places, but this very large one was missing from its customary position. There were many closed doors *en route*.

. . . . . .

Strong current of air felt. Sr. Rossi says he feels someone at the back of the gramophone.

Mme Rossi requests more music, saying something new must be in preparation.

The trumpet goes up in the air, not very high, but upside down, and Cristo d'Angelo says: 'C'e poco di forze. Buona sera a tutti.' (There is little force; good evening to all.)

The red light is then turned on, and the 'apports' are examined in positions in which they had fallen during the séance. Close of séance.[1]

N.B.—Comparative observations verified subsequently between all present.

'The Voices': Remarks concerning the Sitting at Millesimo Castle on Saturday, July 14, 1928

There is little to add to this narrative; I have embodied my quite full and complete notes of the evening of July 14 practically verbatim in the record, which, with Prof. Ernest Bozzano and myself, corroborated by the detailed phraseology which the Marchioness manages to write down so accurately despite the dark, Signor A. Passini compiled and typed off next morning.

It is a record of a sitting of great strength, as manifestation after manifestation unrolled, and was presented to us in great contrast and variety, by the controlling Guides. The conditions existing seemed all

[1] The Marquis was able to sleep well after this séance.

favourable and there appeared to be much power for the ' Voices '—the ' Direct Voices '—the production of which we have been led, from experience, to conclude requires so much more force than the Guides need for the presentation of phenomena of a Physical order.

It might possibly appear (judging by the references in the Guides' explanations) that in the latter they handle forces, the manipulation of which they understand, though we do not ; whereas in the production of ' Direct Voice ' (especially those which have belonged to some relative or known friend who has passed over), the owners (in spirit) have also to be dealt with by the Guide, and must be brought or called into the proximity of the circle and allowed or shown by the Guides how to make their own voices audible to sitters—usually through trumpet (how, remains unknown to sitters).

Whatever it is, the process cannot be easy, and the results vary greatly, according to the so-called spirit trying to make its own voice audible. While some are marvellously clear and individual, others, from inexperience, emotion, previous illness, or what not, especially at first are weak, hoarse, or even but whispers. Much effort is usually felt when the Guides say ' the spirits are trying.' The power in general of one evening or another is distinctly influenced by the well-being, vitality, calm, and freedom from fatigue of the medium of ' Voices ' (in this case the Marquis Centurione), whose particular force makes the contact of Guides possible at all. How ? again we do not know.

CRISTO D'ANGELO—AS TO THE ' VOICES ' AND THE TRUMPET

Elsewhere our well-known Guide, Cristo d'Angelo, dropped a hint which in the study of the ' Direct Voice ' phenomenon is worth the noting : i.e. when asked to perform a small act the Guide replied ' that he could not because he had no arms ' (materialized just then).

As he was unusually powerful he was asked ' how then did he manipulate the trumpet ? ' He answered ' that he did not handle the trumpet, that it was the force—the ectoplasm—of the medium which lifted the trumpet, whilst he (C. A.) made or governed the " Voices " ! '

Some spirits (entities), he intimated, if too weak to reach the sitters on their own vibration came through his (C. A.'s). (This last might easily account for the blending of accent noticed at times, as if coming in upon a Guide's wire, so to speak [power], the accent or voice of the latter might tinge or even predominate over that of the entity trying to communicate with someone.)

D'Angelo further stated that those spirits who were weak or inexperienced have to make use of the trumpet often, but that for Guides or spirits who are stronger the trumpet is not a necessity and can be dispensed with, even though occasionally made use of.

THE MODERN DIRECT VOICE *versus* SOME STATEMENTS AS TO THE FLUIDIC AGENT OF THE SONIC ETHER. (FROM ORIENTAL SOURCES.)

Relative to the power of sound (the Word, Mantra, etc.), the Oriental has much to say which directly corrobotates our observations as to the forces induced by the sound-waves at séances nowadays, created by

singing, gramophone, or the like. The principle back of all this would appear fundamentally much the same, coming down from times immemorial ; and the following connection with the fluidic agent of the sonique ether is well to note, as also the allusion to the cosmic intelligences thus induced into Co-operation. (See *Raja Yoga*, by I. Brahma chari, p. 45.)

' The Power of Mantra.' The magic of incantation or Mantra (invocation-words to rhythmic sounds or songs), is the all-powerful means by which the Word (Verbe) moulds the sensitive forms effigies) of the world through the inflexion of its will, and commands (reaches and co-operates with) the Devas (superior influences), the intelligent cosmic forces.

The fluidic agent of the Mantra is the sonic ether (Akaca-Cabda or Akaca-Svara). The mantric hierogrammes form the thresholds of magical force ; being the accumulators of the sonic fluid, which are utilized (used) then according to the will of the incantateur (Guide or medium in cases of séances).

In former times the powers of mantra was unlimited ; and all know the power of transformation of certain musical airs. To these mantras (rhythmic music, singing, etc.) are subservient both divine intelligences and the inferior spirits of lower planes. The number of the mantras is considerable, but over and above all is that monosyllable ' aum.' ' Aum ' represents the Beginning and the End, and is the mediating term of all things, of life, of wisdom, contains the Veda, is dedicated to the Trimurti, and defines the tertiaries : A, belonging to Vishnu, the creator and sustainer ; U, belonging to Siva, the destroyer ; M, belonging to Brahma, the first created and Creator. (' Aum ' corresponds, too, to the three phases of breathing—inhalation, retention, exhalation—used in mantras, whose inductive powers are above mentioned.)

It is probably due to this that music of one sort and another, especially rhythmic, of well-defined tempo, or the vibrations of the human voices, are apparently needed and useful in building up the (maitrix ?) larger vibrations making ' Direct Voice ' objective ; in experiences and circles we have and may observe in present times.

In a Voice-séance of Mrs. R.-Johnson, London, 1928, when the great singing voice of the Guide, ' Joe,' swelled organ-like above all the voices of the sitters singing he informed us ' that he got on top of the vibration ! ' while the trumpet at many groups passes around from one to another of sitters, gathering up fresh force, and ' more singing to get up more vibrations,' to create fresh force,—is a common request from the Guides manipulating such séances (whether in Italy or in Britain).

1. Henri Durville, in a note on above, refers to the importance given to rhythm, word, and gest in the ceremonies of initiation of the esoteric, higher science of ancient Egypt, saying : ' Thought is a creator, which accumulates forming thus an aggregate (maitrix), a veritable accumulator which contains a force of acts (for action). This aggregate is first formed, then words, expressed according (in) to certain rhythm (music ?) intervene to multiply its power of Projection, of Realization. Without taking these into account phenomenal (magical) action is ineffective, etc.' The Oriental writer adds, regarding the sacred primitive syllable ' aum,' that it should be guarded reverently, as ' he who knows the mystic value of this syllable (of invocation) knows all (the wisdom of) the Veda.' ' Aum '

represents the happiness of the heavens (future), and the hopes of this earth (present life). Nothing of that which *is* can perish ; for all that which *is*, has always been, and will always be ; all of which is intimated (represented) in that mysterious monosyllable, ' aum.'

. . . . . .

(We cannot enter into occult hypotheses and details, but have quoted the above bits for the sake of comparative suggestion and study, since sometimes thereby modern science may profit by what through long periods older civilizations have observed !)

AN EXPERT'S ELUCIDATIONS *re* EFFECTS OF LIGHT *versus* VOICE AND OTHER VIBRATIONS OF ETHER

Hints by CAPT. JACK FROST, Royal Signal Corps, etc. etc.

Speaking as an expert, thoroughly familiar with such technicalities of science, Captain Frost makes some helpful observations regarding Light in séances, etc., from which I quote in part : ' Let us pause here and ask a question or two which, I am sure, must be in the minds of many : " Why the necessity for a dim light ? If there is no trickery to hide then why not use a bright or at least an ordinary light in which everything can with ease be seen ? " ' As an expert on vibrations he gives this explanation which the sceptic may consider before further off-hand sweeping assertions, albeit the wonderful séance under test conditions outlined by Captain Frost, be it noted, took place under red light, and under keenest scrutiny possible : i.e. Stead-Curtis Voice-sitting with Mr. A. J. Maskell.

' Light we know to be a very fast vibration of the ether, whilst the wireless-wave is the slowest vibration of the ether which we know.

When, in the summer-time, the days are light and long, and that light which emanates from the sun is intense, our wireless-reception drops down and down, and we find that with the oncoming of night and a decrease of the direct ray of the sun, and with the coming of the shorter days and winter, reception again improves ! The middle of the night is chosen as the time for transmission to take place between the U.S.A. and England, because darkness is upon both sides of the Atlantic at the same time, and hence no wireless ether-wave travels without the interference of light for the whole of its journey. Particularly is this noticed when the longer waves are used. We hear that distant transmission and reception is best upon short waves. Remember that the shorter the wave in length the faster is its speed of vibration (not its velocity of moving from one place to another). It would seem then, from our short experience with the use of wireless-waves and our deductions regarding them, that the faster vibrations of light tend to mullify the slower vibrations of the wireless-wave, both waves being in the same medium ! The more intense the light-ray the greater would seem to be its effect too. Now, therefore, how should we expect the ray or wave (which is evidently brought into play when certain psychic phenomena are in evidence, and which may be a wave-motion in the ether—and possibly one of those " unknowns "—to be affected in the presence of strong white light ? (Such as many would clamour for.)



THE SAW

'Apport,' July 15, 1928, at Millesimo Castle.

Blade of saw 66 centimetres (24 inches) in length, width 15 (6 inches) at base, and 8 (3½ inches) at point. See diagram of ground-floor.

Red, and especially dull red, we know to be the slowest of the visible light vibrations, and this would be the least likely to nullify that possible other ether-vibration which may be in use for 'Spirit Voice' production. But why should the psychic-ray be one which is slower in vibration than visible light? The 'Voice' needs to be produced as a sound-wave in the air to enable you and me to hear it; and that ray, which must operate something of vibration which is near to that of Matter (including gases which go to form the air), is vibrating.

Remember that one supposition which we arrived at previously (see Captain Frost's deductions in Conclusion)' was that it is possible that the electric particles which form the atom—of which, in turn, all Matter is composed—is but formed of ether itself. It is not a statement but an interesting supposition which we arrived at previously (refer to deductions on vibratory-rates, wireless and other waves). If that be so, then it is surely understandable that, if we style Matter to be but a vibration of the ether at X plus 1, X plus 2, and so on, which may be invisible and not appreciable to physical beings as we are, since, so far as our bodies are concerned, we are composed of Matter of that vibration of X in the ether.

There may then be some instance, (which, in fact, psychic students know to exist) which is at a vibration of the ether very close to X, but which is invisible and not appreciable by us of the earth-vibration (X) unless we are gifted with and have developed the sixth sense of attunement to that (other) vibration (just beyond ours). There are photographs of that Substance,[1] which is used by those at that other vibration in the ether, just as we use anything which forms a part of this world of X-vibration. We use iron and wood and string (and a thousand other things which are part of this physical world), and with them we make the internal mechanism of the earphone and loud-speaker which sets up a wave in air which we appreciate as audible sound. Are we going to say that there is no border-line of vibration between that of matter, if it be at a vibration of X in the ether, and that which we cannot prove as not existing at a vibration of the ether at, say, X-plus or B-minus 1?'—(Excerpt: Captain J. Frost, Expert on Wireless, etc. etc.)

HINTS FROM A 'COMMUNICATION'

The contents of this volume are not compiled from what are commonly grouped as 'Spiritualist' works or sources, but few instances being even mentioned. Our work is to chronicle the words and manifestations instead of such so-called 'Spiriti' or 'Intelligences' as have come into our sittings, adding observations rather of scientific trend by way of comparison. However, by contrast, as we have just cited an ancient illustration, I shall depart to instance (because of its contents bearing on our subjects) an excerpt from entirely 'spiritistic' emanation, viz. a 'Communication' clairaudiently received by Mrs. Helen Wells, the able President of the Spiritual and Ethical Society of New York City (Hotel Astor), which series has been broadcasted by the Radio Station, Y.M.C.A., New York City, 1929.

Suggestions regarding transmission (to mediums) through the etheric vibrations of realm adjoining that of the denser atmosphere of this earth. The Guide dictating these communications weekly, via Mrs. Helen Wells' clair-

[1] See 'Evidence of Quartz-Lens,' p. 212.

audience, states himself to have passed over 350 years or more ago, ' Cornelius Jansen, Bishop of Ypres,' and has thus sent a large mass of papers, some of which have been published, with the apparent desire of giving through his ' instrument ' help and understanding. I may state that I chanced to be present years ago when ' Jansen ' first communicated through Mrs. Wells' hand, as I myself looked up his name in an encyclopædia, I can at least affirm that Mrs. Wells had no knowledge of him prior to this occasion.

' No tone was ever yet produced without the use of some kind of an instrument. In other words, tone is not born of space. Human voices are simply air pressed through a tone-instrument, called vocal cords. These sensitive cords are stretched across the larynx, and they open and close at the direction of the mind. Every bird's sweet song depends upon the tiny instrument in its throat.

Think of the great orchestras which combine the tone of their separate instruments to interpret the thought of some human whose inner ear first heard these musical sounds !

It seems now as impossible to man that the etheric waves may be caught and transmitted through an instrument corresponding to your recording instrument, as it seemed twenty years ago an impossibility to speak through a microphone and have it sent on its electrical wave-trip around the world. Little by little the minds of men are interpreting Natural Law. Every additional evolution of mind through matter brings both on to a little higher rate of vibration, etc. This, it seems to us, is one reason why man is surrounded by, and lives in, those other kingdoms ; mineral, vegetable, and animal. He is so placed that he can never elude those so-called lower kingdoms, but through the law of observation he finds the same laws he is trying to understand, utilized by each kingdom. We better understand the law of living in both your realm and ours. We understand how closely these two realms are united and interblended. We understand that surrounding the earth is a belt of atmospheric power which holds the planet in its place, and which is the basis of the law of gravitation. We understand that electrical vibrations penetrate through this atmospheric belt, touching all things which are attuned to their wave-lengths. Science has mastered the marvellous instrument called " radio," whose sensitive fingers reach out and connect with the atmospheric vibrations and record them upon a plate or disc, etc. Can your imagination ascend a little further into space and conceive this, your atmosphere, which pulsates with the earth's vibration, aerated by the great electrical forces and quickened in its electrical pulsations until it beats into and through the aerated atmosphere lying just above, while yet penetrating back into your earth atmosphere ? This quickened atmosphere we call " etheric." The vibrations of etheric air, being naturally more rapid, pass over the earth's slow vibrations and are not received by your slower recorders. The only instruments sensitive enough to record these more rapid vibrations of etheric waves, are those human beings who possess a delicate nerve sensitiveness which has been trained to receive and record the more rapid vibrations of the etheric.

These become the mediums, through whom the thoughts of those who, having graduated from earth's school of living and now live in the " unknown realm " can come to you. If God spoke to Moses out of the burn-

ing bush, why cannot the Almighty be voiced to-day by His ministering angels through the different psychic powers of "sensitives"? Few phases of modern mediumship are new. The Laws were made in the beginning and have not altered, but are now better understood by man. The laws of the electrical currents are not new, though man has discovered them only in the last few years. The cable under the waters; the telephone and telegraph; the recording of voices upon discs in your Victrolas; the Radio, catching and transmitting voices that lie in the air. You can all believe this, why cannot your imagination go a step farther and realize that in the stratum next to atmosphere, life goes on as actively and as wonderfully as in your stratum of atmosphere, and that wireless-waves may be sent with force to pierce through your dense atmosphere and be registered upon the human instruments, which God in His wisdom has prepared for their reception? All this has been done since the beginning of time. All this will continue to be done through all earth's time; for again, "The law of God is immutable, unchangeable, and alters not."'

NOTES AT THE SITTING AT THE HOME OF THE MARQUIS OF CENTURIONE AT MILLESIMO CASTLE, SAVONA PROVINCE, ITALY, JULY 15, 1928.

(See Diagram facing p. 300, showing usual location of 'apports.')

Recorded by Mrs. G. K. Hack at the time of sitting. Signor A. Passini and Marchioness de Centurione taking full notes. (See fuller records by Prof. E. Bozzano.)

10.30 p.m. (Hot and clear weather.)

Present: Same as preceding evening, and in same order of seats in same room.

First disc of music; wind felt on hands of sitters. Mme Rossi exclaims 'Ucello' (a bird!) Breezes felt by Marchesa and myself.

Second disc music. Mme Rossi speaks of feeling 'senguenza' and feels a 'colpo sordo' (a muffled touch).

The voice of Everett on high at this point exclaims: 'Good evening, souls,' his voice proceeding from somewhere behind Sr. Rossi. Sr. Passini remarks on feeling cold through his back. Sr. Rossi feels this also. At this point the two trumpets fly up in the air with much force and then go to each person in turn, dipping in salutation. All give greetings in return. Sr. Rossi here asks Cristo d'Angelo to endeavour to give an explanation of 'apports,' how they come; and if not able to do so, then to seek for someone else who perhaps can. Sr. Rossi adds that he first wishes to ask regarding the conditions and if they are good. Cristo d'Angelo replies, 'Buone, buone' (Good, good), speaking from inside the trumpet which is standing on the floor, but without raising it.

The trumpet then goes to Sr. Rossi and gives him the reply to his request for an explanation as to 'apports,' telling him first 'to pay strict attention' (repeated, 'Fai bene attenzione, sin qui ci arrive io, addesso te lo diceoah, ah, ah' (risata allegra e cordiale di Cristo d'Angelo). (Pay close attention; up to now I have managed by myself, I tell you!) (with cordial jolly laugh),

meaning that he, Cristo d'Angelo, would get along without any other aid—such as Sr. Rossi had suggested he might need—to explain phenomena of ' apports,' etc.

An explanation of how ' apports ' are produced is then given by Cristo d'Angelo, in Italian words ; to the effect that, for small 'apports ' disintegration and re-materialization of the object itself takes place, but that for larger ' apports ' a space is made through which to bring them into the room. (See precise words) ' Per le materializzazione piccole c' é la smaterializzazione e materializzazione degli oggetti. Per le materializzazione grande c' e smaterializzazione delli porte e delle parete ' (of doors and walls). (See Addenda.)

The foregoing observation may be somewhat further amplified for study by noticing two remarks volunteered by Cristo d'Angelo along the same lines relative to and pending the production of ' apports.' (See sitting of August 12, 1928.)

(A) ' Pay close attention. This will be the last sitting and I wish to bring some ' apports.' Fasten the doors well, so that an impression may not remain that someone has brought in the objects. Meanwhile suspend the sitting—thus you will do the job better.' Following which directions, emanating from the invisible possessor of the ' Independent Voice,' all doors, etc., of séance room were (by all present) thoroughly locked and made fool-proof by addition of three wax seals, all found to be intact after conclusion of the phenomena of the arrival of two ' apports '—introduced apparently to serve as illustrations largely, under these self-imposed test conditions !

(B) Later, during same sitting, Sr. Passini said to Cristo d'Angelo, ' Since this is the last séance, could'st thou not manage so that my mother would come to speak to me ? ' The Guide (C. A.) answered : ' Have patience, at this moment (just now), an " apport " is being prepared, which is not easy, and for which force is needed ; have patience.'

The foregoing last remark might lead one to imagine that the Guide (C. A.), although obviously the director on this occasion, was not single-handed or without help or helpers in the ' preparation ' of the ' apport ' he predicted and presently produced within the closed and sealed séance room. Apparently during the process of ' preparation '—acknowledged to be difficult—the Guide was not himself too occupied to preclude his being able also to converse with the sitters at the same time. The process of the preparation of the difficult ' apport ' seemed to be proceeding smoothly—(possibly automatically in part ?)—in the meanwhile !

. . . . . .

To resume. Professor Bozzano, in whose behalf the query as to ' apports,' etc., had been put, expresses himself as more than satisfied with this reply as to this form of phenomena.

Another question is asked regarding the origin of the winds felt, but is not answered.

The Marquis feels wind, also Mme Rossi, to his right. Also Prof. Bozzano further on to right (as if wind were travelling around circle preparatory to something !) I experience the ' current-sensation ' felt before,

also often in advance of a happening. The trumpet then says (C. A.), ' C'è bisogna per i smaterializzazione multi fuerze ' (power) and gives further explanation to Mme Rossi.

CRISTO D'ANGELO : ' Ho bisogna d'avere molta forza. Bisogna dare molta forza al medium staserra. Vi sara una smaterializazzione molto difficile, sara divisa in due parti, dai molta forza ' (There is need of much force. It is necessary for you to give much force (power) this evening. There will be a materialization which is very difficult ; it will be divided into two parts. Give out much power.) This announcement shows that the later great materialization was already planned out by the Guide. It also would indicate, as Crawford stated, that the force for such phenomena is drawn from sitters and medium. . . .

The Marchioness and Sr. Passini observe ' a violet light over the Marquis.' Sr. Rossi states ' that both trumpets are obscured from his view ' (by something in between). Tappings are heard inside one trumpet. Sr. Rossi feels some metal thing touch his head. Something hard hits me on right side of face (not the trumpet). One of the trumpets is thrown violently outside of circle. Something is felt on the head of Sr. Passini. Trumpet goes over to Sr. Gibelli and talks to him (see Notes). Sr. Rossi asks : ' Is it Cristo d'Angelo ? ' Blows occur on the gramophone. Then tappings on the gramophone-table, sounding like the rhythm of horse's feet ! Trumpet goes to Sr. Gibelli again saying : ' E una musica.' (See Notes following.)

Again tappings on table sounding like horses' feet. Sr. Rossi feels touch upon knees. Then occurs the first ' apport ' of the evening ; something hard glances across the forehead of Sr. Gibelli—descends diagonally and falls upon the floor between him and myself, and lies there. It is a big metal object and as it strikes the floor creates a long spark of light which flashes upwards in a long line nearly a foot long. This proves (later) to be a common 'saw' (see Illustration), brought from out of a long wooden Hall-bench in Entrance-Hall several rooms removed. Doors shut between. (See Diagram.) The idea seems to be that its blade, on being bent and struck, gives forth a musical metallic sound.

This had reference to the flexatone, the instrument having been forgotten, and to Sr. Gibelli's having suggested that in some instances the blade of a saw could be substituted, or the saw held between the knees and made to vibrate. This conversation the entity had overheard, it seems, as a voice (not C.A.'s) came and addressed Gibelli, saying : ' Listen ; I see thee plainly ; listen now, there is no flexatone here, but there is a saw ; if thou knowest how to play upon the saw I will bring it to thee.' And after the discussion, demanding of Gibelli, ' Well, dost thou want the saw or dost thou not ? ' to which Sr. G. replied affirmatively. On being asked by Sr. Rossi to give the name of the entity who had thus spoken, Cristo d'Angelo replied : ' It is a common musician who is unable to materialize his legs ! ' (Sr. Gibelli having said saw had to be held between knees.) The ' apport ' of the saw, about two and half feet long (see illustrations of Saw), arrived at Sr. Gibelli's feet. As no music followed and Sr. Rossi enquired, ' Why is there no playing ? ' Cristo d'Angelo replied to him : ' How dull of you ! He (the common musician, previously referred to) cannot materialize any legs.'

The Marquis feels something near him. Mme Rossi becomes very nervous, and almost weeps, as various sensations pass through her.

Mme Rossi gives a cry as she says she feels herself taken by the hand ! At once the trumpet rises and goes to her, and Cristo d'Angelo says to her kindly, ' Fabienne, be quiet (at ease), those are caresses. What art thou troubled about ? ' (Fabienne, stai tranquille ; sone carezze. Che cose ti lamenti ')

She becomes tranquillized and says, ' Grazie, cara ' (Thanks, dear), and describes ' how a soft hand stroked her (bare) arm downwards, several times, with the most loving and soothing touch, a very gentle hand as if that of a woman, a very lovely sensation, and as if it were intended to reassure and quiet her.

The trumpet then goes over and hits Signorina Chiappini vigorously. A tapping then occurs upon the trumpet with a metal ringing sound, in time to the music of the gramophone. (Note further record.) . . .

Prof. Bozzano feels something. Just then a shower of something, what we did not then know, falls from above and behind Sr. Gibelli and myself. The grains cover the notebook on which I am writing. There is no space for anyone to have passed behind my seat, because the chair is against the piano placed against the wall, giving toward main part of house. The piano is covered also presently with a shower of something raining down audibly (not liquid). All the sitters are in the opposite direction from which this second ' apport ' arrives seemingly around or through walls and closed doors.

Mme Rossi says ' Grazie ' (Thanks) as if relieved. She then asks who is near her, and feels again much pressed.

Purposely to turn some of the pressure into another channel (so as to give her a chance for relief), I remind Sr. Rossi to ask the Guide whether the influence purporting to be that of my husband could give a sign, or if someone could come to the Marchioness. The other force, for the ' Voices ' thereupon appeared to reassert itself ; the trumpet goes to the Marchioness, and a long conversation with her follows in Italian.

The trumpet then retires, and coming towards me, rests against my knees awhile. A question is put by the Marchioness as to a puzzling occurrence, asking Cristo d'Angelo if he can tell her whence this (letter) came ? He replies : ' Non faccio lo spio-io.' (I do not play the spy.)

The trumpet returns again to the Marchioness and again her mother talks to her. ' I am mother (maman) ' A personal conversation ensued, ending in the advice, ' Let Carlo manage, because he knows well how to handle matters (to do things).' Repeated, with kisses inside the trumpet, and the Marchioness thanks her warmly. The Marchioness explained that the very special modifications of name—appellation—which were used had been adopted by this relative towards her in times past at a certain period ; she gave us details of this.

The trumpet, going to the Marchioness, says, ' Kisses for Carlo.'

In the course of further conversation with the Marchioness, upon her asking the Guide if the ' apporting ' of a lost object to a certain incredulous friend visiting at the castle that day would not convince him, Cristo d'Angelo declares it to be useless to expend force upon that individual,

and adds, ' I know who carried off the article lost by your Genoese friend. I could bring it here, but even then he would not believe.' (That afternoon this friend had complained that an object had vanished inexplicably from his studio in Genoa.) Sr. Rossi suggests : ' Could you not bring it, anyhow ? He would be convinced.' Cristo d'Angelo replies : " 'Twould be time lost ; he would believe in nothing, not even in the reality of the sun itself ! ' Continuing to the Marchioness, ' I had thought of bringing the object so as to show it to him (at Millesimo) and to restore it to him, but he is avaricious.' The Marchioness then asks if Cristo d'Angelo will tell her the name of the one who carried off the article, but Cristo d'Angelo replied, ' I do not play the spy.'

Having sent kisses to Carlo (the Marquis)—' Baccie per Carlo '—the ' nono ' (grandparent) left. The Marchioness feels much pleased with this interview and the advice vouchsafed her. Mme Rossi remarks next ' that someone has passed near her.' She experiences strange sensations, and feels uncomfortable. The Guide tells her to give much force. . . .

The trumpet goes next to Prof. Bozzano, and Eusapia Paladino talks to him concerning some home matters, and one of his nieces in whom he is particularly interested along certain lines. (See Notes.)

Cristo d'Angelo, in reply to Sr. Rossi's inquiry as to use of the red light, says : ' There is no force for " Voices." I will explain it to thee another time, the matter of the red light. There is just force enough for one more materialization.' (C' è forza solamenti per una altra materializazione.)

The trumpet next goes to Prof. Bozzano, telling him to ' pay great attention ! ' (' Fai bene attenzione, Bozzano. C' ê vuole molte (forza).') (See notes.) ' This is thy affair. It is a difficult materialization.' (' Questo e il tuo affaire. E una smaterializazione difficile.') (Referring back to request earlier in evening especially put for sake of Prof. Ernesto Bozzano, by Sr. Rossi to Cristo d'Angelo.'

Prof. Bozzano then receives the third ' apport ' of the evening : more of the falling substance which earlier had descended upon me. Next Sr. Gibelli receives the same shower, then Mme Rossi, who exclaims, ' What power ! ' (Che forza !) A shower of something then falls on the others, the Marchioness stating that her hands are full of earth. The Marquis states that his hands and nails are also filled with the same. Something also falls on Prof. Bozzano. At this point something touches me upon the hand, then moving to right, touches Sr. Passini, then the Marchesa, next again.

Something flies through the air, and around and around. The trumpet goes to Prof. Bozzano and Cristo d'Angelo, announces : ' I bring thee a plant to study, then I will bring thee the pot, which I was unable to de-materialize at once.' (Ti' porto una pianta di studiare, poi ti portero anche il vaso che non ho potuto de materializazione subito.) (See Addenda.)

At this, a big Plant is deposited upon the lap of Prof. Bozzano, to his astonishment, and he remains holding it where it was left in his hands by unseen forces (the fourth ' apport ' of the evening, counting all). (See photograph of plant and leaf.)

The Professor exclaims that it is a ' big thing.'

The Guide (C.A.) had announced ' that he would next bring him the vase (flower-pot),' etc., the plant having been pulled out of its pot before

being transported through space, possibly to divide the weight, though much dirt still clung in a clump about its roots. The snatching of the plant out of its pot was obviously what had occasioned the precipitation upon the sitters (earlier) of the shower of earth, just as would naturally occur if a plant were bodily pulled up out of its pot.

The bamboo-wood stick, unholding the plant-vine was, however, left in its position—stuck into the clump of the earth remaining clinging about the roots of the plant, this bamboo stick of wood being the third part of this ' apport,' viz. first, earth ; second, plant ; third, wood stick upright, and fourth, the terra-cotta pot, which presently was to emerge from beyond walls and closed doors.

The trumpet being now at my feet, something next falls at the feet of Sr. Gibelli, next to me. This occurred just after Mme Rossi had felt an ' apport ' touching her, and something touches the table next her. Hereupon Cristo d'Angelo speaks, saying : ' Wait, let us bring the vase ' (pot). During this ' wait,' Sr. Rossi feels the gramophone withdrawn, table and all, from under his hands, and removed back of circle. However, it continues to play—outside of the circle—until the disc of music runs down. (Possibly this may have been done to make room for the incoming ' apport.' Reason not given.) Mme Rossi feels ' sensations.' Sr. Rossi feels a touch upon arm.

Next, all present hear something move in the air above our heads, circling around four or five times in a big circle, though not with the speed or lightness of the trumpets, making a whirring disturbance in the air, not unlike the sound of an aeroplane moving through air. This thing then gradually descends to the level of the floor, with a ' colpo sordo ' (dull thud), rolling over and over upon the rug in the middle of the circle. It is the flower-pot (vase), as promised, belonging to the plant, and containing the major part of the dirt—which then falls out of pot, heaping upon the rug where it remained till next morning when plant was repotted in its same earth, after its unusual journey (the fifth ' apport '). (See Addenda.)

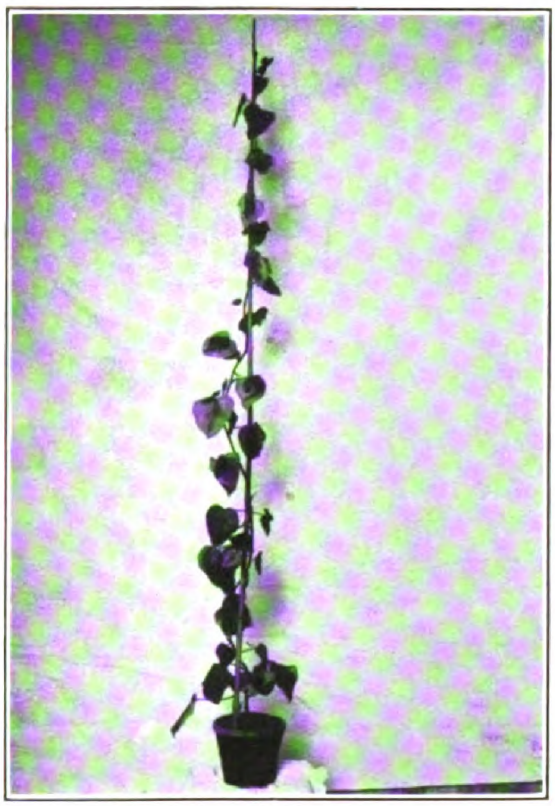
Sr. Rossi asks Cristo d'Angelo ' if we should cease, as maybe uncontrolled spirits might come in otherwise.' After a pause, Mme Rossi exclaims that perfume has fallen on her, wetting her dress, especially at back, at all of which, as it continues, she exclaims with pleasure, this ' apport ' not causing her exertion or discomfort—for a change !

In a moment or two all present perceive the strong fragrance of the perfume Mme Rossi had been sprinkled with, which was recognized as the favourite perfume of the Marchioness. The Marchioness was, however, not using this at that moment, and—seated at far end of circle from Mme Rossi—was very busy writing down what the ' Voices' had to say.

This same phenomena occurred last season at Millesimo, Mme Castellani having mentioned it meanwhile to me in March.)

Nothing further followed this perfume phenomena except that Sr. Passini felt something strike his legs. The séance was therefore closed, and after lights had been turned up gradually, the ' apports ' were examined, and their position noted by all present.

(1) The first, the saw, was found lying at the feet of Sr. Gibelli between him and myself, having previously been in a hall-bench in entrance-hall, two rooms distant.



THE IVY PLANT (*EDERA VARIEGATA*)

About 1 meter 50, 4½ ft in height. 'Apport,' July 15, 1928, at Millesimo Castle.

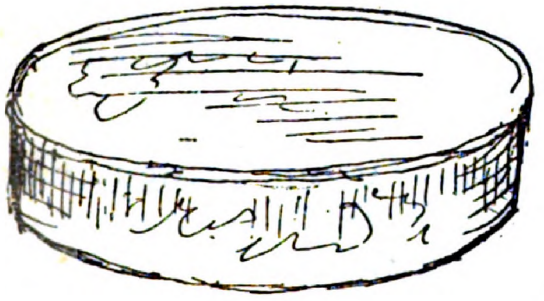
4

(2) The second, the plant, and its earth shower preceding it, which Prof. Bozzano was holding on his knees, was found to be a very tall fancy, big-leaved ' Edera Variegata ' (species of Ivy) in full leaf (see Leaf illustration), and upheld, as stated, by its bamboo-pole support.

(3) The third, the pot for plant, was of terra-cotta, the usual sort, about five inches in diameter ; which pot (see Addenda) with plant and balance of earth, had previously been sitting on a window-ledge of the entrance-porch of the castle, which is outside of the main entrance-hall (where bench is), this hall being beyond a parlour adjoining this second *salon* where the sittings had been held. (See Diagram.)

This portico window-ledge, where plant had always been (so a servant told me next morning, inquiring why I asked), is—in the matter of direction—at a diagonal from where I and Prof. Bozzano had been sitting, various walls, etc., of course, intervening. This is mentioned because of the direction from which the rain of earth had first come.

(4) The fourth ' apport ' proved to be an oval silver Bonbonière, or



4th "Apport" of Sunday July 15th 1928
Silver Small Box of Mme Rossi.
(see Record. page 5.)

fancy box (see Illustration sketch), belonging to Mme Rossi, which she had placed behind her near by on a table at beginning of sitting. This was evidently what had hit her as it passed by, during sitting, falling on floor near the feet of Sr. Gibelli. During the sitting all had heard something fall just before Cristo d'Angelo had announced he would bring in the vase, but no one had known what the object had been until lights were turned up at end of sitting at 12.30. Thus ended an evening of utmost variety of extraordinary happenings, both in matter of ' Independent Voices ' and of ' apports.'

Prof. Bozzano stated that the plant measured one meter fifty centimetres in height, exceeding the plant of similar sort, once ' apported ' to Mme d'Esperance, which was one metre twenty centimetres high. The connection with the original request for more information as to ' apports ' and the Guide's reply and explanation in earlier part of evening, constitute a double interest, apart from any other phase.

In the matter of points of identity, the grandparent of the Marchioness gave unusual evidence it seems, and Prof. Bozzano seemed satisfied with the naturalness of Eusapia Paladino, the great Italian medium, with whom, in years past, he had personally investigated. She had, it seems, made herself known to him in the week previous as well as in 1927 sittings, as records show. (See ' The Return of Eusapia Paladino : her interest and rôle, p. 214.)

It may be added that none of the sitters had moved at all from the seats, and that whenever even a page of paper was turned or a hand moved suddenly, it was sufficiently noticeable to all to be commented upon (usually any such movement had been spoken of by the sitter personally so as to avoid confusion).

The servants had been sent to their quarters and quiet reigned. It was very late when the hosts had returned from some village ceremony to which they had both been obliged to go after dinner. On returning the sitting had begun, the guests having meanwhile cleared the room.

On this evening, when 'apports' predominated, the forces seem to have proceeded in a large measure from Mme Rossi; the Marquis had not perspired as heavily as on evenings when more 'Voices' were produced. Neither were the 'cold winds' as noticeable this evening as on those when 'Voices' had been produced more continually (especially 'spiriti'). Whatever the connection may be remains to be determined! Only the observation of these facts is pointed out for reference of others.

After this sitting, also, the Marquis slept well, although Mme Rossi did not rest comfortably, having apparently had her particular forces most drawn upon during that evening.

OBSERVATIONS AND QUERIES REGARDING 'APPORTS': MATERIALIZATION AND DE-MATERIALIZATION

(July 15, 1928)

A witness, by invitation, although feeling privileged to have been an observer of these sittings, I in no way attempt to draw conclusions or even hints, as might have done such few men as are advanced enough in their studies of higher vibrations, etc., in divers fields of science, so as to apply to their subsequent researches what they would have observed!

We might wish—while the radio is transmitting so much, and so far—that, by such means, the 'Direct Voices' might have been, or be, recorded just as they came to us at Genoa and at Millesimo Castle!

We might wish for the aid of the dictaphone; of all fine recording instruments of changes of temperature so evident in these sittings; of indicators and recorders of the powerful currents—which surge, circle, and billow about, not accidentally, but preceding or during some remarkable manifestation; apparently forerunners of some oncoming phenomenon, or some incoming 'apport,' or the advent of new 'Voices'!

We might wish that these finer vibrations endured better the camera flash, and that the 'Voices' were usually better able to survive the destructive power of our usual red and white light! But the Guides say 'no' (see Sittings of July 15 and 24, 1928). So we must wait, gathering but wee bits at a time, as some earnest of that which exists about and beyond us here.

. . . . . .

Prof. Bozzano in his Preface and articles has digested and set forth his valuable elucidations and deductions. This I am unequal to attempting. However, possibly I may note here, for future reference, a few questions

which the sittings of July 14 and 15 gave rise to, rich as they were in ' apports '—coupled with some statements advanced by the Guide (Cristo d'Angelo) in reply to a query put by thoughtful Sr. Rossi for the benefit of Prof. Bozzano as to ' materializations ' and ' de-materializations ' and ' apports,' etc. (See Record.)

In this connection I personally was particularly interested and impressed by the way in which the several parts of the great plant ' apport ' arrived in the midst of our closed room, as I watched with all possible intentness, listening acutely.

I was especially impressed (without being able to see in the dark) by the rapid rotary and elliptical vibration or motion which I noted juts before the descent to the floor of the flower-pot. In reference to their behaviour an article on the ' Theoretical Aspect of Apports,' 1927, in the *American Journal for Psychic Research*, by its skilled research officer, Mr. J. Malcolm Bird, refers to yet another theory. He submits a theory as to a fourth dimension as a thoroughfare for the arrival of ' apports ' ; around rather than through dense matter, etc. Cristo d'Angelo's words concerning the Centurione-Rossi ' apport ' might, in this case, seem possibly to somewhat agree with the above explanation as to their *modus operandi*, i.e. querying the possible submerging of the article in some etheric field, fluid, or substance (which we cannot label, but which they [Guides] apparently have access to in their dimension), and which may alter the constituency of matter in order to get it around or through the intervening walls, doors, and so forth into our midst.

(Be it understood that I merely mention this as one of the suggested theories.)

ADDENDA : CONCERNING THE DE-MATERIALIZATION OF THE FLOWER-POT AND ITS RE-MATERIALIZATION

Relative to the ' apporting ' of the ' vaso ' (flower-pot) which Cristo d'Angelo stated to Prof. Bozzano he ' had not been able to dematerialize instantly ' (subito) the following facts are to be noted, i.e. :

(1) That after his announcement ' that he would bring the pot,' but before its arrival, the gramophone and table were drawn back outside of the circle. This might be suggestive of intent, on d'Angelo's part, to create more space for the ' apport ' he was about to precipitate down into the room, or possibly to avoid risk of the hard pot accidentally hitting the gramophone and perchance breaking that or itself.

(2) Between the announcement of Cristo d'Angelo to Prof. Bozzano that he would presently bring the pot (vaso) and the time of its arrival on the floor of the room, it is to be noted that two happenings intervened : (*a*) first, the separate movement of Mme Rossi's silver box from just behind her across the circle to the feet of Sr. Gibelli[1] ; (*b*) second, the withdrawal of the gramophone and its table.

Now, since Cristo d'Angelo would seem to have himself been attending

[1] Regarding Paladino's ' apports ' Barzini says : ' We observed that the motion of the mandolin, as of all the objects which were transported, had a special orientation. To wit, the objects never turned, they moved precisely as if they were held by a hand, and were put forward or backward, to right or left, holding themselves in same position,'

or directing the happenings of this evening, these two intervening manifestations might lead us to imagine that he was not at the actual business of de-materializing or preparing the announced pot to be 'apported' presently, nor personally occupied in the counting of atoms or smaller particles of that pot, being presumably otherwise engaged with the two manifestations which occurred during this wait for the flower-pot's arrival!

This might lend colour to the idea that, possibly, the process of the de-materialization of the pot—which d'Angelo had stated he 'could not accomplish immediately' (subito)—was, meanwhile, being carried on automatically, or partially automatically, at the same time in other fashion or by other helpers. Could it be that some substance, gas, fluid, or ether, unknown to us, was used by the Guide—to envelop the solid flower-pot—which would make its transfer easy (malleable or readily movable)? For such purpose or transfer of position did he carry it into or through another dimension in and about the premises and about us—but a dimension of which our three-dimensional sense-perceptions could have no cognizance?

His words, de-materialization and re-materialization, in reference to the pot, might fit either theory.

(Also see Notes on Séance of August 12, 1928, *re* 'apports.' See Notes on 'apports' and levitation, end Chapter VII, an Oriental explanation, for comparison.)

ADDENDA: EVIDENCE OF THE QUARTZ LENS (1928–9)

(See Capt. Frost's observations on Light, Radio, etc., p. 200)

Recent experiments (thoroughly well attested) in various places, America, as well as London at the British College for Psychic Research by Mrs. J. H. McKenzie and Major Mowbray, have established proof indisputable through photography with the quartz lens of things existant in the range beyond which our eyes are capable of registering. (Such ranges have been recognized and computed—light, heat, sound—by science long since.) The experiments with mediums J. Lynn and Lewis (while tied and in trance and under control), repeatedly demonstrated such so-called Physical phenomena during their process of operating. These rare and little-credited phenomena therefore fall into their proper place as being but EXTENSIONS under Natural Laws.

Their vibratory rate is beyond our optic capacity, but *not* beyond the range of that of the Quartz Lens to catch and transmit to us glimpses beyond our horizon! We have here objects vibrating, spinning, at a rapidity too great to describe; lights fluorescing mysteriously, and projection by unseen forces of divers objects, some even of considerable weight; materialization of psychic rods, i.e. balls and extensions (ectoplasmic?), performing certain acts; and the apparent de-materialization of the medium's (right) hand repeatedly when force seems being withdrawn from him for the transmission of his Vital Power to some improvised materializing performance (as above referred to)—a sort of a borrowing process apparently! This withdrawing of force tallies with the findings of Dr. Crawford, who proved it by means of scales (see his

books), and also to sensations had by the medium of the Centurione séances (i.e. July 29, 1928). In sum, temporary interchange of subtle forces within interpenetrating worlds, corresponding to alteration of vibratory rates, from our normal (standard) range to others infinitely higher and more powerful.

May we not thereby surmise and be constrained (by evidence registered by scales and camera) to admit that immeasurable forces must be playing around us all, if even still shackled by the physical frames of mediums, such brief glimpses have and may nevertheless be had, when (momentarily) the trance has liberated the spirit from its shell !

. . . . . .

Note.—For study, the foregoing observation may be somewhat further amplified by noticing, along the same lines, two remarks volunteered by Cristo d'Angelo relative to and pending the production of ' apports ' during the séance of August 12, 1928 :

(1) ' Pay close attention. This will be the last sitting and I wish to bring some apports. Fasten (secure) the doors well, so that no impression may remain that somebody has brought in the objects. Meanwhile suspend the sitting—thus you will do the job better ' (this meaning that meanwhile the energy or power would not be wasted !). Following which directions—emanating from the invisible possessor of the Independent Voice—all doors, etc. were (by all present) thoroughly not only locked, but made fool-proof by addition of their wax seals ; all of which seals were found to be intact after conclusion of the phenomena of the arrival of the two ' apports—a big doll and a heavy Roman sword. (Apparently these were purposely introduced to serve as illustrations under the above self-imposed test conditions.)

(2) Later, during the same sitting, Sr. Passini said to d'Angelo : ' Since this is the last séance, couldst thou not manage so that my mother would speak to me ? ' The Guide answered : ' Have patience. Just now (at this moment) an " apport " is being prepared which is not easy and for which force is needed. Have patience.' The foregoing remark might again lead one to imagine that although Cristo d'Angelo was obviously the director on this occasion, he was not single-handed or without help or helpers in this preparation he thus announced and presently produced within the locked and sealed séance room. Apparently during this process of preparation even ' though difficult ' the Guide was not himself too preoccupied to preclude his being able to converse with the sitters at the same time. The process of the preparation of the difficult ' apport ' seemed to be proceeding smoothly (possibly automatically in part ?) in the meanwhile !

(See Notes on Séance of July 15 *re* the flower-pot.)

(Page 123.) Ing. G. Costa says of ' apports ' : ' appearing suddenly, animated, inanimate objects thus produced have come to be called " apports " because they are supposed to have been brought from a distance, de-materialized beforehand so as to pass through obstacles, re-materializing afterwards ; a process analogous to that of a piece of ice reduced to vapour so as to pass through a piece of goods. These objects may remain for a very long time.'

CHAPTER VI

THE RETURN OF EUSAPIA PALADINO
HER INTEREST AND RÔLE

THE frequent manifestations during the course of these séances of Eusapia Paladino is a subject for speculation. She purports to return, according to the ' Direct Voice ' communications, drawn by the presence at Genoa or Millesimo of her investigator of times past, Prof. Ernesto Bozzano, on whose behalf (and therefore possibly on account of scientific advance and possibly discovery) she asserts she now still takes great interest. Not content with this, this same entity (Eusapia Paladino) meanwhile also hunts up a compatriot of hers, Count Bon of Venice (see Reports, Chap. VII), visiting in America, to further announce her interest in the present mediumistic achievements in her native Italy at Millesimo Castle and Genoa. While Bon may have read the 1927 *Luce e Ombra* reports on that year, still at the time of his American trip no account had been published or yet given out of the powerful séances just renewed, nor of her special messages to Prof. Bozzano July 15, 1928, when, in Italy, she brought him the tall plant-' apport,' announcing it ahead and calling his particular attention to her doing so specifically on his account, i.e. ' O Ernesto Bozzano, pay great attention. This is your affair, but a very difficult materialization '—then—' I have brought a plant for you to study, and then I will bring you the flower-pot which I was unable to de-materialize immediately.' She had first said to him, ' You know who it is, it's Eusapia ! Listen carefully,' and had repeated to him a long message from his mother. (See Prof. Bozzano's report, p. 216.) Only upon Sr. Bon's return and arrival at the castle, July 28, did he hear from the group of these previous phenomena. He had never before met the Marquis and came only to deliver to him messages from his son, received in America. Eusapia had there also intervened, as to which Count Bon says : ' In the sitting of June 1, 1928, in New Year (at Hyslop House, A. Soc. P. R.) with Valiantine, " an aviator—arriving and departing, as it seemed, in an aeroplane "—purported to be Vittorio Centurione, figlio . . . came—wishing to send his family messages himself.'

The arrival of Vittorio Centurione in aeroplane was announced (in Italian) in advance, a few moments before it occurred, by the vivid (viva) voice of an entity calling herself Eusapia Paladino, who added having come there from Naples especially to be present at the great phenomenon which interested her immensely. This Sr. Bon goes on to describe, Vittorio Centurione coming in like manner also on March 25 and on June

4, 1928, in New York. At the large séance (June 1) when the 'Voice' first announced the aviator's coming, Sr. Bon says: 'then a voice came near to me: Eusapia. Yes, I am Eusapia Paladino, I am very much interested in the things which are taking place through Valiantine; I have never been able to do so much, however many people might be interested in me. Now there is about to occur a great phenomenon. I have come from Naples for this: Vittorio Centurione is to arrive in aeroplane.' A few minutes of silence—then in the distance the noise of an aeroplane.

We may query, if the hypothesis of 'Survival' be granted (and that of 'Identity'), how much of a rôle may have been played—in the outstanding phenomena of 'levitations,' 'apports,' and 'deports'—put through at Millesimo and Genoa (one of her own previous stamping-grounds)—may have been played by the old Eusapia Paladino of world-renowned physical mediumship? And whether she lent a hand—with her former life of experience—plus possibly, now, a further understanding of the laws governing the marvels she herself formerly produced? In Bligh Bond's *Gate of Remembrance* we saw that the 'draw' is potent, for simple souls, toward old localities they had been interested in—as in the case of that quaint friar—architect of historic Glastonbury Abbey—and Eusapia had associations with the vicinity of Genoa, as is known!

If we grant 'Survival' for one we cannot limit it! No, although in life the level of Eusapia's phenomena did not rise above the intellectual level of this low-born illiterate Neapolitan woman, nor that of her so-called 'main'-control 'John King,' possibly. The latter's repeated programmes seemed to make manifestations different from the 'psyche' of the medium impossible. According to Eusapia it was her guide-control 'John King' who did everything, and the 'mental' and 'spiritual' communications were lacking, as well as objective 'Voice-phenomena.'

Eusapia Paladino's prodigious 'physical' phenomena are too well known and published to rehearse here, being investigated and controlled (by photographs as well) by Richet, Cerosa, Bofferio, Schiaparelli, Finzi, Aksakof, and many other such eminent scientists along various lines—besides visitors from England and America (Dr. Hereward Carrington, etc.) But since Eusapia purports now to revisit Genoa, it is interesting to glance at the little book by Luigi Barzini, *Nel Mondo dei Misteri*, as it gives the specific details of the Genoese series of séances (in Dec. 1907) when wonderful physical manifestations were had with Eusapia by Signor Ernesto Bozzano, Prof. Enrico Morselli Dott, Venxano, described also by Prof. Cesare Lombroso. There were held with Sr. and Sra. Alfredo Berisso (the talented artist and composer), whom I have met in their own home in Genoa, hearing from them personally of these same experiments of the past.

And now, 1927–8, one—purporting to be Eusapia Paladino—spontaneously enters the Centurione séances; as if overhearing and taking up scientific queries we asked about, to 'put through' some great 'apports' (addressing herself to Prof. Bozzano) by way of reply! And who knows how much interested in the levitations, etc., in which she formerly excelled!

If ' Identity ' persists, a continuance of interest—possibly applying it to better purpose—it might not seem an unnatural hypothesis that Prof. Bozzano's recent association and experiences such as these, again in Genoa and vicinity, would attract Eusapia ; she finding the requisite ' psychic-link ' through the Marquis Centurione now, and—I fancy—drawing further specific force for the ' apports,' etc. etc., from the physical-mediumship so powerfully possessed by Madame Fabienne Rossi.

In view of the combination of circumstances, past and present, it is a query which might be considered in a survey of these séances.

And what of the emanation of the objective feminine ' Voice ' so clearly heard by all sitters at various dates and wholly unlike that of any of the women present ? Whatever its origin, Prof. Bozzano—who was familiar with Eusapia Paladino's voice through having (as above mentioned)—sat long hours in séances with her in life—states that he recognized it perfectly, not only as the same voice but with even same peculiarities and mannerisms, upon which he comments in his own reports.

(See 1907–8.)

Record of Sitting at Millesimo Castle, July 15, 1928

By Prof. Ernesto Bozzano

(*Luce e Ombra :* August 1928. Translated from the Italian by Miss E. M. Bubb.)

During this sitting we had many important incidents which, alas ! it is impossible to publish, and the report will suffer much from the elimination of these episodes, so that it will contain but little of interest, with the exception of the account of the marvellous phenomenon of the ' apport ' which we received at the end of the sitting.

Present : The Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Mrs. Gwendolyn Hack, Mlle Chiappini, M. Arrigo Passini, M. Gino Gibelli, and Ernesto Bozzano.

The two trumpets were placed in the centre of the circle, and M. Rossi sat near the gramophone. Mme la Marquise and Mrs. Gwendolyn Hack took notes. The light was extinguished at 10.30 p.m. and the gramophone was started. Almost immediately Mme Fabienne Rossi felt her face brushed by the wings of a bird. There were gentle currents of air. During the playing of the third record the powerful voice of Bert Everett greeted us from above : ' Good evening, souls.' We returned his greeting.

Soon afterwards the trumpets rose simultaneously, danced the usual evolutions, and slowly descended on to the carpet ; then one of the trumpets rose and went round giving each person's knee a slight blow as a sign of greeting and knocking Marquis Centurione Scotto loudly on the head.

M. Rossi : ' Dear Cristo d'Angelo, tell me what the conditions are like ? '

We heard the voice of the spirit Guide answer, ' Good, very good,' the sound issuing from the inside of one of the trumpets without it having moved.

M. ROSSI : ' Cristo d'Angelo, will you see whether you, or Rabelais, or one of the other high spirits can reveal to us how you make these " apports " ? '

D'ANGELO : ' Now you must pay great attention. I am capable of explaining that, as you will see ! Ha, ha, ha ! ' (Cristo d'Angelo gave a hearty laugh.)

The trumpet fell, only to rise again almost immediately.

D'ANGELO : ' In the case of small " apports," the object itself is de-materialized and re-materialized again, but when the " apports " are large we de-materialize a portion of the door or the walls, making an aperture through which the " apport " can pass.'

We felt slight currents of air circulating around the room. Mme Fabienne Rossi was seized with discomfort, which is the usual forerunner of phenomena. The trumpet crossed over towards her.

D'ANGELO : ' I need a quantity of power from you to-night, you must furnish a great deal of power for the other medium. There will be a very difficult materialization, which will be divided into two parts, and you must help by giving a lot of power.'

Mme la Marquise Luisa saw the medium enveloped in opaque light. Mme Fabienne Rossi felt slight pricks all over her person, like needles, which denotes that a great deal of power is being drawn from her body. M. Rossi was tapped on the head by a metallic object, and Mrs. Hack was touched on the cheek by a hard body. One of the trumpets was violently thrown out of the circle. The other was standing near M. Gibelli, from which a voice, not that of Cristo d'Angelo, observed :

VOICE : ' I see you quite well. There is no flexatone here, but there is a saw. If you can play it I will bring it to you.'

At first we did not understand what connection there could be between the flexatone, a small musical instrument (we had lamented the want of it during the previous night) and a saw. But M. Gibelli explained that in some parts of Southern Italy they obtain music analogous to that of the flexatone by holding a large saw between their knees and pressing the blade with greater or less force with one hand, and with the other giving it rapid little blows ; musical notes are then produced, on the same principle as that of the flexatone. The trumpet moved across to M. Gibelli, and the same voice asked : ' Do you want, or do you not want the saw ? '

M. ROSSI : ' Cristo d'Angelo, can you tell us the name of the spirit who has just spoken ? '

D'ANGELO : ' He is a common musician. He cannot materialize his legs and so cannot possibly play on the saw.'

M. Gibelli felt a long, cold, metallic body brush his face. It was a large saw with a wooden handle, which was brought in the form of an ' apport ' from a chest placed in the entrance hall. It fell on the pavement and emitted a spark on hitting the marble floor. (See illustration of Saw.)

M. Rossi : ' Well, now that we've got the saw, why doesn't the musician begin to play ? '

D'Angelo (speaking from beneath the trumpet which remained standing on the floor) : ' How silly you are. I told you that he is unable to materialize his legs.'

Mme Fabienne Rossi gave a cry. She explained that she felt herself taken by the hand. The trumpet went across towards her.

D'Angelo : ' Calm yourself. They are caresses. What are you grumbling at ? '

Mme Fabienne Rossi again felt a materialized hand caress her. We heard something fall on to the piano. The trumpet approached Mme la Marquise Luisa.

D'Angelo : ' I know who took that object from your friend in Genoa. I might return it to him, but then he never believes in anything, not even in the existence of the sun.' An interesting conversation followed on this subject.

After a short pause the trumpet again returned to Mme la Marquise Luisa, and a familiar voice issued from it.

Mme la Marquise Sauli : ' I am mamma.'

There followed a long and intimate conversation between Mme la Marquise Luisa, and the grandmother, Mme la Marquise Sauli. At the end of this conversation the trumpet returned to its place, to rise again almost immediately, and approached M. Bozzano.

Eusapia Paladino : ' You know who it is, it's Eusapia ! Listen carefully.' (And here Eusapia Paladino, on behalf of my mother, proceeded to inform me about many family matters, giving me particulars quite unknown to me, and urgently proffering advice as to what I ought to do.)

M. Rossi : ' D'Angelo, can you tell us whether we may try to light the small red lamp ? '

D'Angelo : ' There is no power left for the " Voices." I will explain to you another time about that red lamp. There is still enough power for a materialization.'

The trumpet moved across to M. Bozzano.

Eusapia : ' O Ernesto Bozzano, pay great attention. This is your affair, but it is a very difficult materialization.'

A handful of some damp substance fell into M. Bozzano's lap, which appeared to him to be either sawdust or bran. Immediately afterwards M. Gibelli, and then Mme Rossi, had the same stuff sprinkled over them. It was Mrs. Hack's turn next, then the Marquis Centurione Scotto's, and lastly M. Rossi's. Mme la Marquise Luisa remarked that she had not received anything. She had hardly had time to finish the sentence when she felt her hair, shoulders, and hands thickly covered with the substance. She then felt her face brushed by a long branch covered with leaves, which moved away and touched Marquis Centurione Scotto, then M. Gibelli, and then Mme Rossi. The trumpet approached M. Bozzano.

EUSAPIA PALADINO : ' I have brought a plant for you to study, and then I will bring you the flower-pot which I was unable to de-materialize immediately.'

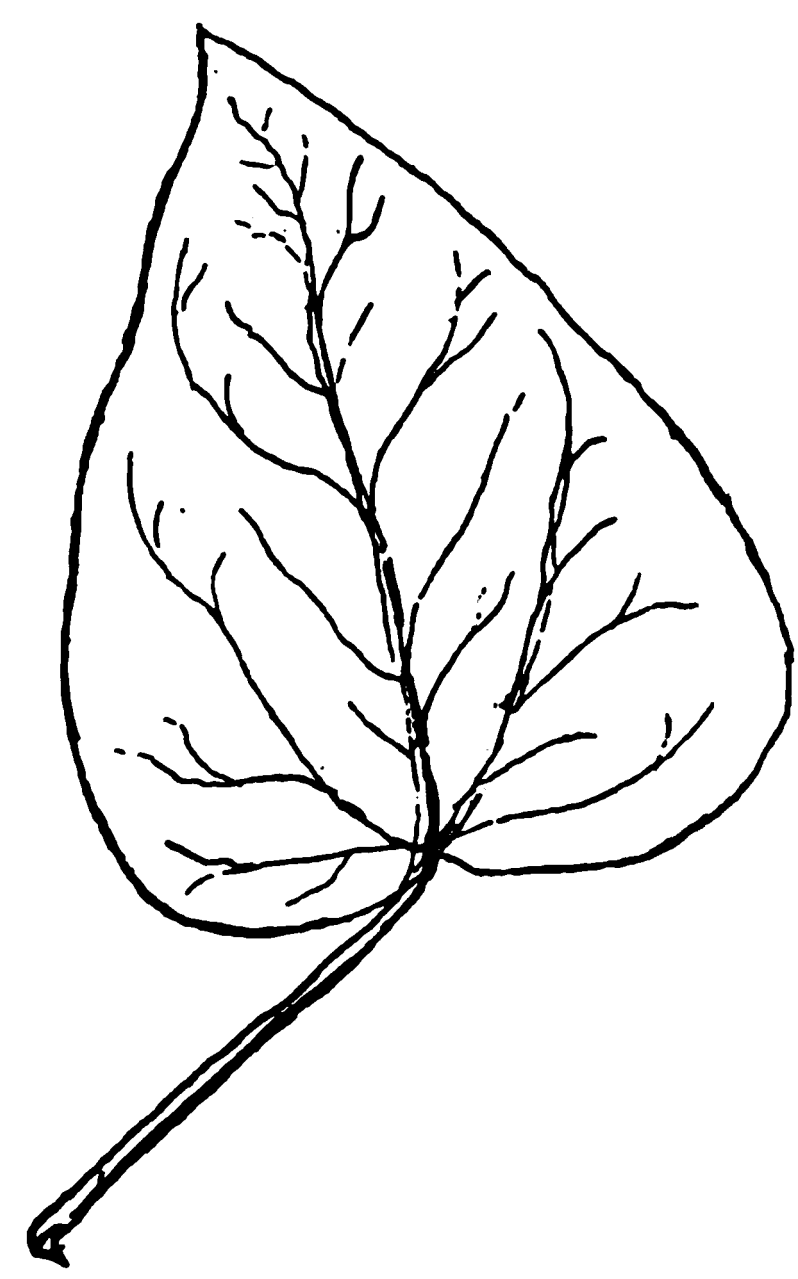
M. Bozzano felt a tall climbing plant deposited in his lap ; it was provided with a stick to support it. It was well rooted, and much soil adhered to it. Immediately afterwards we heard something being triumphantly banged on the ground at M. Bozzano's feet. It made a sound such as would be produced by a terra-cotta flower-pot hitting the marble pavement. (A pause.)

The gramophone and its table were levitated, and we heard the gramophone playing whilst it floated round the room.

M. ROSSI : ' Cristo d'Angelo, ought we to stop ? It seems to me that unruly spirits have entered the room.'

M. Rossi received a blow on his arm.

More than once a very delicate perfume was sprinkled over Mme Fabienne Rossi's face, shoulders, and hands. The same scent was sprinkled over Marquis Centurione Scotto, and then again over Mme Fabienne Rossi. M. Passini felt himself grasped by two hands on his left instep. Mme Fabienne Rossi was given a great push, and Mme la Marquise's chair was pulled about. The light was immediately lit in the next room, and then in the séance room. The substance, the nature of which we had been unable to guess, was wet mould extracted from the flower-pot, which was brought in the form of an ' apport.' Wet soil was sprinkled all over the carpet, on M. Bozzano's and on M. Gibelli's clothes, on Mme la Marquise Luisa's hair and shoulders, on the piano ; in fact, all over the room. We found a tall plant of variegated ivy lying in M. Bozzano's lap and at his feet stood the flower-pot in which the plant had previously been growing. This ivy plant measured rather more than four and a half feet in height, and stood on the verandah near to the entrance of the castle. To enter the séance room it had to pass through the massive front door, and through two doors in the interior of the castle, all of them closed. (See illustration of Variegated Ivy.)



A LEAF FROM THE PLANT 'APPORT'
G.K.H. (See records and photograph of the plant in pot. *Edera Variegata.*) July 15, 1928, at Millesimo Castle, Italy.

We heard something fall upon the piano, and it proved to be a small silver box belonging to Mme Rossi. We found the large saw lying on the floor ; it measured 24 inches long and 6 inches wide at the base, and about 3½ inches at the point.

It was half-past twelve when we closed the sitting.

It is not possible for me to estimate the theoretical value of the three private incidents which I have been obliged to suppress, and I must limit myself to the remark, as regards myself, that the information given to me by Eusapia, and also that supplied by Cristo d'Angelo in previous sittings (all of which was furnished by my mother) was in the main unknown to me. The advice imparted to me in this last sitting was most urgent; such counsel could only be given by an entity who was able to delve into the recesses of the consciences of the living. Even supposing that they had heard what was said my fellow-sitters could not have appreciated the urgent need and the very practical advice given me. I alone am in a position to assess its value. I was amazed, astounded, almost frightened on discovering that nothing escapes our dear ones on the Other Side, absolutely nothing of what takes place in the family circle; actions only premeditated in the inmost minds of members of the family being known to those in the Beyond. Being unable to publish these details, their theoretical value is lost to metapsychic science. All the same it has great worth, because these incidents, which were revealed to me, could be known to no one outside my family circle, and were so intimate that in the main even I was ignorant of them. Which proves that no one could have amused themselves by brandishing the trumpet in order to mystify the author. It is necessary to bring this point forward.

Commenting on the phenomenon of 'apports,' I will refer to the smaller ones first. There were two of these, for the little silver box which fell on the piano at first we imagined had been brought as an 'apport' from Mme Fabienne Rossi's bedroom, while in reality she had placed it on the table behind her. Therefore, it was a case of 'movement without contact,' not of an 'apport.' The large saw carried from the chest in the hall was really an 'apport.' Its blade was 24 in. long, 6 in. wide at the base, and 3½ in. at the point, and it had a broad, wooden handle. It was a notable 'apport' without doubt, although it had little interest for us, and need hardly be mentioned, considering the many other prodigies of the kind which we have recorded. The second 'apport' phenomenon was both important and unusual, being a most delicious perfume which was plentifully sprinkled over two people. This scent was taken from a bottle in Mme la Marquise's room. It is interesting, inasmuch as the scent-bottle was not brought to the séance room, but the perfume which it contained was volatized through the glass of the bottle, and then re-integrated back to its liquid state at the moment when used. And now I come to the amazing 'apport' of a plant of 'variegated ivy,' over four and a half feet in height, provided with its little stick of support (a bamboo cane), and with its roots covered with earth. All the mould which had been in the pot was also brought to the séance room, and, lastly, the flower-pot in which the plant had been growing. In the annals of mediumship I know of only one other analogous case; the 'apport,' by means of Mme D'Esperance's mediumship, of a lily plant seven feet high, having seven blossoms in full flower. Yolande, the spirit entity, begged the experimentors to photograph the plant immediately, if they wished to keep a record of it, because it had to be restored to its owner. The owner of the ivy plant being Marquis Centurione Scotto, we were spared the disappointment of seeing it disappear. I must point out that in the d'Esperance case,

neither the flower-pot, nor the earth was brought in the form of an ' apport,' Yolande having previously requested that a flower-pot containing moist earth should be place in the cabinet. She then materialized the roots of the plant in the flower-pot. As already stated, at Millesimo the plant, earth, and flower-pot were brought at three separate times, and we were obliged to plant the ivy in the pot ourselves. Another interesting circumstance in Mme d'Esperance's séance was, that the spirit personality explained that the lily-plant had already been brought into the room in fluidic state before the sitting commenced. Yolande became very anxious as to whether it would be possible to re-materialize it, because in the meanwhile the conditions in the circle had become unfavourable. In our case we can assert nothing about the previous arrangements adopted in order to secure the success of the phenomenon, but it is true that the spirit Guide must already have been making preparations, because at the beginning of the sitting, Cristo d'Angelo turned to Mme Fabienne Rossi, and told her that ' there will be a very difficult materialization, which will be divided into two parts, and you must help by giving a lot of power.' I should add, in parenthesis, that Cristo d'Angelo, and Eusapia called these ' apports ' ' materializations ' ; they refer to the second phase of the phenomenon, but do not mention the first. Eusapia alluded to this at the end of the sitting when she turned to me and said, ' O Ernesto Bozzano, pay great attention. This is your affair, but it is a very difficult materialization.' From the above quotations we see that both spirit Guides agree in their affirmation that the ' apport ' of a plant of such large dimensions is an arduous undertaking. As already mentioned Cristo d'Angelo predicted that the ' apport ' would take place in two parts. As a matter of fact it was accomplished in three phases, first the earth, then the plant, and, lastly the empty flower-pot, which, it appears, was the most difficult of all. So difficult, in fact, that Eusapia remarked, ' I have brought a plant for you to study, and then I will bring you the flower-pot which I was unable to de-materialize immediately.' Another circumstance which demonstrates how difficult it was to produce this ' apport,' is proved by the fact that Cristo d'Angelo (who had explained that in the case of large ' apports ' instead of de-materializing the object itself he de-materialized a portion of the door, or the walls) evidently did not consider it opportune to do this in the third phase ; inasmuch as Eusapia spoke of the difficulty they had encountered in de-materializing the flower-pot. We must presume that the operating spirits had decided that it would be better to de-materialize the flower-pot, on account of its size in order to pass it through three doors. Otherwise it would have been necessary to de-materialize three large portions of the door panels in order to let it through and this would have necessitated a great output of power, far greater than that which would have been required to merely de-materialize the flower-pot itself. There is another most curious fact, very noticeable in our last series of sittings, that although several objects were brought to us in the form of ' apports,' they were again returned to the room from which they had been taken. Why were they not left in the séance room ? One would have imagined that it would require double work, and a double output of energy to remove them after they had been brought into the room as ' apports.' We have seen that in the sitting of July 7, Charles V's

prisoner rattled his chains in the midst of the circle ; however, we did not find any chains in the séance room at the close of the sitting. In the séance of July 8, the Spanish armiger grasped the head of two members of the group with his iron mittens, removed from a suit of mail in the *salon*, yet he returned them to their place, depositing them at the foot of the suit of mail ; because evidently he was incapable of reattaching them to the sleeves of the hauberk.

In the same sitting a small parchment drum tapped us on the head, but it was found in its place in the *salon*, when the sêance was over.

In the sitting of July 14 some of the sitters, the writer amongst them, were lightly touched by the wing of some creature in flight, either a bird, or, more probably, a bat. The spirit Guide informed us that ' it is a night-bird silently flying about.' Had we found it in the room after the séance was over it would have had great theoretical importance because then we should have had a case of the ' apport ' of a living creature. Unfortunately it was removed.

The explanation might be advanced that it was merely hallucination caused by supernormal means, which simulated the sensation of the objects, or the animals, and that they did not really exist. I reply that this theory does not explain the fact that the iron mittens were found lying at the foot of the suit of armour. This proved that they had previously been detached from the iron sleeves of the hauberk. Therefore, if one of these ' apports ' can be considered genuine, there is no reason to doubt a similar incident with regard to the other ' apports ' ; but in this case it is very difficult to grasp the reason of such facts.

With regard to Mme d'Esperance's experience, the lily-plant was removed in order to restore it to its legitimate owner, but in the case of our ' apports ' this motive was non-existent, yet undoubtedly there must be some reason to justify these ' apports ' being removed, and not left in the séance room. I still have to refer to that most interesting explanation furnished by Cristo d'Angelo of the way in which the ' apport ' phenomena are carried out. The great theoretic value of this explanation lies in the fact that it is absolutely identical with the explanation given us by our spirit Guides in Genoa twenty-five years ago. As I remarked in my first report of our ' Direct Voice ' sittings, during a long series of experiments with the phenomenon of ' apports ' which I made many years ago, I asked our spirit Guide how these were done, and why when the ' apports ' were of stone or metal they were sometimes hot to the touch, while at other times they remained at a normal temperature ? I asked the reason of such contradictory results, and the spirit Guide informed me that when the objects were hot he had rapidly dis-integrated and then re-integrated the substance forming the ' apport,' and this caused greater or lesser thermic reaction according to the molecular constitution of the object chosen. When, however, the body remained at a normal temperature, it was because, instead of dis-integrating the object itself, he had dis-integrated the wood of the door or window-frame. We considered this explanation quite satisfactory, seeing how well it agrees with the thermo-dynamic effects which science would predict on the hypothesis of an instantaneous rearrangement of atoms. This we were able to verify in numerous cases of ' apports.' And now, twenty-five years later, when we ask another

spirit Guide about a similar phenomenon, we are given exactly the same explanation in almost identical terms. In fact, Cristo d'Angelo said: 'When the "apports" are small, we dis-integrate and re-materialize the object, but when they are large, we de-materialize a portion of the doors or walls.' I cannot say how pleased and interested I was by Cristo d'Angelo's reply, for you will observe that not only does it agree with the information we obtained many years ago, but it also agrees with that furnished by Mme d'Esperance and William Stainton Moses, as given by their spirit Guides, Yolande and Rector. Now such an argument in itself has a high theoretical value, because if these spirit personalities agree amongst themselves, in spite of the fact that they do not know what explanation has been furnished by the others, it proves that these personalities have attained their knowledge through having similar experiences. Those who support the spirit hypothesis, as well as the greatest adversaries of that theory, must allow that these personalities, who manifest through mediumistic power, are furnished with both intelligence and reasoning power, having at least average brain power; therefore, it must be granted that they know how they perform the phenomena which they produce. So it is absurd to refuse to believe the explanations furnished on the subject of 'apport' phenomena by those who perform them. This being granted, I may say that one is still more constrained to believe what spirit personalities affirm when we find that various facts in the annals of psychical research directly and indirectly prove the explanations furnished us by spirit entities. It is well known that such facts abound in these annals, including those most important thermo-dynamic phenomena, of which the only credible explanation is that furnished by the spirit personalities. There are also cases of 'apports' which were not quite completed, or, more correctly speaking, were only half carried out, in which the 'apport' is found in a dis-integrated state in the séance room, in the form of impalpable dust. There are other analogous incidents such as those which occurred during Drs. Dusart and Broquet's experiments. They watched a lump of sugar dissolve and disappear instantaneously, and immediately afterwards it reappeared in the séance room. (*Compte rendu du Congrès Spirite de 1902*, page 187.) Other experimenters observed the re-integration of the 'apport.' Henri Sausse refers to many cases in which his medium, when in trance and in full light, formed her hands into a cup, in the cavity of which a small cloud was seen to form which instantly transformed itself into a small spray of roses, with flowers, buds, and leaves complete. (Henri Sausse: *Des Preuves? En voilà*, page 11, *et seq.*) I think that if we take the above circumstance into account we shall be forced to believe in the phenomenon of dis-integration and re-integration of substance in cases of 'apports.' One must, however, again reiterate the fact that this process is not invariably exercised on the 'apport' itself, seeing that occasionally the operating spirit personalities exercise their powers, not on the 'apport,' but on the doors, windows, or walls of the séance room.

CHAPTER VII

SÉANCE HELD AT VILLA ROSSI, QUARTO (GENOA), ITALY, ON JULY 24, 1928

Recorded by Prof. Avv. Tullio Castellani

(Translated from the Italian by Mrs. Gwendolyn K. Hack. See sitting of July 28, following, Chapter VIII.)

THIS intermediate sitting, which took place at the Villa Rossi at Quarto (Genoa), on July 24, 1928, contains matter of considerable interest because of certain information and instructions as to the sittings, furnished by the Guide, Cristo d'Angelo, in response to various questions.

It also makes evident that the phenomena, being presented in consecutive groups more or less during these sittings of 1928, are not haphazard, sporadic or accidental.

On the contrary, the Guide often distinctly labels them, saying, for instance : ' These are phenomena of Levitation,' even inviting and desiring to secure in advance the close attention of the sitters to what, he predicted, would be forthcoming in the next sittings, happenings borne out when the time came.

These points are cited to draw attention to the evidence accruing in this series ; given to induce, if not to force, a belief in outside intelligence or intelligences planning and acting quite irrespective of the ideas of the sitters, even had such sitters any power to create and execute such phenomena ! All the manifestations were of a beneficent order, and held in control by the Guide, announcing that control emphatically by the ' Direct Voice.' They were apparently, it would seem, produced with the idea of extending our understanding of the laws about and around us, ignorant though we may be of the *modus operandi*.

In view of the limitations imposed by Nature on our range of sense-perceptions, it may legitimately be asked, ' What further can Guides (as they term themselves and appear to be), under such a handicap in dealing with human observers, really do for them ? ' . . . .

At this sitting in accordance with the announced plan, varying from former programmes, the Guides proceeded to show their first harmless and interesting ' Phenomena of Levitation,' as recorded in the careful notes written down at the time by Prof. Tullio Castellani. (See following sitting of July 28.)

Relative to these levitations during 1928 one may also refer to a small impromptu sitting held in Genoa at the house of the Marquis in February, only Signor Rossi and myself being present besides the Centuriones, when the table was directly levitated twice. (See Record and Notes on Levitation following Record.) G. K. H.

Present : Sr. and Signorina Castellani, Sr. Rossi, Sr. Gibelli, Marquis Centurione. (Sr. Rossi at gramophone.)

Towards the end of the first disc, the trumpet rises and gives a tap upon the Marquis's head, and then to Sr. Rossi and Castellani.

Second disc : the voice of Everett is heard between Rossi and Gibelli, coming in salutation with the words, ' Good evening, souls ' ; then the trumpet rises and hits the ceiling, touching the chandelier.

CRISTO D'ANGELO : ' Buona sera a tutti.' (Good evening to you all.)

CASTELLANI : ' Will you explain how it is that in our researches we have not been able to discover " Sant' Anselmo al Monte " where you have stated that you always went to Mass ? ' (See Sitting of July 6, 1927, reference note.)

CRISTO D'ANGELO : ' Here is the error ; they have changed the name. I don't know any more about it.'

CASTELLANI : ' Can you indicate the locality where this chapel used to be ? '

CRISTO D'ANGELO : ' The Maffiosi (i Maffiosi) did away with it, the shrine of image (incomprehensible) of Sant Anselmo.'

We asked him to repeat the indistinct part, and insisted that he should give us the name of the locality.

CRISTO D'ANGELO : ' Il Monte.'

CASTELLANI : ' Did I understand right, " Il Monte " ? '

CRISTO D'ANGELO : ' Al. Al. Al.'

From this we concluded the locality to be ' Al Monte,' and we insisted (Gibelli especially) that he should indicate the position as in relation to Palermo (Sicily).

Castellani explains to Cristo d'Angelo the value which is attached to this research and recommends him to inform himself so as to be more precise in another sitting. . . .

[In the sitting of July 6, 1927, Cristo d'Angelo stated : ' I have been with Garibaldi at Calatafini.'

ROSSI : ' During life did you have manifestations from the other side ? '

CRISTO D'ANGELO (with an inspired accent) : ' Divine inspirations, many ! '

CASTELLANI : ' Can you tell us in what parish you were born, or where they registered your death ? '

CRISTO D'ANGELO : ' Sant' Anselmo al Monte.'

CASTELLANI : ' But were you born or did you die there ? '

CRISTO D'ANGELO : ' I went there always to Mass.'][1] . . .

After a pause the flexatone begins to fly in time to the gramophone.

CRISTO D'ANGELO : (outside of the trumpet, to Castellani) : ' Pay great attention ! '

CASTELLANI : ' May we be allowed to turn on a small red light so as to see the materializations during future séances ? '

[1] Unkown to Castellani at the time.

CRISTO D'ANGELO : ' For the " Direct Voices " ; NO ! but for the " apports." When the materializations have begun and the " apport " is about to take place.'

Castellani, to better check, repeats the words of Cristo d'Angelo.

CRISTO D'ANGELO (still outside the trumpet) at a certain point interrupts him, saying as an instruction : ' When the materialization has arrived.'

CASTELLANI : ' We shall light the lamp when we hear the object falling.'

Gibelli observed that by that time it would be useless to turn on the light.

CRISTO D'ANGELO : ' Turn it on when the object is about to fall.'

ROSSI : ' How are we to know *when* the object is about to fall ? Will a signal occur ? '

CRISTO D'ANGELO : ' I will give the signal with the trumpet.'

ROSSI : ' How ? '

CRISTO D'ANGELO : ' I will give the signal of " ready " with the trumpet.'

All these answers to questions were given in the voice of Cristo d'Angelo always outside the trumpet and with the very briefest intervals between question and response ! The voice seemed to be about ten centimetres from the face of Castellani and at a little elevation.

CASTELLANI : ' For materializations, may we turn on the light when the materialization has arrived ?

CRISTO D'ANGELO : ' For the materialization of the form, NO ! but for that of the objects.'

Castellani repeats the instructions given.

CRISTO D'ANGELO : ' For heaven's sake, without orders, NO ! ' (with the trumpet).

CASTELLANI : ' I will take a lamp there of half-candle power ' (to the castle).

CRISTO D'ANGELO : ' There is already one there.' (This refers to Millesimo, where, as a matter of fact, a red light had just been installed.)

We discuss as to the precise moment of turning on the light.

CRISTO D'ANGELO (outside the trumpet) : ' Without orders you must not turn it on because the medium might faint.'

As the voice of Cristo d'Angelo without the trumpet seemed a little different, Rossi wished to have the confirmation by Cristo d'Angelo's own voice.

CRISTO D'ANGELO : ' You don't understand anything.'

Rossi explains that the voice had seemed a little different.

CRISTO D'ANGELO (with the trumpet) : ' And the trumpet counts for nothing ? '

ROSSI : ' Listen, d'Angelo. When " apports " arrive, is the de-materialization of walls and doors necessary for them ? As you said they were to arrive, would it not be possible to leave intact the opening through which the " apport " had passed ? '

CRISTO D'ANGELO (with the trumpet to Rossi) : ' It is a question of an instant ; there is not a chance to wait.'

ROSSI : ' But could you not leave the hole open ? '

CRISTO D'ANGELO : ' How absurd of you ! To leave the hole to close itself ! ! ! ' (A big laugh.)

To Signora Castellani : ' You did very well to return to town, but now, don't go away again.'

Gibelli (referring to a preceding sitting at Millesimo) asks Cristo d'Angelo : ' Tell me, d'Angelo, you assured me that Dodero had not properly executed the commission to his mother, despite the fact that he assured me that he had done it well.'

CRISTO D'ANGELO : ' He was not sincere, I am telling you.'

At this point the gramophone rises from the little table and sails around the room, continuing to play, and is carried into the middle of the room !

Then the voice of the Marquis is heard from a height from the centre of the room, giving several exclamations of surprise, and simultaneously the chandelier is hit. Then a sound as of a heavy weight falling.

The Marquis had been completely levitated to a point of touching the chandelier at a height from the floor of about two and a half metres. The chair upon which the Marquis had been seated during the séance was also levitated at the same time with him.

RECESS—RENEWAL OF SÉANCE

After the first disc, we ask for an explanation of the phenomenon of the levitation of the medium.

CRISTO D'ANGELO (to Castellani) : ' In the handling of the red light, you will be in charge. I have placed my faith in you.'

We again ask the explanation of the preceding phenomenon.

CRISTO D'ANGELO : ' These are phenomena of Levitations. The medium will be taken ever higher in the air. Pay attention to the (coming) séances.'

It was recommended by us that a signal should be given at the end of this séance, as the physical phenomena were beginning, and we were afraid that he might lose control.

CRISTO D'ANGELO : ' I do not always lose the control, only sometimes ! '

The séance is concluded.

TULLIO CASTELLANI, Prof. Avv.

. . . . . .

LIGHT EFFECT ON VOICES

' Prof. Dewar, in his researches in extremely low temperatures, found that bacteria could be frozen solid and kept in darkness at a temperature within a few degrees of zero, and recover when thawed out . . . but that exposed to Light did not revive. This effect on a living organism is significant.'

Remarks regarding Levitation phenomena :

In the August issue, 1928, of *Psychic Research*, the organ of the American Society for Psychic Research, M. Réné Sudre adds to what has already been put forth upon the subject by an article upon ' The Phenomena of Levitation,' citing briefly the main modern cases investigated by science and established; and then summarizing a recent book by a French university man, M. Olivier Leroy, who has catagoried the earlier instances alluded to in history. These

M. Leroy classifies as of religious origin or the reverse, which differentiation does not enter into M. Sudre's observations or those of Science. From the latter viewpoint M. Sudre touches upon the manner of the actual Levitations, their comparative height, distance covered, time sustained, manner of descent, as well as upon the psychological states preceding the phenomena or inducing it. M. Leroy speculates upon the nature of the force, saying that certain of the descriptions may be interpreted as an abolition of the subject (medium's) weight, and that there often develops an actual ascensional force. He finds the redescent usually progressive and generally without shock. He states that tradition or witnesses aver the levitated body often gives off more or less light or brilliance. The maximum distance by Joseph de Copertino (1603–63) seems to have been eighty feet, with ascension ordinarily slow and gradual; the body retaining the position it had at moment the levitation began, any object on which subject was situated being often levitated with him. This last corresponds to the instances with Marquis Centurione of July 24 and 28, 1928. M. Leroy finds horizontal positions much rarer than vertical position of levitation (Copertino being horizontal and Pierre d'Alcantara, 1499–1562), many cases being only elevations of a few inches. M. Leroy enters into discussion of the attitudes of religious ecstasy or other states and their affecting or engendering the phenomena voluntarily or otherwise; which considerations do not enter into present consideration. M. Sudre, without touching such aspects, refers to the more recent cases familiar to us and occurring under the eye of Science. These, briefly, may be mentioned as follows (quoting M. Sudre's references):

Stainton Moses, on June 30, 1870, levitated in his chair to height which enabled him to make a chalk-mark upon the ceiling. Repeated nine times.

Eusapia Paladino, toward outset of her mediumship, as recorded and observed by Profs. Chiaja, Aksakof, Ochorowicz, and de Rochas.

Maria Vellhardt (Rudloff), as observed by Dr. F. Schwab of Berlin.

Willi Schneider, as observed by Baron Schrenck–Notzing, Dr. Holub, and Berzi (of Vienna), and also Karl Weber, with whom the Baron describes thirty-five levitations between June and September, 1924.

In both the latter cases the bodies were raised horizontally. Weber sometimes rose vertically, then turned horizontally; Willi's body seeming to be supported by an invisible cloud, he being visible in red light and his legs observed to be in rhythmical motion. M. Sudre adds that 'Dr. Geley was present at one of these séances and was entirely convinced of the reality of the phenomena.'

In the cases of the levitations of Marquis Centurione on July 24 at the Rossi residence, and on July 28 at Millesimo Castle, we find that the Marquis was fully awake, and, taken unexpectedly upward upon his big chair, he continued to talk to the others with ejaculations of surprise, they noting his voice as coming from higher and higher up above them, until balancing himself, his outstretched arms touched the chandeliers. In both cases he was brought down without shock or fall.

Di la della Vita (La relativita della morte), by Ing. Guiseppe Costa (pub. S. Lattes Co., Torino, Genova).

(Page 23) Levitation: 'This phenomenon, so often cited with the saints, which consists in the spontaneous ascension of human bodies, was produced in my presence in 1896 with Eusapia Paladino, in the presence of five of my friends, among whom were Signor Sabathier, "Docente" of the Faculty of Sciences of Montpelier, and Sr. Maxwell, Avvocato-Generale of Bordeaux. The same phenomenon was again produced at Genoa, in almost identical conditions, in presence of Sr. Porro, Professor

of Astronomy of Genoa University. As a result of the numerous observed cases met with, Levitation may sometimes, but not always, be explained as the simple action of a force introduced into the human organism, acting in a direction contrary to Gravity.'

(Page 160) 'We know the law, formulated by Leonardo da Vinci, that Inertia is a property characteristic of Matter, i.e. the resistance of this Matter is opposed to forces which tend to modify its state of quiet and of motion. We find ourselves therefore in the presence of another force antagonistic to that which we exercise, and we say, "vincere l'inerzia," as we would say vincere (conquer) a force. The idea of Mass is harder to grasp, it must be known that the Mass of bodies is the measure of the Inertia, etc.'

The author goes on later to refer to

(Page 162) 'Levitations of human bodies': 'these facts were established hundreds of times with different persons, seated, or kneeling upon a chair, or furthermore sometimes standing. Crookes cites the phenomena of the lifting of the medium Home, lifted in the air without visible means contrary to the laws of Gravity, this in the presence of important persons, such as Count Dunraven, Lord Lindsay, and Captain C. Wynne.' (See Bozzano.)

(Page 203) 'Notice that astral somnambulism and physical somnambulism are alike: there is astral body levitation and there is physical body levitation—both horizontal, when the body floats about in the air. There is vertical levitation when the body rises straight up into the air. Home is said to have floated in his physical body, out of one window and in at another, 70 feet from the ground, in the presence of three eye-witnesses, who were the Earl of Dunraven, Lord Lindsay, and Captain Wynne—all men of honour and repute. Wallace called this a "modern miracle." Schrenck-Notzing at the last Psychic Congress read a paper concerning a young man in Germany who had practised Yoga, and had been levitated —physically—some 27 times!' (S. Muldoon, *Projection of the Astral Body*. Rider & Co.)

'During 1915 and 1916 Dr. W. J. Crawford, Lecturer in Mechanical Engineering, Queen's University, Belfast, published some new and detailed investigations on Levitation and Raps. The medium is seated on a weighing machine, and when the table is levitated without contact in a bright red light, her weight increases by approximately the weight of the table. Any vertical oscillation of the table is accompanied by an oscillation of the balance.

The connection between the medium and object is maintained by a 'psychic structure' of unknown composition, derived from the body of the medium. This structure is of the cantilever kind, being fixed in the medium's body without other support, unless the objects levitated are heavy, when a support is found on the floor. The object is gripped by this structure in a manner resembling suction.

Raps are produced by the impact of the hard end of such a 'psychic rod' on a hard surface. (See W. J. Crawford, D.Sc., *The Reality of Psychic Phenomena*, and *Experiments in Psychical Science*. Watkins, London.)

The sensations of cold, heat, and other radiations, which are often described, and which Morselli terms 'thermoradiant' phenomena are, when registered by sensitive apparatus, to be regarded merely as preparatory and concomitant phenomena of one of the real manifestations.

The physical phenomena—assuming them to be genuine—take the same course with all mediums. There are always the telekinetic and teleplastic processes classified above.'

(Baron Schrenck-Notzing.)

'Even though the psychic and moral conditions of mediumship are not yet sufficiently known, we may confidently say already that they lie apart from the normal course of psychic events. As in the case of mediums of mental manifestations, the hystero-hypnotic complex of symptoms plays a great part in the genesis of physical manifestations, for the stronger phenomena require, as a rule, the presence of a condition of deep trance. Assuming that mediumship comprises genuine telekinetic and teleplastic performances, the possibility of such action is no doubt confined within definite limits. Its production corresponds to a certain degree of exhaustion of the medium's organism, and this conversion must be accompanied by a strong bodily reaction of the medium. The natural principle of conservation of energy is here also brought into action; and the forces seem to decrease with increasing distance. In impartial examination of the subject we must, therefore, reckon with the possibility that the transformation process does not always follow a regular course, that it is accompanied by a strong reaction of the medium, and that it depends upon the momentary psychic constellation, and principally on the mood and bodily condition of the person under examination.'

(Baron Schrenck-Notzing.)[1]

Oriental explanation: Relative to 'apport' and levitation phenomena. (See Chap. VIII.)

The following excerpt, taken from *Treaty on Royal (Raja) Yoga*, by I. Brahmachari (p. 115), I translate from the French (Durville edition), as it throws an interesting comparative sidelight upon the instances of 'apports and 'deports' taking place during these séances, as well as giving the Oriental explanation of our present phenomena of Levitation occurring on several occasions during 1928.

Translation: Exteriorization of the sensibility of movement: Levitation.

'The exteriorization of the sensibility (faculty) and of Movement (motricite) are preliminaries of a conscious doubling (dédoublement). In the first, the senses may intervene: the operator (experimenter) may see one part of his body, yet feel its sensations at a distance of several metres or more. In the second, he can without touching them remove objects to some distance (deporta). He need only extend his hands to draw to himself a book, for instance, which may be in the library, to dematerialize this book so as to transport it through space, then to rematerialize it in his hand on its arrival' (i.e 'apports').

He can start the action of an electric machine; and finally arrive at Levitations, which vary the laws of Gravitation and control the dominant Force of Space.

[1] 'On Physical Phenomena of Levitation and Raps' (excerpt from *Phenomena of Materialization*, by Baron Schrenck-Notzing, page 14). . . .

When a Yogi (student) shall have arrived at complete mastery of respiration, he can readily attain Levitation, lifting his body to height of several inches, and then to several metres above the floor. The body must first have been put into a cataleptic trance ' (to accomplish this himself.)

' Levitation is thus explained : two Forces are present (operative), that of Weight=compressed force, and Extensive Force=Volatile. The first is that coming from the planet which attracts the body, by reason of its masses (density). The second is that of the superhuman will, the Will of the Yogi (anyone enlightened or psychic) who succeeds, more readily than others in commanding, dominating the Will.' The article goes on to say that various seeming miracles are thus gradually ' arrived at by the Yogi, not explained by the supernatural, but by hyperphysical science.' . . . Bearing upon recent experiments on both sides of the Atlantic, Mr. Bligh Bond, of England, gives the following concrete and clear remarks in the February *Psychic Research*. (Refer to Chapter IX : Observations on ' Evidence of Quartz-Lens, Chap. V. See also Observation by Capt. Frost, Chap. V.)

' To this substance, which is physical in a sense and yet does not fall into any of the usual categories of matter, the name " ectoplasm " was first given, to signify that it was substance projected outside the body of a medium. The word " teleplasm " has since been preferred, as indicating its activity at a distance.

In its primary state it is invisible and intangible, a " substance of energy," and would seem to justify Walter's description of it *as electricity*.

But it is in its secondary or condensed condition that we usually observe it, as a protean matter, plastic or rigid, capable of assuming various forms and, on analysis, showing nothing differing from the constitution of the human body.

At times it is luminous, at others non-luminous. But in the phenomena of " telekinesis," there are always two totally distinct methods by which these effects are produced, and it depends upon the nature of the experiment which method is chosen. Walter uses both. An appreciation of this fact is very important to our science.

For the routine effects of Levitation, the handling of objects, the making of thumbprints, etc.' (see casts of same) ' a rigid rod-like process is formed, with something in the shape of fingers at the tip for manipulation purposes.' (The author has seen this in Boston, and similar dark elongated forms are seen against the trumpet in Centurione séances now and again.)

' But the more recent experiments with the glass bell-box, the balances, and other apparatus, there is no such physical instrument employed by him ' (Walter). ' Instead, he makes a local concentration of the energy, and this is independent of the body of the medium, and unaffected by the interposition of any substance between. Thus, when the bell is rung within the glass bell-box ' (to the interior of which there is no physical possibility of access), ' I and many others have been allowed to take the box in our hands and carry it about the room, and also to turn a full circle with it, and the bell will continue to ring.' (The author did this with the original bell-box in 1925, holding it in air, its bell responding to rings asked for.) ' Again with the balances, when the heavy pan, weighted

with four discs, rises, and is seen to rise in red light, contrary to the law of gravitation, I have not only passed my hand and arm round the apparatus without intercepting any teleplasmic rod, but have taken the apparatus in my hands and turned a circle with it without affecting the condition of equipoise.' (See reference to photo of beaker on scale, made visible by the Quartz Lens, and supposedly containing an X-force having to do with this reversal of known laws of gravitation.)

'The same principle has been witnessed by me in a really beautiful little demonstration. Against an opaque glass surface, lit from behind by electric bulbs, is silhouetted the object to be moved by psychic power. The sitters see a delicate balance with glass beam and standard, and pans suspended by fine cords. In the right-hand pan is placed four or more flat glass weights. The whole apparatus is visible in the red light which shines through the screen behind. After a short interval, the weighted pan is seen to rise without any visible shadow of contact! This I have witnessed many times. Again, for the balances is substituted an inclined glass channel or trough, at the lower extremity of which is placed a transparent celluloid ball about 1½ inches in diameter. We see the ball, apparently moved by an external force, travel slowly up the incline, wait half-way, retreat an inch or so, and then again travel to the top, where it will rest awhile before beginning its equally deliberate descent.

There was a fascinating quality about these experiments which cannot be rendered in any verbal description. They must be seen to be appreciated. (See Chap. IX, Observations.) . . .

Now to review the notions gleaned—the facts indicated—by the several experiments I have cited: First, we have the manifestation of a substance, formless in itself, but capable of assuming concrete form under the influence of the human will and intelligence. "Psychoplasm" we may call it, or soul-stuff, which means the same. Second, there is some formative principle of a mental kind which acts directly upon this stuff and gives it shape, substance, and power of locomotion. Within this second entity must reside powers of will, imagination, and memory.

The hypothesis which alone seems to explain this is the hypothesis of an ethereal body or organism, which can mould this soul-stuff into the likeness of itself, the similitude of its thought or idea. We call it "ideoplastic" for this reason.'

I shall adduce also an instance from my own experience of its power to fashion a vessel of non-material nature, as a receptacle of some force unknown which can locally reverse gravitation. (See Notes above.) Mr. Bligh Bond adds: 'The formative principle can be set in motion by conscious mental suggestion, but its operation will be always through that ever-mysterious region of the subconscious, which stands as a dim No-man's-land between me and you and all other minds, and yet furnishes the nexus, the living link between all individual intelligences, and from its common nature, being shared by all and interpenetrating all, unites us as individuals. (In the latter Mr. Bond's views coincide with certain doctrines of the Orient, somewhat certain phases of Chinese Buddhism (Zen), etc. (See Conclusion Chaps. IIIB and IXE.)

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CONCERNING CRISTO D'ANGELO PAST AND PRESENT

(By Author.)

(To be comparatively studied with Chaps. I and IIb and XI.)

The study of the purported terrestrial existence of the Guide Cristo d'Angelo is a problem of greater weight than merely what touches the meagre life-story of a simple shepherd of rural Sicily. Its study, gleaning what we may, would involve a larger principle, nay, that the very most vital to each of us! Not that this modest shepherd achieved any glory himself to echo down the halls of Time, but because if certain conclusions are true of one who has lived and has gone on, then the same are true and obtain for one and all, from the highest to the lowest, from the earliest reaches of time to the infinite stretches of the eternity of interpenetrating realms. This, then, is the crux of the question.[1]

With these future spheres our present query is not concerned! We merely listen and analyse the coming, in Garibaldian days, of this kindly peasant and, again, his coming in our midst—for work he seems still to have on hand to do.

No suggestions are offered by the author: each must sift for himself—and ponder possibilities. It is not the first time simple shepherds have been led—and led—toward a new light. And as to 'the Voices'—such cases are manifold, from ancient legends of all lands, from attestation of sages and his torians of all epochs; seen plentiful in Biblical narratives and scattering down through mediæval days to our own. From the Voices of the Oracles, the Voices of the Pucelle d'Orleans, Joan of Arc, to the present-day 'Guides' of 'Direct' or 'Independent Voices'—the study of the same evidence, whether in the antiquity of History or at present, seems to be nothing new, however rare. (For historical references Mrs. St. Clair Stobart's book gives careful notations.)[2]

Thus, as quite a separate phase and not to be studied trivially, is the problem of the so-called Guide naming himself Cristo d'Angelo. The appearance of this decidedly marked entity—whatever he may be—came particularly to light in the summer of 1927, so ably recorded and discussed by Prof. Tullio Castellani. . . .

N.B.—See statement by Mr. J. De Wyckoff (Chap. I), concerning Cristo d'Angelo (the same in every particular) at Valiantine séances seven years ago! . . .

During the course of these rich sittings Cristo d'Angelo gives an account of his purported previous life here, his native place near Palermo in Garibaldian times, and his simple days as a shepherd among the hills of Sicily. Pressed by the Professors, d'Angelo will be found to have answered some further of their questions, and then the memory of his earth-days of long ago seems to cease to hold his attention. He seems rather bent upon lending a hand to-day to those with whom some subtle something has permitted him, under certain conditions, to come into (demonstrable) touch.

[1] See *The Either Or of Spiritualism*, by Mrs. St. Clair Stobart, for historical essays and facts. (Rider & Co.)

[2] *Ibid.*

Again, in the following season, 1928, we have in Prof. Castellani's report of the séance of July 24, in Genoa, certain valuable scientific points then brought out, i.e. dialogues as to mooted questions, as well as reiteration by the Guide of his original statements (1927) concerning himself when alive. (See Séance, Chap. II, 1927 and Chap. VII, 1928.)

Time is a great destroyer, however, and simple records of imprint of a life of an obscure shepherd of long ago, among the sparsely inhabited hill-slopes of remote Sicily, are soon swallowed up. One humble life the more past, that is all ! Hence it is not astonishing if we may not succeed in better tracing his actual footsteps, or in locating perhaps the precise spot where his gaunt frame was buried.

Storms of war and weather wreak frequent changes ; and names, chapels, and dwellings pass.

For his own appearance we must take his own description (see Chap. II), though his purported touch all the Group have felt, and his genial laugh and deep voice are as real to us as any of those in the flesh and as readily recognizable.

. This much then was had, as to this Guide, during 1927 and 1928 ; and the sceptic may take or leave these statements as he pleases. However, the matter of this Guide neither begins nor ends there ! It is substantiated by two facts which appear once and for all, to set this entity—be he what he may—as (1), obviously apart from the galaxy of so-called emanations of the subconsciousness of the medium, and (2), clearly to prove Cristo d'Angelo to be by no possibility ' a split of the Personality ' of the medium (Marquis Centurione), such as has existed in certain other cases.

That Cristo d'Angelo avows and shows himself to be powerfully attached to the Marquis (for whom along with his group Cristo d'Angelo has constituted himself often guardian as well as Guide) is the most that can be truly said, plus the fact that the organism of the Marquis obviously holds certain peculiar properties enabling Cristo d'Angelo to combine and to manipulate (for manifestations) divers currents, forces, and vibrations not understood by us in our three-dimensional scope.

The separateness, however, of the Guide's existence seems uncontrovertibly established from having been known and recognized several years prior to his association with the Marquis, prior even to the bereavement of the latter, and to the latter's first introduction (1927) to any psychic matters whatsoever, and long before the latter's own mediumship (caught from Valiantine) came to the surface ! i.e. after visit to Valiantine in London, 1927 (Chap. II).

Prof. Bozzano in his elucidations (1927) as to d'Angelo's life says : ' There is no doubt that he also appeared, the name given being Christofo Angelo at the first séance ever attended by Mr. Bradley, namely when as Mr. de Wyckoff's guest, the author of *Toward the Stars*, sat with Valiantine at Arlena Towers, U.S.A. As no one present could understand Italian, d'Angelo could do nothing but sing Sicilian songs. (See *Toward the Stars*, Chap. III, p. 34.)

Already in America this same Sicilian, d'Angelo, had made his appearance among the entities of Valiantine group as long ago as the year 1924. This is recorded by the authority of Dr. Neville Whymant (of Oxford and London), expert on languages, who recognized the Sicilian in the chant

sung by this foreign visitor, Cristo d'Angelo. (See records.) Again objective proof of this is given by the discs of the gramophone records of the Columbia Company. (See page 64.)

And still in advance of the visit of the Marquis (April 1927) the London group wondered why they should be thus visited by this unknown Sicilian who knew no English, yet came for some purpose best known, ahead, to himself.

So much for past incidents, separate wholly from the Marquis as medium. And now—in the fall of 1928—at an unexpected séance in Genoa the Sicilian origin of this same Guide (as spontaneously manifesting itself these years previous—and separately—be it noted) is reaffirmed by Cristo d'Angelo, conversing at length in Sicilian tongue with a lawyer from Sicily, for whose benefit the Marquis had arranged a sitting. The Marquis (medium), born and bred in the north of Italy, can neither understand nor speak Sicilian, which is quite unlike the Italian language.

Hence it would seem conclusive that the Sicilian language, employed freely (heard by the various persons present) by the quite ' Independent Voice ' of Cristo d'Angelo, could not have emanated from the brain, a figment from the subconsciousness of the medium then present (Marquis Centurione Scotto) as in cases of dissociated personality—any more than from that, years previous, of Mr. George Valiantine—an American of British descent, unfamiliar with either Sicilian or Italian. The testimony of very many creditable witnesses on both sides of the Atlantic bears out these facts stated, varying witnesses and in divers places, and over a period of several years already (1929).

. . . . . .

Relative to the characteristics observed in Cristo d'Angelo, those familiar with him as he manifests consistently find him as a rule very kindly, very ' human,' infinitely patient, considerate, with his little jest to cheer and cordial laugh, and often observant of many an unspoken wish or unseen tear of someone present. We find him without pose or vanity ; only a whimsical intent now and again to demonstrate to us his own powers of manipulating some phenomenon he has either planned or been asked for, the manner of production of which he usually tantalizingly leaves to our conjectures. Or, if he acquiesces in our plea for explanation —the forces, vibrations, modes he refers to are beyond the ' dimension ' of our senses or understanding up-to-date, whatever number of ' dimensions ' he may be dealing with. (Perhaps it is purposed so ; that too detailed information must not be given us at one time. Perhaps, too, since ' distance lends enchantment,' some here might indolently cease to seek or to climb further were advance-revealment too entire.) In this connection, elsewhere replying to a Professor, Cristo d'Angelo one evening said about himself ' that he was no God to know everything, but like one of us, with the exception of the body.' (See Chap. XI.)

As a rule d'Angelo is serious, and (which some here have not !) he has the virtue to his credit of admitting his own limitations. Confident and reassuring so long as his powers and qualifications are adequate, but immediate to signal when they are not, or when his protective jurisdiction is about to be overcome by the jostling hoy-poy-loy of the masses about

of lower strata; which jostling seems not confined to the denizens of our mundane sphere. There are 'ignoranti' everywhere and idlers, it would appear, and doubtless 'the forces of Ahriman' are ever watching for an innings. . . .

Hence, all due thanks to our careful 'door-keepers' and 'Guides,' however variously we please to label them! missing! (See Chap. XI on Cristo d'Angelo.)

. . . . . .

A Classic Authority regarding Communications, 'Control,' etc.

'Iamblicus,' says Mrs. St. Clair Stobart, 'is not afraid to tackle the question of fraudulent spirits who speak boastingly and assume the form of the more venerable orders, and pretend to be those whose forms they assume, and utter arrogant words and exceed the authority they possess. He caustically suggests that: "It is not customary in other sciences, or arts, to judge of the works from the aberrations which may happen to take place in them; for though some of the operations of spirits may be arrogant and false, yet the operations of true spirits are genuine and true." (Iamblicus, 4th century A.D.)

His above answer had been called forth by questioners assuming that communications from the beyond must come from evil spirits. Iamblicus reminding them that like attracts like if an occasional mischievous spirit interferes; and that evil vanishes with good men, and that those who hold themselves pure and holy will be in touch only with pure and holy spirits and will suffer no impediment from evil spirits, etc. etc.

When asked how to differentiate between good and evil spirits, he replies: "Their luminous appearance or phasmata, accord with the essences, powers, and energies of each participates of beauty according to the peculiar nature which it possesses. Moreover the gifts arising from the manifestations are not all of them equal, nor have the same fruits; and he gives details of the differences which distinguish the various orders of spirits. The further replies of Iamblicus show that he regarded with deep reverence the psychic manifestations, the "signs" by which those rightly possessed by the gods may be known.'

Speaking of the worship of the 'gods' and goddesses' of ancient Greece, Mrs. St. Clair Stobart reminds one that they represented various Nature-forces, and Life forces adding: 'Spiritualists will understand that the discarnate entity who controls and inspires one medium (referring to the oracles), will not necessarily be the inspiring control, or presiding-goddess, as she was called, of another; and that therefore the inspiring control (or presiding-goddess, as she was called) would, in the normal course of things, be replaced by one for whom another medium could serve as an appropriate instrument.'

The above refers to the 'Mediums' of Antiquity known as 'Oracles' in various localities.

1929. For the sake of cumulative statements (even though actual records may never be found), I am appending another brief phrase or so which Cristo d'Angelo quite positively affirmed one night this year in Italy when his voice was particularly full in vivacity and power and his repartee instantaneous and genial. (So strong was his voice that his tones could be heard on the floor below of a great building.) He reaffirmed that his name was Cristo d'Angelo, and he further, by request, added the name of his father.

QUESTION TO D'ANGELO: 'And you—what is your name?'

REPLY OF D'ANGELO: 'Cristo! Cristo d'Angelo' (by 'Independent Voice' without trumpet).

QUESTION : ' And your father—what was his name ? '
CRISTO D'ANGELO : ' Anselmo. Carlo Anselmo d'Angelo.'
QUESTION : ' Do you remember him ? '
CRISTO D'ANGELO : ' He passed over when I was a child.'
QUESTION : ' How many years old were you then ? '
CRISTO D'ANGELO : ' Ten years.'

He again reiterated a reference to a locality, as heretofore mentioned by him, i.e. near Palermo, however reminding us that the traces thereof had probably been swept away before now.

So rests his case—unless old and obscure ledgers reveal something subsequently—and we, therefore, know little individually of this shepherd during the earth-days he asserts he passed in Sicily (the curious accent of which land he undeniably possesses at present). Be that as it may, his personality now is unforgettably distinct and powerful, as all who have heard him agree ; as vivid, or more so, than many we meet face to face. So we query what brought him forth from the shadows of those intervening years to claim the attention of so many, to stir fresh thoughts in many minds, to rebuke many a torpid conscience, and to warm many a saddened heart.

Whatever the explanation, his mission seemed not yet to have been finished when his gaunt frame was dropped by the wayside and when he entered his fresh path, a path which seems indeed to have led him into many remote homes and distant lands. And who may say where or when these activities (albeit oft unperceived maybe) shall end, if, in fact, there is ever ' end ' to anything which yet holds an indefinable fragment of the life-spark.

P.S.—(Oct. 1929.) Prof. Carlo del Lungo kindly informs me of the spontaneous researches announced to him by a Sicilian physician, Dr. Carlo Marchese, of (Misterbianco) Catania, regarding traces of the life of Cristo d'Angelo. These researches he intends to pursue further, so perhaps other news of that Guide may develop and reach us later. Meanwhile Dr. Marchese writes that he has just learned that there *does really exist* a ' S. Anselmo,' which place, however, is a country spot not near Palermo city but near the province of Palermo, about a hundred metres from the boundary-line of that and the province of Trepani, and that there actually exists there a tiny church—*ruined by the rural Maffei*, etc.

CRISTO D'ANGELO AT VALIANTINE'S HOME IN WILLIAMSPORT, PENNSYLVANIA, U.S.A.

(Cristo d'Angelo refers to Objective-Voice production.)

CRISTO D'ANGELO : ' It is my wish to aid all people.'

Count Piero Bon sends me a most interesting little sketch of his visit to the home of Mr. George Valiantine in Pennsylvania, U.S.A., and Cristo d'Angelo's manifesting himself there, adding yet another locality where his voice has been heard. This sketch (for *Luce e Ombra*) I can only quote in part. The Venetian lawyer says :

'These few summarizations will be sufficient to give an idea of a séance with Valiantine when the abundance of his forces is such as to allow the spirit entities present to resusitate most fully their human voices and to live again in our midst by this means. Portentous phenomena, in the face of which verily the barriers of death are broken down and taken away to make way for the return of those belonging to us.

But the essential characteristic of the phenomenon is really this: that it comes from the other side. This we must humbly acknowledge. Neither study nor science are capable of bringing it about from our side. It is apparent that it is totally the result of will which is extraneous and superior to our own. At very most we furnish, unconsciously, the material. However, the phenomenon is an absolute reality, and occurs, assuredly, by a means to which Nature itself consents. We can look into the mystery, we can likewise already control it up to a certain point. Only the manner of production will always remain on the other side. In sum, let us concede, even though it hurts our pride a trifle to do so, that it is a gift—for us; that it is an aid; perhaps is in reality a prize and not a conquest on our part. The conquest will come, perhaps, if we know how to use wisely this gift, this aid, this prize, raising our souls further thereby, nearer He whom from on high by His great voice calls and incites us.

On the evening of May 13 of last year (1928), at Williamsport in Pennsylvania, while I was sitting alone with Valiantine in a little parlour of his modest house, Cristo d'Angelo, who was talking to me with even greater affectionate confidence than before, said to me: "That which I want to do is to help everybody. It is necessary for (the) people to become more spiritual." There, in brief words, he clearly exposed his mission and the most high reason of it. . . .'

Author's remark: This desire repeatedly asserted voluntarily by the Guides themselves should—in fair court—be accorded attention and consideration even by those who refuse them credence; with the old cry 'that spirits can come for no good,' 'never come with right intentions,' or 'can give out nothing helpful or new!' . . . Referring back to the above statement of Cristo d'Angelo, we find (October 22, 1928, Chap. XI) the even wiser Guide Rabelais saying impressively: 'We have given our utmost power—for your associates—for the good which you may do for everyone': and we are forced to admit that during that year's calendar alone more marvels and mysteries were produced than science can cope with. . . .

SR. BON: 'Presently, among other things that evening, Cristo d'Angelo said to me: "Hast thou observed that thy spirits often do not speak to thee with their precise voices of yore, and sometimes hast thou heard my voice to be uncertain and not very clear? But here in America I do what I am able to. Thus, with this American pigeon I even do too much. I ought only to use the material from his stomach. In Italy thou wilt hear me in a very different way and thy spirits (friends) will talk to thee more clearly (there)." I do not wish to enter much into a scientific discussion of this communication, as I would not be competent. However, it seems to me highly interesting to search into the phenomenon of the "Direct Voice," so I make a few points to be considered. Note, then, that

the words of Cristo d'Angelo are fully upheld by the results of the experiences in Dr. Crandon's circle, where, with the Guide Walter, it has been possible to obtain a full series of photographs (stereoscopes) which show the ectoplasm flowing from Margery in trance. The ectoplasmic material thus has been caught (by camera) at an instant when, the light suddenly flashed on, it was being reabsorbed by the medium's body through the openings of mouth, nose, and ears. In several of these photographs the ectoplasm is visible still conserving the form it had first assumed in the materialization for which it had served; a form then reduced to a species of placenta attached to the medium by a cord which, in its turn, calls up the appearance of the umbilical cord.

Therefore it would appear that when Cristo d'Angelo spoke of having to draw from the stomach of Valiantine (see above), there must be an analogy with what Walter draws from Margery. And the technique (method) very likely followed by the spirit for the production of voices would seem to be that of using some such material as a covering, thereby to materialize the very organs (of voice) formerly his (on earth) and maintained still in him in a spirit state, so to speak. I find in this hypothesis a confirmation of this other incident above cited (words of d'Angelo).

One evening, during a sitting with Valiantine at Hyslop House, New York, Everett, as before, was trying to accustom me to enduring the material contact with (from) spirits, so offered me a hand-shake. I accepted, and advancing my own hand in the dark it was seized and pressed by another hand (a perfect hand, but a little fuller and a little less soft or delicate than ours). Cristo d'Angelo at once asked me if I had been afraid. I replied "No," and as proof I asked Cristo d'Angelo to repeat the experiment with me. His reply was: "Oh, no. I can't now; later in Italy. Now I am using all the available material for my voice." . . .'

As in this necessity of re-materializing the vocal organs in order to reproduce the 'Voice' phenomena, it is apparent from all the evidence where the 'Voice' is present (as in general all sounds), that there is produced mediumistically a percussion in the surrounding air—in which it vibrates. Now, to strike and cause the air to vibrate there is necessary some means more solid than the air itself, and the vocal organs in a spirit state (condition) cannot be adapted to this need. (Hence the borrowing of some degree of physical material drawn from the medium, as d'Angelo indicates.) He indicates by his reply to Sr. Bon that he borrows this from the vicinity of the stomach of Valiantine (medium in that case). This is the seat of the solar-plexus centre (chakra), and in all physical phenomena séances both medium and assistants feel 'the draw' upon that spot noticeably, particularly when the phenomenon is being commenced (constructed ?).

It is said that the centre for Voice-phenomena is the throat, and is a mixture of the Physical power and the Mental power, vibrating somewhat at a higher rate than the former. This would doubtless account for d'Angelo's not being willing to waste it (power 'for my voice') upon a passing repetition of the hand-shake demonstration.—*Author's note.*

Sr. Bon continues: 'Curiously, but not so strange as to be incomprehensible is the reason given me by Cristo d'Angelo as justifying the

alteration of the voices—sometimes noticed even by him in himself and more especially in the other less experienced spirits !

For the vocal organs of Cristo d'Angelo, conforming themselves to the pronunciation of his Sicilian dialect, the material connected with the oral cavity of Valiantine very probably might have little (homogeneous) in common ; less adapted, for example, than that which would have been offered by the organism of a Sicilian person.

On the contrary, when, fully recognizing the voice as the same, I again met with Cristo d'Angelo at Millesimo, with the medium Marquis Centurione, Cristo d'Angelo's barely audible voice, had there already acquired a precision, an incisive force, far greater than in America, even although the medium still was not a Sicilian. From which I must conclude that had I not been previously warned, as above stated, by the communicating spirit himself (Cristo d'Angelo) about this difference (discrepancy) and the reason thereof, it would have been really enough to have thrown me into an erroneous deduction of possibly mental and spiritual interferences. Instead, upon the grounds furnished me in advance by Cristo d'Angelo (before I left America for Italy) the more simple and trifling explanation remains still within the field of the purely physical—that is, upon the plane of our own nature. Which has a particular importance.'

. . . . . .

Author's Remark : The foregoing deduction and instance as to the force of the voices varying according to the nationality frequently, has been observable elsewhere often. For one example entering into the same case, il marito—supposed to have been when alive an American—found it equally more difficult to speak through the Marquis's mediumship, the latter being Italian. Whereas in England, autumn 1928, by the English medium, Mr. Maskell, the same il Marito succeeded far better and improved noticeably with each occasion for practice afforded there. Similarly Cristo d'Angelo, by this English medium, could not speak or do more than manifest familiar movements and greetings to us (Sr. Rossi and myself) familiar with this entity in Italy so long.

On a different occasion in London a reference was made by the Guide to their forming a sort of a larynx in Voice production ; which has some agreement with Cristo d'Angelo's mention of Voice formation to Sr. Bon (above). As to language a Guide stated (*Blue Room*) ' the teachers are of the same (earthly) nationality as the children they are teaching. When these children wish to converse and do not know each other's language they use the universal thought language.'

This communication may clarify many questions regarding the various tongues. (See Conclusions.)

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There will be found a great deal corroborative in a book called *The Blue Room* (Whitcombe & Tombs Co., London), among reports by Mr. Clive Chapman and G. A. W. in Dunedin, New Zealand, of the mediumship of Miss Pearl Judd, a young girl with whom many ' Voices ' have for some years been obtained in full light with strength and regularity ; singing as well as conversation.

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Sr. Bon writes that in Boston, when he was present at some sittings with Dr. and Mrs. Crandon (Margery) Cristo d'Angelo did not manifest himself, although he heard that later on he had done so, and continues to, occasionally. See letter of Dr. Crandon to Mrs. Hack of February, 1929 regarding his visits (Chap. II).

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P.S.—He also describes—which is of interest regarding Voice phenomena in general—his successful sittings with Mrs. Etta Wriedt of Detroit (see list, Chap. I). With her Sr. Bon also had communications from the same grandmother (cited), but 'the Nonna' there spoke to him in French—a language she spoke fluently when alive. He further describes Mrs. Wriedt's Guide, Dr. Sharp, and the remarkable manifestation of three entities (separate Voices) contemporaneously.

JULY, 1928: SOME CROSS-REFERENCES FROM U.S.A. (AND ENGLAND), I.E. THE YOUNG AVIATOR, MARQUIS VITTORIO CENTURIONE, SENDS MESSAGES TO HIS FAMILY—THE VISIT TO MILLESIMO CASTLE, AND REPORTS OF COUNT PIERO BON (ATTORNEY-AT-LAW OF VENICE).

'Immerso nell' Azzuro—che lo chiamava,
Infrantasi l' ala terrena,
Risali sull' Ali della Spirito
Agli altissimi cieli.'

THE YOUNG AVIATOR, MARQUIS VITTORIO CENTURIONE,[1] SENDS MESSAGES TO HIS FAMILY—THE VISIT TO MILLESIMO CASTLE OF COUNT PIERO BON (ATTORNEY-AT-LAW OF VENICE)

July, 1928, his report; cross-references from U.S.A. (See Chapter I.)

Since the unexpected advent of the purported Vittorio Centurione during the American séances of Signor Avv. Bon in New York, America, was responsible for the subsequent visit of Sr. Bon to that young aviator's home a few weeks later (July 28–29), it seems that these interesting references from letters and reports of what happened in the United States must, chronologically, appear at this point in the record of this case. (Which serves a double purpose as giving, incidentally, for comparison, some examples from parts of Valiantine's own séances; showing many similar points, *re* action of the trumpet, voices, and the entities which have become familiar to group visited by same in Italy and in England as well.)

[1] See Frontispiece.

Coming, with the sound of his aeroplane as an extra mark of identification (see also case in Sr. Rossi's records of April and May 22 and 26, 1927, Chapter I), the young Marquis had, as Sr. Bon relates, begged his compatriot to carry back messages from him to his parents at Millesimo Castle. He apparently took advantage this spring (March 25, June 1 and 4) of the more powerful mediumship of Valiantine to get through his Voice (' Direct Voice '), which he (V.C.) had been unable to succeed in doing via his own father's mediumship at home, as had been hoped.

One may speculate *ad libitum* that too close a blood-tie, too great emotion, or tensity, or some other inexplicable bar impeded at home ; but the disappointments were none the less real, especially as full, oft, casual and unknown communicators made themselves most readily and loudly heard.

Count Bon therefore agreed, in New York, to attempt to fulfil the errand requested of him by this young Marquis Vittorio Centurione, as he was soon to return to Italy.

Be it noted that Sr. Bon's June report was written while yet in America (later published in August *Luce e Ombra*) and set down at the time ; describing the unlooked-for approach, petition, and departure of the aviator, whose name he did not publish in *Luce e Ombra* in August, out of delicate consideration for the family in bereavement involved, but which he does refer to as Vittorio C. in his letter to me of March 21, 1929, specifically mentioning that young man's manifestations in U.S.A., i.e. see letter below quoted, and *Luce e Ombra* descriptions written earlier.

. . . . . .

I may personally state that during our last visit to the castle, July 14–15, we had all been told by the Marquis Carlo C. of his ' having just received a letter from an Italian gentleman, not personally known to him at all, relating having had some séances with Valiantine in U.S.A., wherein messages had been given him which he now desired to deliver to the person for whom they were intended ' ; the Marquis adding ' that he should invite him to come over to deliver same soon.'

This, then, was the forerunner (to which I can bear witness) of the advent of Count Piero Bon, on July 28, to fulfil the mission thus so strangely thrust upon him ; and I can testify to his joining us upon the train between Savona and Millesimo on that date and to his first meeting with the Marquis and Marchioness as we drove over to their castle. The Count's information and cross-references, brought from the other side of the globe just as cited, I therefore append together with his letter to me, and statement over his own signature.

N.B.—Although many on both sides of the Atlantic have probably heard the ' Independent Voice ' or ' Direct Voice ' of Cristo d'Angelo, it is likely that few, if any, have had Sr. Bon's unusual opportunity of being able to compare on two continents that Guide's voice, laugh, the characteristic movements of trumpet and general conduct of séances, within such a brief lapse of time, only that consumed by his voyage, etc., intervening.

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(1) On March 21, 1929, Signor Avv. Piero Bon, from Venice, Italy, writes me, after recalling our meeting of July, 1928, at Millesimo Castle (see Chapter IX), replying to an inquiry as to Cristo d'Angelo, etc.: 'Dear Signora Hack, I am sending you the first part of my (new) article for *Luce e Ombra*. I do not know that you will find what you wish therein, as my article does not attempt an exact progression of happenings, of which I take account of date only when bearing on some theme I am dealing with. I understand that you need a chronological grouping with mention of all such sittings as I had in the presence of Cristo d'Angelo, but that I cannot give, due to lack of time at my disposal. I may, however, state that Cristo d'Angelo came and communicated very fully with me during a numerous series of sittings held between the 21st of March, 1928, and the 7th of June successively, in the Cannon residence, at Hyslop House, and at the home of Valiantine himself at Williamsport, Pa.

Vittorio Centurione came to me at three of these sittings, and precisely in those of the 25th of March, 1st of June, 4th of June, all held at Hyslop House, New York City.

In all these three he seemed to come in an aeroplane, as I have described in my article in *Luce e Ombra* of August, 1928. (See article quoted below.)

In the sitting of June 1st the arrival of Vittorio Centurione in aeroplane was announced in advance, a few moments before it occurred, by the vivid (viva) voice of an entity calling herself Eusapia Paladino, who added, 'having come then from Naples especially to be present at the great phenomena which interested her immensely.'

As you already know, Vittorio Centurione two or three times had, among other things, told me his anxiety to talk to his father (Marquis Carlo Centurione Scotto, of Genoa and Millesimo), begging me to have his father come to Venice, where he (V.C.) might be able to manifest himself to him.'

N.B.—At the time of these unexpected visits of Vittorio Centurione to Sr. Bon in New York City, America, in June, 1928, this Italian gentleman had no acquaintance with the Centurione family whatsoever, merely knowing their name as that of one of Italy's old families.

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(2) In its August issue, 1928, *Luce e Ombra* published a long report written in June, 1928, by Signor P. Bon (Attorney-at-law of Venice), from Boston, Mass., U.S.A., dealing with the Experimental Control of the 'Direct Voice,' mainly in the experiments with Margery, etc. First, however, he outlines his unexpected introduction to such studies through his reading of Mr. Bradley's two books, his arrival midst the séances with Valiantine in spring of 1928, at the American Society for Psychical Research, 15 Lexington Avenue, New York, Hyslop House, and at the residence of Judge and Mrs. W. M. Cannon (New York City).

Excerpts from his accounts of these séances follow, but the above article contains this self-explanatory reference to the Guide, Cristo d'Angelo, also, 'I had had the good fortune quickly to be well received in best "ambience,"

etc., and there to meet, among the best American mediums, George Valiantine, whom the books by Bradley have made famous even in Italy. He gave me several special sittings with surpassingly interesting results, after I had taken part in various collective séances, wherein manifested the most extraordinary ' Direct Voice ' phenomena ever described. Among these, I may mention in passing, the arrival of an Italian aviator—who had perished tragically with his plane—who came to me in three different sittings to give me a particular mission (message). He arrived, and he departed with his aeroplane, of which we heard the characteristic noise as it approached, descending into the séance room, flying above us as if there were no limits of space, stopping finally while the aviator talked to me in a clear and decisive voice, and then taking off again, departing further and further into the distance. Fourteen persons present at this happening heard all of this, just as I did, with absolute precision.

But that which, individually, for me broke the doors into the other side (al di la), giving me the touch of the joyous Revelation, was the direct and close contact with the spirits of my dear ones who have passed over (died), brought to me through the potent mediumship of Valiantine by the good Cristo d'Angelo, already known to the readers of *Luce e Ombra*. I, a stranger and unknown, alone and lost in this immense America, have conversed by the hour with these (spirits), hearing their voices, lively and natural, which they had during their earthly life in Italy, thirty years or more ago ; I even distinguished the particular inflections, the dialect accents, the warmth of feeling, the impetuosity of affection, which they had had for me then. I heard their references to places, to circumstances, known only to us (them and me), having from them thus perfect proof of identification. I felt even their kisses and caresses given in the identical manner habitual to them when on earth. I realize that this, my most fortunate experience, has especial value for me, not being able to explain, upon any other basis than their convincing evidence, all this to which I have above referred.'

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CROSS-REFERENCE AS TO VITTORIO'S AEROPLANE

N.B.—It must be borne in mind that the following three visits of the young aviator, Marchese Vittorio Centurione, were not the first times he had so manifested. (See Chap. I from Signor and Mme Rossi.) He had done so first in London in the spring of 1927 at ' Dorincourt,' during the very first sittings had at Mr. Dennis Bradley's residence there, by the Marquis Carlo (his father), when Vittorio not only spoke in a voice so much his own that his father was overwhelmed by emotion and surprise, but beyond his communications to him used the aeroplane as an extra identification-sign. Those present, including Signor and Mme Rossi, heard the plane or sound of its engine approaching, entering the room just as at Hyslop House in New York, and subsequently retreating. Furthermore, on the first occasion, after its approach there was the sound of falling and of the hissing and splashing into the water, illustrating the very manner of catastrophe by which the distinguished young officer had passed from life here. The four lines, ' Immerso nell' Azzuro,' upon the little cards

announcing his death are touchingly symbolic. (See page 241.) Mme Rossi has described the surprise of the medium Valiantine, who, uninformed of this history, upon hearing the sound of the falling and submerged aeroplane, started asking 'what was that!'; for the Marquis had purposely withheld all information. (See Chap. I.) Failing to be able to manifest in Italy, it would seem that Vittorio seized first opportunity in America with this same medium, Valiantine, to send word back to his family by a compatriot he apparently knew was shortly to return to their proximity.

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Marquis Vittorio Centurione and his Aeroplane: His Three Visits to New York.

(As recorded by Count P. Bon, of Venice. See cross-reference preceding.)

'There are two reasons why I must tell something further as to our aviator; the first, the manner in which for three times he presented himself to us constitutes in itself an episode of highest interest and worthy of study. The second, because his appearance in New York, with the Guide of Cristo d'Angelo and the mediumship of Valiantine, may furnish elements of proof both to search into for those who had had, and still more have, reason to concern themselves as to him.

(1) The first time that Vittorio Centurione came to me was the evening of March 25, 1928, in a sitting with Valiantine at Hyslop House, New York. The séance lasted nearly two hours and had already been highly dramatic.

Suddenly, coming from outside, that is, from the direction of Lexington Avenue, the sound of an aeroplane was heard as it rapidly drew near, descended into the séance room, whirled above our heads and stopped! I say always 'the sound,' which all of us heard most loudly; I cannot say of the aeroplane, as of that I knew nothing.

Coming to a stop, therefore, the noise of the aeroplane was stilled, and a voice in front of me explained, as if concerning he who was presenting himself: 'Vittorio, Vittorio.' I responded that I knew no one by that name who was dead. And the 'Voice': 'No, no, no, I live. Do you not hear? I am Centurione, the son. I fell from my machine (apparecchio) into the Lake of . . . I am here to tell you that I will go to you at . . . you must notify my father. Write to him at . . . give my remembrances.'

Again it seemed that the motor of the aeroplane started to revolve.

(The Italians present were: Mr. Grandi, already several times mentioned, Mrs. Elsa M. Grandi, and Gaston Grandi, their son.)

Vittorio's second visit to New York, June 1, 1928

(2) The second appearance of Vittorio Centurione was that of June 1; and this is how matters proceeded. As I said, I had asked Cristo d'Angelo to bring to me Vittorio Centurione, hoping to have news of Nobile.

Cristo d'Angelo had replied to me, 'Willingly, a little later.' A half-hour passed, during which many entities talked in English with those present. Then a voice near to me (See Chap. III): 'Eusapia, yes, I am

Eusapia Paladino. I am very much interested in the things which have been taking place through Valiantine. I have never been able to do so much, however many people might be interested in me. Now there is about to occur a great phenomena. I have come from Naples for this : Vittorio Centurione is to arrive in aeroplane ! ' A few minutes of silence. Then, there in the distance the noise of an aeroplane ! As on previous occasion, it approached, arrived, stopped itself above us ; and Vittorio Centurione announced himself with clear voice, facing me, and added : ' My father was absent when you wrote him. For this reason he has not yet replied. I need to talk with papa . . . when you will have returned . . . I will come to your house at . . . tell him so.'

Then Vittorio gave a communication referring to Nobile (elsewhere mentioned) and departed, exactly as he did the first time.

(3) The third and last appearance of Vittorio Centurione took place the evening of June 4, 1928. His arrival and departure occurred as upon the two preceding occasions. Here is what he said to me : ' I return to charge you to notify papa. Repeat to him all that has been said to, to . . . and which is true ; get in touch with papa. Good-bye. A good journey. We will meet again (arrivederci) at . . .'

The only Italian present this time was Mrs. Molteni-Smith.

Now, apart from any interest connected with the personality of Vittorio Centurione, or of his communications, the circumstance of the noise of the aeroplane with which he seemed to arrive is a strange thing worthy of all our attention. That spirits can, in their world, create for themselves from fluidic material the thing they wish, has been said many a time, and may be admitted. One might, therefore, come to the conclusion that Vittorio Centurione had fabricated for himself a fluidic aeroplane. But how could this aeroplane without material (substance) produce a noise so precisely like that of one of our material aeroplanes ?

Is it possible that the apparatus of Vittorio Centurione had been materialized at the moment ? Apart from the case being so exceptional, it must not have been thus (materialized at moment), because otherwise the aeroplane would not have been able to enter the room, to fly around above us as if there existed no limits of material around it.

True, it was that we heard only the noise, not movement and not the slightest agitation of the air. Perhaps only the motor was materialized ? '

PIERO BON.

. . . . . .

By way of comparison the following excerpts from Mr. Chapman's experiments in New Zealand, with Miss Pearl Judd, are interesting as recording their observation, various times in full light, of similar phenomena of aeroplanes approaching and retreating, sound of motor, etc. etc. :

In *The Blue Room* during Voice-circles in bright light on some occasions, a witness describes, ' we would hear the distant buzz of the " engines " of the machines they use, as they were passing.

' Then all at at once seemingly from afar off, is heard the sound of the " machines." They approach rapidly with a rushing noise, go by at a terrific speed, and recede out of earshot just as rapidly.'—(*The Blue Room*, page 66. New Zealand Voices in full light.)

'We have great machines in the . . . work, like aeroplanes or Zeppelins, with wings shiny, silvery, and very bright. You would have to wear a mask to look at them or it would hurt your eyes. They travel at a tremendous rate, I expect they could go from here to London in a few minutes.' (This was given in New Zealand by 'Betty' communicating.)

Regarding thoughts: "When we want to reach anyone a long way off, like a telephone," she said, "we communicate by thought. Thoughts can carry millions of miles I should say, but we have an ordinary chat when we're together. You've heard us, haven't you?"' (*The Blue Room*, New Zealand. Objective voices in full light.)

REPORTS OF APPARENT ATTEMPTS OF YOUNG MARQUIS VITTORIO CENTURIONE TO SEND MESSAGES BACK

(Extract from a letter to Mr. Rossi from Count Piero Bon, dated Venice, 1928, from America, Jan. 4, 1929.)

'I learn that after my leaving New York that at all sittings with Valiantine at which my Italian friends were present there always manifested there the entity calling himself "Vittorio Centurione," and always hurriedly, excitedly, breathlessly, and with the phrase: "I want to speak to Papa, I want to speak with Papa!"'

(Apprendo che dopo la mia partenza da New York, in tutte le sedute di Valiantine nelle quale sono intervenuti i miei amici Italiani, si e sempre manifestata l'entita sedicente Vittorio Centurione e sempre in fretta, eccitato, affannato e con la frase: 'Voglio parlare a Papa, voglio parlare a Papa!')

SOME CROSS-REFERENCE FROM ENGLAND, AUTUMN OF 1928

N.B.—The foregoing expression on the part of young Marquis Vittorio Centurione, reported from America during 1928, is in perfect accord with various communications, purporting to come from Vittorio, unexpectedly received during different sittings in England during autumn of 1928 by myself as well as by Signor Rossi, who happened also to be in London on business just then. Some of these were interposed during sittings with some of most reliable of the 'mental' or 'trance' mediums, who knew nothing of these matters. (See Chap. XI.) However, on one occasion—strangers in a circle of a totally different type—Signor Rossi and I were surprised by being addressed by 'Direct Voice' in Italian (understood by no others), first by Cristo d'Angelo with his characteristic movements of trumpet—greetings (only to us two) and touches precisely similar to those he gives in Italy—and then by a second voice in Italian also, announcing himself to be Vittorio Centurione. The latter again unexpectedly manifested with more strength and length to me some evenings later at same place on which occasion sixteen were present who were equally surprised at this advent of 'Direct Voice,' the genuineness of all of which was subsequently affirmed by the host and his group.[1]

[1] We imagined that the force needed was collected from groups of others present; supplemented by the association (previously) of Signor Rossi and myself with Centurione voice-mediumship and power (apparently communicable). 'Direct Voice' had not been heard before in this group.

This is not the place to cite details (some notes of which may be found further on—see Chap. XI), but I may say that on the second occasion the purported Vittorio Centurione spoke in Italian to me, first asking where Signor Rossi was that night (' dové Rossi questa sera ? ')—as if surprised at his not being present as at preceding time—and then essaying to send messages by me to his parents, ending in the words ' mia madre.' When he first spoke he twice gave me his full name—Vittorio Centurione, Vittorio Centurione—in a fresh loud voice (heard by all clearly), which reminded me of that of his own brother Mino Centurione.

I cite this for what it is worth, as indicating persistence on part of the purported Vittorio Centurione to get his messages ' over ' in one place if not in another, and as being entirely unlooked for and spontaneous on all these occasions in England. (See Chap. XI.)

(G. K. H.)

CROSS-REFERENCE (AEROPLANE) AT AN ANONYMOUS SITTING IN ENGLAND

Author's later note : June 1929 :

In the consideration of the ' Cross-References ' concerning Vittorio Centurione, one of the best came on June 7, 1929, through a medium in Nottingham, England, Mr. J. J. Vango, with whom neither the sitter, Miss E. M. Bubb (of Cheltenham, England), nor I had ever had either any séance or meeting whatsoever. This sitting had been taken anonymously for Miss Bubb by Miss Phillimore, of London, so the medium had no clue as to her identity even and no association whatsoever with her acquaintance with me, or (through me or others) with Dr. Hack, or Vittorio Centurione. (Nor did I know of the séance until some time afterwards, so it could have been no case of ' telepathy ' of circuitous type.) Immediately the medium went into trance and Dr. Hack was described correctly, with various exact messages later given for Miss Bubb to send me. As elsewhere noticed, he seemed interested in helping others and Vittorio Centurione, for presently the medium in trance began a description of the aeroplane accident by way of identification brought in. ' What a funny noise ! Buzzing, making such a noise all round and round. One of those things that fly : it's going all round ! ' (Medium evidently very surprised at unusual and great noise.) ' This gentleman (Dr. Hack) knows about this. Hugh ! something has happened. I am in water. This machine goes down. There was something went bang ! like an explosion and fire. It was such a smother ! I am sensing that the machine came down in water ; it all goes ; nothing or very little was found.'

The medium then, in trance, asked Miss Bubb : ' Were there two people ? There is a lady connected with the gentleman (Dr. Hack) in the body, you know her. On her account he is here as well as on yours.' (He says :) " I have come to keep my promise." (He had on two occasions previous said he would manifest at this sitting.) " Give her my love and tell her all goes well with me." ' Continuing on with personal messages for Miss Bubb to transmit to me which were very exact as to matters she had then no knowledge of.

. . . . . .

It will be remembered that Vittorio elsewhere, in 1928 and 1927 (see previous records), had introduced this sound of the aeroplane or incidents of accident apparently as a clue to his manifestation. (See records of Count Bon in America, etc.) If it is objected that that medium there (Valiantine) had previously heard the details,' ' it must also be recalled (see Chap. I) that he had not heard of this aeroplane connection when in London. It first was introduced by Vittorio Centurione during his father's visit to ' Dorincourt,' and must be recalled that now it recurs anew by a totally strange medium, giving a sitting elsewhere to a lady he knew nothing of. We may therefore ask, how was it that both the matters pertaining to Vittorio Centurione and to Dr. Hack came through so strongly and with such accuracy ? ' Cross-Reference ' ; but what is that ?

CHAPTER VIII

NOTES AND DESCRIPTION BY MYSELF OF THE SITTING AT MILLESIMO CASTLE ON SATURDAY, JULY 28, 1928,

(See fuller record by Prof. Ernest Bozzano, and his Preface, and corroborative records of Sr. Passini and of S'ina Maria Chiappini, besides the notes taken by the Marchioness.)

IN these sittings, when the Guides wish to bring an 'apport' or to produce a physical manifestation of some sort, or even one of power such as a levitation (the Marquis in his big chair weighed 100 kilos), it would appear these strong Guides apparently proceed to act freely, often alone, encountering no apparent difficulties (such as we) from either Weight or Distance. They appear to be able also to travel to Genoa (the box 'apport') or elsewhere and report happenings there as quickly as the telegraph.

However, when it comes to a matter of allowing in or inducing another entity (one who had lived here and maybe had association with one sitter or another) the Guides encounter at times more difficulties. The results then are not, it would seem, dependent upon themselves alone any longer, but rather upon the ability of the 'spiriti' (as they call the entities in their reference to them by 'Direct Voice') to build up what each requires in order to produce a voice which can be heard, either through or outside the trumpet (which is used merely as an enlarging and concentrating device to keep the vibrations from scattering unduly in the surrounding air).

In this some 'spiriti' succeed brilliantly at once, speaking with distinct clear voice and enunciation (as 'Caprilli,' 'Dodé,' the Austrian prisoner, etc.) whereas others seem unable to cope with this new mode, or to create more than a whisper, a hoarse voice, or a sigh; apparently struggling hard nevertheless, and as disappointed, it would seem, as are those desirous of hearing and recognizing their voices.

Excerpt from *The Blue Room :* 'While I was playing we could hear Charlie instructing her how a newcomer was to use the power and to control the sound waves so as to make her voice heard. At first she broke, and we heard Charlie again instructing her, the words "see, like this . . ." coming through distinctly. Soon she managed to get through, but faintly ; then as she gradually got control her voice became louder and clearer. She had not the power to speak this time but soon she will, no doubt.' (From Objective-Voice communications received in full light.)

COPY OF NOTES OF MRS. GWENDOLYN KELLEY HACK AT MILLESIMO CASTLE

Sitting of Saturday, July 28, 1928. Hour 10.30 p.m. Weather warm and clear.

Present—in order named from left to right: Marquis Carlo Centurione, Mme Fabienne Rossi, Prof. Ernesto Bozzano, S'ina Maria Chiappini, Sr. Gibelli, Mrs. G. K. Hack (taking notes), Sr. Piero Bon (of Venice), Prof. Tullio Castellani, Sr. A. Passini, Marchioness Luisa Centurione (taking notes), Sr. P. E. Rossi (at gramophone).

First record of music. Second record.

Voice of Everett: 'Good night, Mr. Bon!' Sr. Bon recognizes the voice as the same he had heard in New York.

Two trumpets fly in the air, saluting.

Mme Fabienne Rossi says she sees the left trumpet obscured (by something passing between it and her).

Prof. Castellani feels shivers ('frissons').

The flexatone rises high in air and plays, moving around (above us). Plays a beautiful and animated accompaniment to the music on the gramophone, circling about and dipping here and there while playing the little instrument. This I had not seen before. The instrument is small, a bent piece of metal with a tongue in between with a ball on end. This ball being painted with luminous paint could be seen and followed in its motions through the air above. (See Relations of Séances of 1927, by Prof. Bozzano.)

Mme Rossi 'feels force.'

One trumpet goes over the other, meaning that only one trumpet will be needed. (Too much light disturbs the phenomena from bands painted —if both are used.)

'Che vento!' (What a wind!) someone exclaims.

Trumpet flies over to door (violently) when in the room beyond some servant for a minute had switched on a light—which cast a faint ray through cracks.

The light was put out, and trumpet is picked up and put in shape and into position again in middle of circle. All quiet. (Pause.)

The Marquis sees a light over Mme Fabienne Rossi. He states that he 'begins to feel force for the first time in the evening so far.'

Mme Fabienne feels sensations and says she expects a materialization.

The trumpet falls over.

Voice of Cristo d'Angelo says, 'Buona sera Piero Bon.' Sr. Bon had asked us not to mention his name so as to see if the Guides would recognize him? The Guide evidently saw his seat at once, and knew his name, while Sr. Bon recognizes *same* voice of Guide as he had heard in New York in the spring when sitting with the medium Valiantine.)

Mme Rossi feels someone near.

Sr. Rossi says, 'the phonograph is carried away!' and it seems to rotate in the air (playing) and then is brought down into its position, exactly on its table, despite dark.

Cristo d'Angelo says something, to left of trumpet.

Mme Rossi says that the materialization (she had felt) has passed off.

Mme. Fabienne Rossi feels something near her chair. Asks Prof. Bozzano for his hand, saying, ' no mi sento tranquillo ' (I do not feel tranquil.)

The trumpet moves over all the circle.

Sr. Passini feels a hand touch him. Trumpet falls over.

Prof. Castellani asks for force for voices.

Sr. Bon feels a brusque touch of a hand.

Sr. Gibelli is touched lightly.

Someone beats on the gramophone.

Voice speaks to Sr. Bon (voice of Cristo d'Angelo). (See words in record of evening.)

' Sei intelligente tu ! ' (To Rossi, relative to the conversation with Sr. Bon.)

Trumpet goes to Rossi. Question put as to using another room for séances—a room remote which would be not otherwise used or passed through.

Cristo d'Angelo replies : ' Ci vorebbe molto tempo, etc.' (That it would take too much time to get the new room impregnated with fluids—to have good results.)

Conversation (follows) to Sr. Bon as to his obtaining voices in Venice. (See record.) ' Perché ci manca un medium in mezzo di voi ' (Because a medium is lacking in your midst—In Venice for voices, Angelo explains, etc.).

Sr. Bon asks where he can find one, etc. (' si continua di, etc.') (See Record.) . . . . . .

I feel a force of warmth. . . .

Sr. Bon asks Cristo d'Angelo about Vittorio Centurione, and to bring him, as in New York, and ' if he understands ? ' (Question) Cristo d'Angelo : ' Perfettamente,' etc.

Question to Sr. Bon as to whether he should tell Marquis Centurione all he had heard while in New York.

Reply : ' Interessante . . . ma ' (Interesting—but, etc. etc.). (Personal.)

I feel force of warmth.

Trumpet goes to Prof. Castellani (in reply to his question whether the red light might be used). Reply : ' No.'

Prof. Castellani asks whether the sitting might be suspended and then recommenced.

Reply of Cristo d'Angelo to this : ' No ' (in regard to a recess).

Something in the air. Mme Fabienne Rossi feels force, and something is flying in the air over the heads of all of us.

Cristo d'Angelo says : ' It is a bird which lingers ! ' (ce un ucello). (See Record and see Preface by Prof. Bozzano.)

Beating is heard on the gramophone.

Cristo d'Angelo announces : ' Stai tranquilla—c'ho il controllo in mano " (Be at ease—I have the control well in hand). (See sketch of d'Angelo, G.K.H., Chap. XI.)

Sr. Bon asks after New York friends, and Cristo d'Angelo talks to him from outside the trumpet. Sr. Bon's questions as to Mrs. Smith (of New York) answered, etc. (See Record.)

The Marchioness asks as to her son Vittorio. Reply : ' E sempre con te ' (He is always with thee, etc). (See Record.) She asks further. More replies to her.

A voice from the ground begins to speak sadly, in French language. ' Je suis Rabelais ' (one of last year's Guides, brought in by Cristo d'Angelo).

Words follow of Rabelais about the brother of Sr. A. Passini (present), addressing him : ' Il souffre de sa santé, il souffre de sa santé, il ne peut pas travailler. Je ne puis plus parler . . .' and the voice dies away into the ground. (Pause.)

Voice next goes to Sr. Bon ; with kisses and ' benedictione ' at end, beginning : ' Piero Bon, Piero, . . . sono io ' (the grandmother he had asked for awhile before).

Touches are felt by me, the trumpet rising after these caresses on face and head (light and gentle) and on my cheeks, and conversation ensued with me. (See Record.)

Cristo d'Angelo announces to me, after the trumpet has caressed my face up and down with long strokes : ' E tuo marito che non puo parlare e ti vuol accarezzare, abbi pazienza. E ancore troppo debole per poter parlare come vuoi tu,' meaning, ' It is thy husband who cannot talk and wants to caress thee ; have patience. He is still too weak to be able to talk as thou wouldst wish.'

I thank Cristo d'Angelo, and ask if he can bring some message then of identity the next evening perhaps for the husband, if the husband is unable himself to talk.

Prof. Bozzano says something touches his hand, also Fabienne Rossi, with some hard thing. Says ' it feels as if something long.' (Note : later they thought this might have been the asperges ' apport ' possibly.)

Trumpet goes to Sr. Gibelli and conversation ensues. (See Record.) ' Sono Dodé,' etc.

Voice of nono (grandparent) goes to Marchioness Luisa, saying more as to Vittorio Centurione.

Sr. Bon puts questions as to the reality of Vittorio Centurione's presence in New York, where a ' Voice '—giving that name—had addressed him (Sr. Bon), sending messages to his parents in Italy—whom Sr. Bon did not know at all. At the time he knew nothing about them, nor the name of the Marquis, etc. (see record of conversation), but being Italian it was plausible This was through Valiantine through whom Vittorio had first manifested.

Trumpet to Prof. Bozzano.

A beating on the floor occurs, in time to the music, followed with beating with stick or staff in same way.

To the Marchioness, in reply to further request for her son Vittorio Centurione : ' Bisogna avere pazienza,' etc. He had previously told her her son, ' É sempre con i te e con suoi ; abbi pazienza,' meaning, ' He (Vittorio Centurione, the son) is always with thee. What can I say to you (further) ? Have patience.'

. . . . . .

Trumpet to Passini (laugh). Conversation ensues about ' the incredulous family friend ' of the Centuriones, a lawyer in Genoa, mentioned in sitting two weeks previous.

The Marchioness requests an ' apport ' of the object which this man had lost (stolen from him about a month before), Cristo d'Angelo having said previously ' that he knew who had taken it and thought of " apporting " it to the castle, but concluded it would, after all, be a waste of force, as the man would not believe even in the sun itself ! ' More conversation ensued about this silver small box (scatola).

The Marquis now feels great force (coming on).

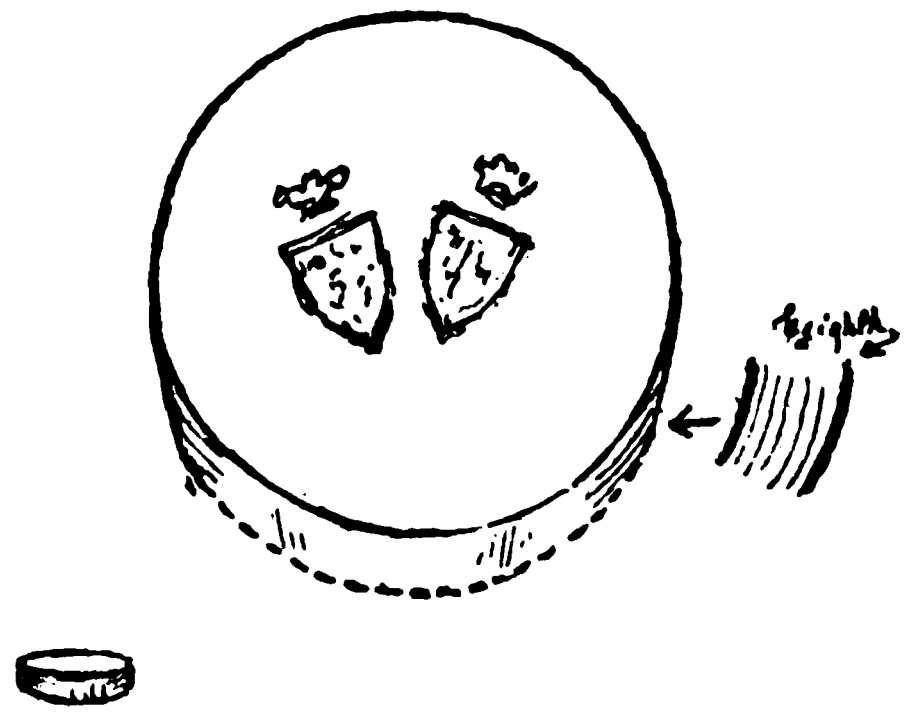
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Very strong currents are felt by all in the room.

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The trumpet goes up in the air, reversed. From the ceiling something drops directly into its big end with a loud metallic sound ! The trumpet



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' Apport,' arriving hot " from Genoa " ; the six or eight pastilles inside it being hotter still, when box was opened by Prof. Bozzano, on whose knees it was deposited. The box was passed around by him and felt by all while still warm. (Millesimo Castle, near Turin, Italy.) ¾ size.—G.K.H.

then descends with the contents, carrying the same over to Prof. Bozzano and depositing the same on his knees. It is the little round silver box (two and a half inches in diameter). (See illustration and Preface by Prof. Bozzano.)

The silver box is still hot. Prof. Bozzano passes it round (to right). All feel it while it is still hot. (See sketch of box.)

The pastilles inside the silver box are found to be hotter still (bollente), verified by the Professors and the Marchioness, etc. This heat is supposed to be the result of its journey. (Note : In the case of a big ' apport ' last year of coffee things, into the room from another room in the castle, it had been hot also. See records of 1927 sittings at the castle.)

Cristo d'Angelo goes to the Marchioness and talks with her as to the above happenings and ' the incredulous friend in Genoa '—whose box has just been brought into the séance-room. (It is a box similar to several given as wedding souvenirs many years ago, so the Marchioness fears he

will still be incredulous or seek some excuse. (See Record and illustration of box.)

'Vento.' Wind is felt. The Marchioness asks about another 'apport.'

Trumpet goes towards Sr. Gibelli.

A voice, as of a very old man, issues from middle of floor in centre of circle, and Pope Pius the Tenth announces himself. (Same had come July 7 and 8, and also last year at the castle.)

The voice comes from outside the trumpet, saying, 'Buona sera, siori.' (Good evening, sires.)

The Marquis Carlo exclaims, 'O Bepi!'

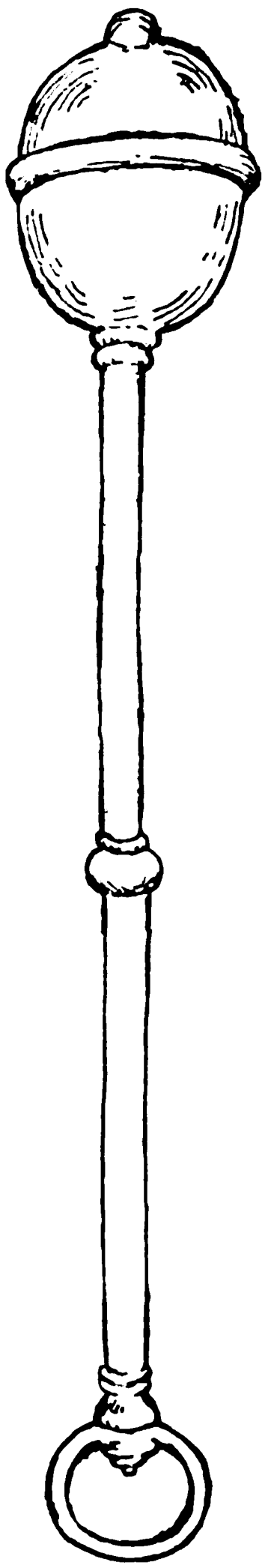
Pio X replies: 'Son io, Bepi cio, son vegnudo a darvi la me benedission se la vole. Che ghe me do veneziani e son contento de darghe la mia, benedission. Adesso vado a ter l'asperges.' (It is I, Bepi I am. I am come to give you benediction if you desire it, and am content to give me benediction. Now I will get the asperges (Church article for sprinkling holy water).

The Marchioness asks for the one from St. Peter's, but Pio X replies: 'This one here is easier' (Questo qui ze piu facile), and discourages further insistence.

At this point, the asperges (see Illustration,) a brass one a full foot long, which is kept on a big table of antique brasses, etc., in the entrance hall, two rooms distant (see Diagram), is 'apported' into the séance room. It is lifted and is taken all round the circle slowly, dipping to each in turn as giving benediction.

'Asperges to all.'

The voice of Pio X seems to come from the floor and is an odd, weak voice as of an old person, and speaks in Venetian dialect, not in Genoese dialect, as in the case of Dodero to Sr. Gibelli, nor in pure Italian, as to some others.



THE ASPERGES OF POPE PIUS X

Brass 'apport,' July 28, 1928, Millesimo. (This was wafted about close to each person in turn in the circle.)

See Diagram IX showing where usually kept in entrance-hall of castle. (Reduced to half-size.—G.K.H.)

EXPLANATION:

'Son mi, Bepi cio, son vegnudo a darvi la me benedission se la vole. Chighe xe venexiani e son contento de darghe la mia benedission.' Adesso vado a ter l'asperges.' This is in Venetian dialect and translated means: 'It is I; Bepi I am. I am come to give you my benediction if you wish it. There are two Venetians here and I am happy to give you my benediction.' (In Italian: 'qui vi sono due venexiani.')

This special greeting on his part was directed to Sr. Bon and Prof. Castellani, apparently because both are Venetians by birth, and the Pope having been from Venice also.

Then was added 'that he would go and fetch the asperges,' with which he proceeded to give the aforesaid benediction all around the circle, dipping it towards each one in turn.

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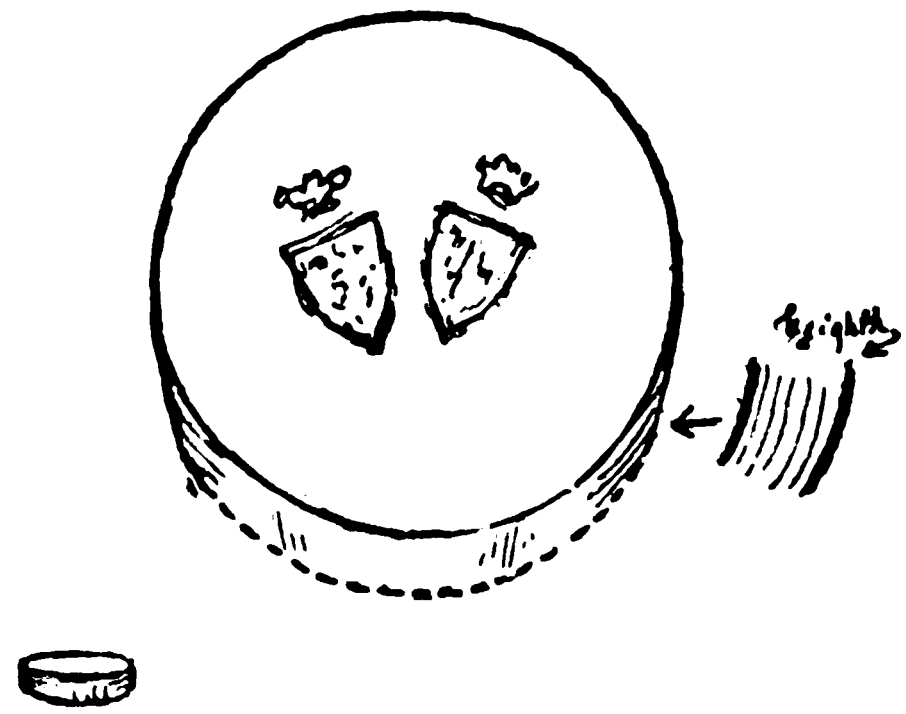
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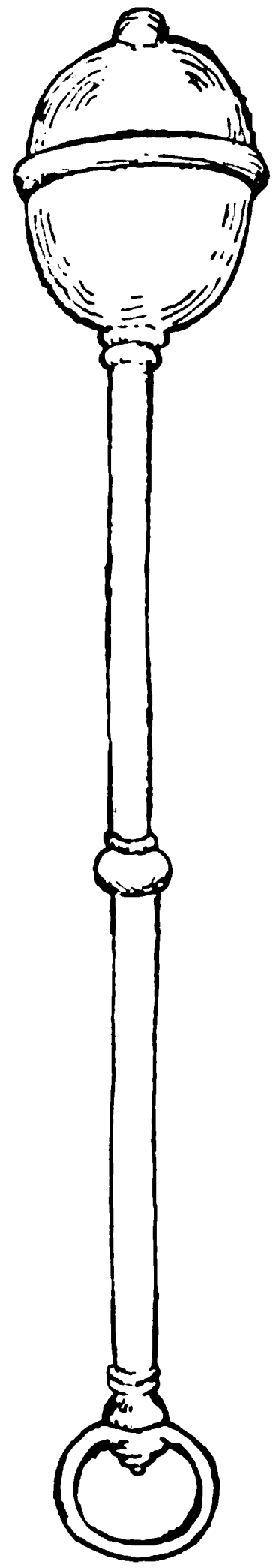
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'Vado a ter l'asperges' means 'vado a prendere (tagliare) l'asperges. (See Illustration of asperges.)

. . . . . .

At this point the chair in which the Marquis is sitting is moved and lifted a little.

Again this is repeated after a minute or so. 'C.C. is lifted in chair a little. (See Chap. VII, July 24.)

A recess next is decided upon, and lights turned on, the sitters adjourning to the next *salon* and the terrace outside for fresh air and refreshment, the sitting being resumed after about half an hour, and the sitters resuming the same seats as previously.

. . . . . .

July 28. Sitting. Second part. 12.30 p.m.

First disc. Mme Rossi and S'ina Chiappini feel something. No sooner had the music been started than the phonograph of itself is withdrawn from under Sr. Rossi's hands and travels around the room.

Without warning Prof. Castellani thereupon turns up the little red light. This calls forth an emphatic reproof from the Guide, who exclaims in a loud voice: 'No! Without my orders do not ever turn up the light!'

Prof. Castellani explains that, having heard the Guide no more, he had thought uncontrolled spirits might enter, or have entered.

Cristo d'Angelo repeats his warning with emphasis.

'For no reason whatsoever should you do what you did.' Had turned up the light without instruction from the Guide. This was in pursuance of instructions given Prof. Castellani by him the week before at an extra session when the voices were called on for instructions and explanations as to divers manifestations in progress. (See notes of short but important extra sitting of July 24, at Quarto, Genoa. Chap. VII.)

Prof. Castellani then requests the Guide to go ahead with whatever experiments of different sorts might be most interesting for those present. (See Notes record.) To this the Guide, Cristo d'Angelo, replies shortly, in staccato accents: 'We are not at all at your service, know that!' (Non siamo mica al vostro servizio, sai!)

A blow is struck on the floor (a sort of stamping on floor).

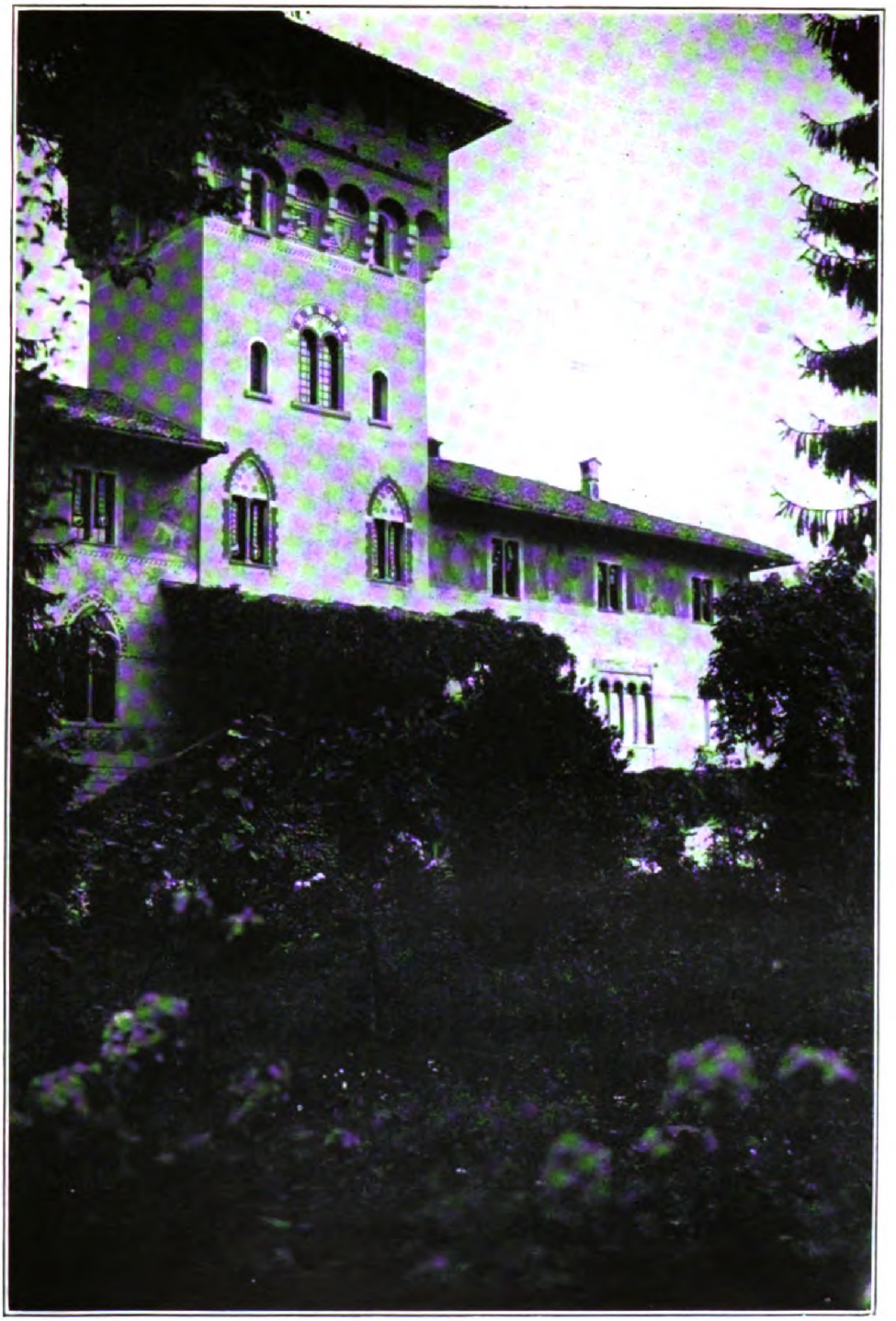
The trumpet then goes to Prof. Bozzano, giving him advice as to the relations of these séances which he will be writing. 'In tue relazione, etc.' with some suggestions and instructions which they told him to heed, and which he understood and acquiesced in; the last matters alluded to were of a personal nature.

A pause follows, and then again the Marquis's chair is moved; and again, as if in some tentative effort, much as had occurred earlier in the evening. (See Record of Séance of July 24.)

Whereupon, suddenly the Marquis in his big chair (see sketch) is levitated to the ceiling, he exclaiming as he is carried upwards, 'Parto! Parto! I am going—I am going, I am leaving! Parto!'

As he goes up his voice is heard by all present coming from higher and higher in the air above us in the room!

He said afterwards 'that he extended his arms to preserve his equilibrium and that, in doing so, one hand came in contact with the chandelier



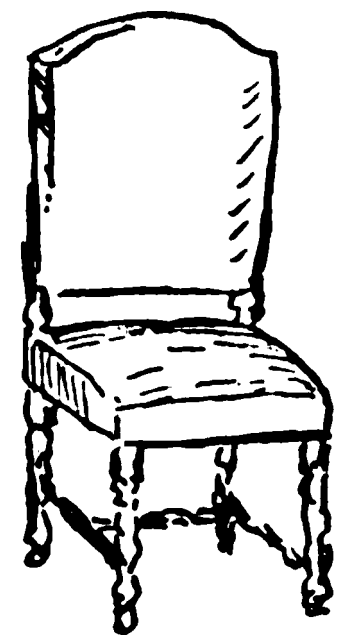
VIEW OF MILLESIMO CASTLE (PROVINCE OF SAVONA), ITALY

Entrance and terrace, with view of central tower; decorated with medieval scenes in fresco.
Summer residence of Marquis and Marchioness Centurione Scotto.

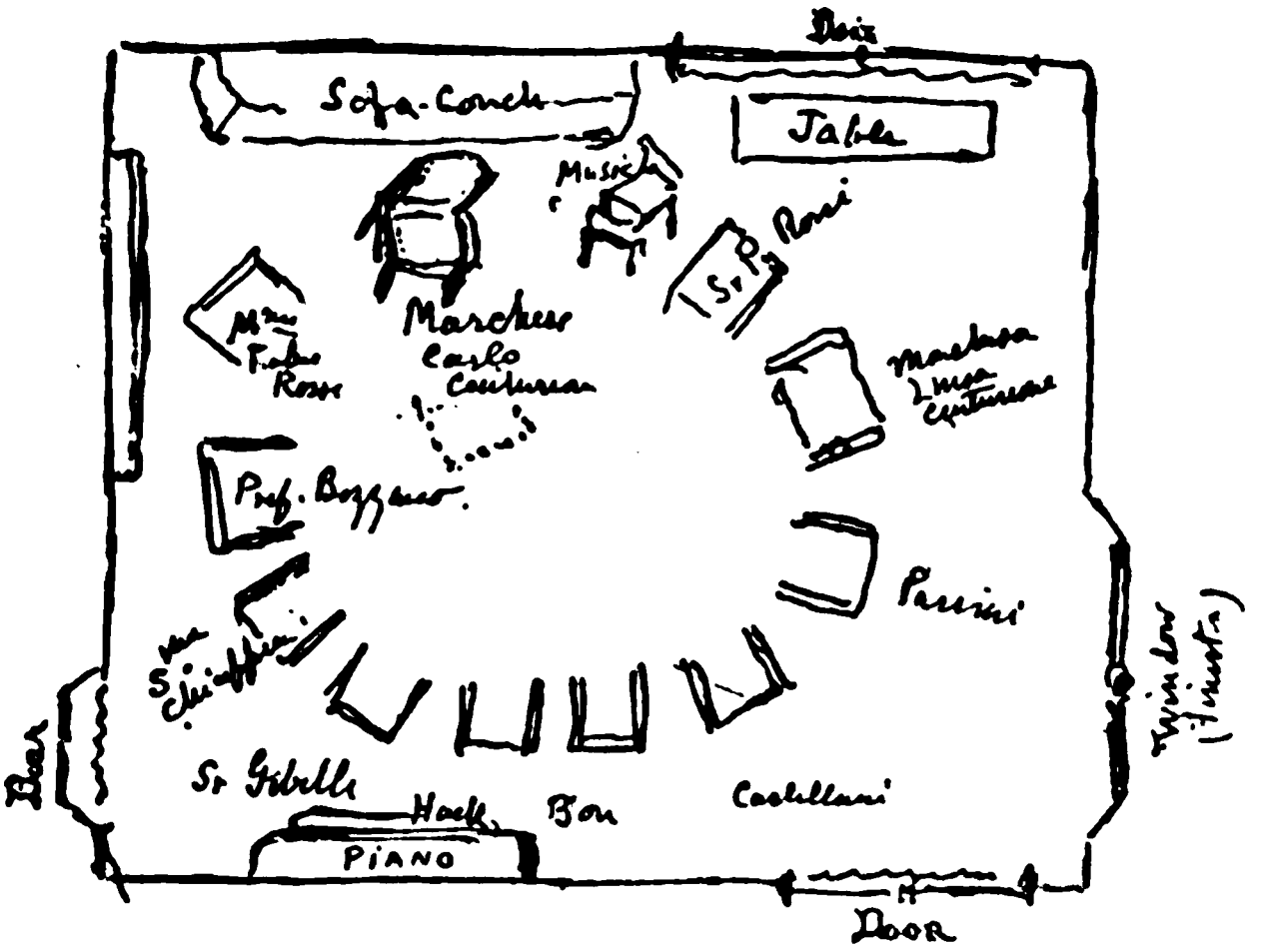
Millesimo is one of the 'Historic Monuments' of Italy and dates back to A.D. 1200.

hanging down a little from the ceiling.' This was the same happening as at Quarto the week before, on July 24, when he had been also levitated in his chair, but not quite so high then as on this occasion. On that occasion the Guide had made two statements concerning this phenomena—surely showing that this series was not accidental but was projected and planned by the Guides. This would tend to convince one of outside intelligences with projects independent entirely of plans of any of the sitters.

The Guide had, on 24th, stated : ' These are phenomena of Levitation,'



Chair of the Medium
(the Marchese C.C.)



adding, ' The medium (Marquis) will go still higher up. Pay attention to the séances (to come) ' (Questi soni fenomeni di Levitazione. Il medium andra ancora piu in alto. Fate attenzione nelle seduté . . .) this last being added to assure the observation of this phase of phenomena which they (the Guides) were thus evidently newly presenting for observation and were projecting still further.

It is seen, in pursuance of this prediction, that a week later, on the 28th July, the second levitation was shown and, as predicted, the medium was

taken ' still higher ' in the air. It scarcely looks as if these can be judged either sporadic or accidental !

Upon descending to the middle of the room the Marquis's chair was found turned around entirely, but equilibrium had been preserved, and he had been brought down gently and gradually, although the total weight was about 100 kilos, as he weighs 86 or 87 kilos. (See Notes on ' Levitation,' Chap. VII.)

A little pause follows, and after Sr. Bon's feeling something, Si'na. Chiappini feels her chair pulled somewhat. Also Sr. Rossi—towards middle. Next the gramophone-table is pulled about. Mme Rossi says she ' feels someone behind her, and pulling her chair,' so a signal is requested of the Guide as to the advisability of closing the sitting, and Cristo d'Angelo's voice replies : ' Basta, basta, basta ' (Enough !)

On hearing the fear expressed that he might have lost control the week before at Quarto, the Guide's voice had replied (in regard to such physical phenomena as sometimes intervene ; see record of July 24) : ' Non sempre perdo il controllo, certe volte ' (I do not always lose the control, only sometimes).

During this sitting he had held ' the control ' admirably, having shown, besides, a great variety of phenomena for the benefit of the new-comer, Signor Bon, in particular, besides carrying out the previously-begun programme of these new ' manifestations of Levitation,' and the bringing in also of ' apports ' and many ' Direct Voices.'

With this the admirable sitting of July 28, 1928, closed.

. . . . . .

(Regarding July 28, 1928. See also reports of July 15 and 29, 1928.)

Cristo d'Angelo's sarcasm regarding the disbelief of the Genoese lawyer-friend reminds us of Mr. Shaw Desmond's lecture at the Lyceum Club, Piccadilly, 14 February, 1928, quoted in *Light*, where he too concluded ' that it was impossible to prove anything to those who obstinately refused to be convinced '—and this might not be confined to the local lawyer-friend !

Mr. Shaw Desmond said he ' had come to the conclusion that materialistic science had torpedoed itself, and he found some of the experts with whom he conversed were disposed to admit this. They found that their old position with regard to the nature of matter and space and time were untenable. They had found that the human body was a most unsubstantial thing. The logic of the facts had found them to shift their ground at a period when the dogmatisms of scientists were becoming more obstinate than those of the priests.' Regarding the above conclusion to ' the body being a very unsubstantial thing,' we have to consider the incident of July 29, 1928, at Millesimo, as well as that of the plant on July 15 (the Vegetable kingdom !) and now this of the box (the Mineral kingdom !)—all three, let us put it mildly, on those occasions, seemingly decidedly ' unsubstantial ' !

. . . . . .

Considering the incident of the box and the information furnished as to its journey from distant Genoa as given by the Guide, one is again impressed with the speed with which distances are covered in ' the astral.' apparently ? Sylvan Muldoon, who has studied the *Projection*

of the Astral Body, p. 177 (Rider & Co.), says : ' Do you know how long it takes the astral body to speed to a distant place and come back again to the zone of quietude while the subject sleeps ? Just about one ten-thousandth of the time which it takes you to think about it.'

(Light travels through ether at the rate of 186,000 miles per second.)

Moving speeds : Mr. Muldoon speaks of three speeds at which the astral body moves : (1) the normal speed of walking, (2) faster, but without effort, but not fast enough to cause the loss of perception, saying, when this takes place one does not appear to be moving, but everything seems to be coming toward him, through him, passing him, just as the fields and fences seem to ' speed backward ' when one rides in a fast train. The phantom does not seem to pass through the door, the door seems to pass through the phantom. Streaks of light (scintillations) are thrown off by the astral body and extend backward about 2 feet as it moves along at this intermediate speed. The scintillations appear phosphorescent—the colour of the astral body (note *The Blue Room*). (3) The supernormal travelling velocity—a speed beyond comprehension. It always occurs when the subject is unconscious, and is in play when the phantom (astral body) is moving back and forth over great distances. The conscious mind is too slow in forming, and before it could formulate one single thought the objective would already be reached.

What I have said concerning the three speeds at which the astral body moves is true also of the permanently separated astral beings (the dead). (Mention is made of the astral being able to assume peculiarities of stride, seing, etc., of its physical habit.)

(Page 12) Referring to ' distant point projection ' of the astral body, Mr. Muldoon says : ' The astral body separates from its physical counterpart, and travels to some far-away place during the state of unconsciousness. Trance intervenes. On awakening again, he is aware of having been at the desired place, but scarcely ever has any recollection of having made the trip. In such a case, the actual distance covered is not recalled, because the flight is seemingly made with the speed of light, and is always unconscious. There are records of distant point projectors who have been seen in the astral body—far removed from the physical—by others, mediumistically inclined.'

Observations

Andrew J. Davis here has referred to a kindred phenomenon, that of ' Exteriorization,' being produceable by hypnotism or mesmerism (spiral movement), and S. Muldoon refers to the several possible operators upon the Vital Force of the medium (recall Rabelais), concluding, ' while many are governed by spirits.'

Is it not of comparative significance to recall the manner in which the Trance state (and Levitations, etc.) of our Italian medium have occurred ? His sensations preceding his being thrown into trance of ' cold on forehead,' numbness of limbs, and the ' cold breezes ' noticeable by all ?

Are these symptoms not suggestive of the sensations one has on being given an anæsthetic, or those of a person being mesmerised or hypnotised,

in fact ? In this instance trance seems the object . . . and, anyway, proves to be the result, induced quite contrary to the medium's own wish (and so *not* auto-suggested !), to facilitate the accomplishment of sundry phenomena planned apparently by the invisible intelligences.

One query seems pertinent in view of this : can we say that those manipulators have not themselves thrown this etheric anæsthetic over the medium (the cool on forehead, the numbness, etc.) for the sake of their desired programmes ? having predicted, long previous, that he ' would be thrown into trance.' The end justifies their means it would appear—rare results occurring, and the medium spared fatigue thereby as well.

Which brings me to my subsequent query, i.e. whether, in such event, the Intelligence—invisible (Guide we have called him)—does not then become the real medium, he using the entranced physical-psychic rather as ' an instrument ' during such times ? (The same may obtain somewhat in other occasions when trance is less prominent.)

. . . . . .

Prof. Carrington says that Mr. Muldoon postulates the astral body as the ' condenser ' or ' accumulator ' or ' vehicle ' of cosmic energy, the link between the nervous system and the cosmic reservoir of energy, from which the energy is drawn. Mr. Carrington adds : ' I cannot but feel that the teachings of orthodox physiology must ultimately be modified somewhat along these lines, in order to include supernormal physical phenomena, and also the reality and intermediary functioning of the astral body.'

(*Projection of the Astral Body*, page 15) : ' Exteriorization may be induced by hypnotism and mesmerism. It is significant that Andrew Jackson Davis had astral projection induced at an early age by a mesmerist, William Livingston. Davis's first out-of-the-body experience was that of moving through the air in a spiral direction.'

(Page 181) : ' Most advanced occultists agree that many psychic phenomena are produced by the inner intelligence of the medium, operating upon some vital force, while many are governed by spirits.'

Mr. Sylvan Muldoon, describing one of his ' projections ' in his astral body (page 183 of his book, see above), says, after flinging himself across his bed one evening, ' my attention was drawn to the fact that a sort of cool wave was passing over me, and that my arms and limbs seemed to be getting numb.' (This feeling often precedes an unintentional projection as does the cool wave and numbness, i.e. a sort of crypto-conscious-induced ' incapacity.') ' I reached down and pinched my hip but could feel nothing. Next I did the same with my arm, but it, too, seemed insensible. I am sure a needle could have been pushed into my flesh and that I should not have felt it at the time. In a few minutes I was unable to move. My motive power had left me . . .' He goes on to describe how he waited for his conscious excursion in his astral body : ' I was moved upward in the air, then outward to a distance' ; and on : ' and I found myself in a strange house (which proved to be fifteen miles away) ; I realized at once that I had travelled there at the supernormal speed, but why I had done so remained a problem . . . wondering why he had been shot there.'

Ing. Guiseppe Costa (page 238), after describing discoveries of science which I summarize in translating from, makes this suggestion : ' The phenomenon of the penetrability of matter aids to explain certain phenomena which to our senses seem very complex, such as the materializa-

tion and de-materialization of inanimate objects. If in fact it is possible to cause the dis-integration of a body and its subsequent reconstruction, we must also realize that the reconstruction of this body may occur, but also according to a new disposition, that which the superior intelligence of a superior order who provoked the phenomena may wish. These materializations may extend to things inanimate or animate.'

Costa states that these phenomena were admitted even by Hartmann, the illustrious philosopher and implacable enemy of Spiritism. From returning to the conception of matter of which the energy has obtained sufficient velocity to aquire a greater or lesser degree of condensation for the realization of the phenomenon, Costa says we cannot conceive that the modification of this velocity (governing the different condensation of the matter) could be actuated by means of any human intelligence.

Because, he says, this faculty and these means are not *en rapport* with this intelligence referred to, the nervous force of Aksakof, the psychic energy of Crookes, having perforce to operate intelligently upon a plane of intelligence, in a dimension, superior to our own, provoking such phenomena from or of another dimension.

Hence, if it is possible to admit that such energies (forces) (whether labelled ' nervous ' or ' psychic ' or what) can operate upon material things (matter), then to produce these phenomena it is necessary to admit, at the same time, the intervention of an intelligence of a superior (higher) dimension. And that this intelligence guides and directs our energy for a specified purpose—which surpasses our comprehension which is limited to the third dimension.

Ing. G. Costa (page 246) cites as an example of the externalizing of this energy, the medium Esperance's loss of her lower limbs during the formation of the phantom ' Jolande.' (See Bozzano.)

Ing. Costa also cites that Eusapia Paladino found herself temporarily lacking her legs during a levitation at which the Professors Bozzano and Vezzano were present.

Barzini (Preface, page 20) quotes Sir Oliver Lodge concerning the singular phenomenon of a medium in Trance, because of the ambience about a medium in trance, by the action of which material conditions are modified ; as if the space between enters that which does not belong to our third but to the fourth dimension ; in which, all of a sudden, they are able to do without the law of the impenetrability of matter and quit the rules which govern Time and Space !

Thus a body from a distant point may, in a flash, be at a near by spot. Thereby a mass of flowers may penetrate into a completely closed room, and a loop pass through another loop, or knots tie and untie themselves in a string fastened and sealed to a given spot (Zollner). Or succeed in the levitation of not only an inorganic but a living body. Perhaps also overturning the law of Time and Space, one might explain how the mediums at times can prophesy, as Hudson established five out of six times correctly with Mr. Piper, who predicted to perfectly well persons their future sicknesses and what would have cured them and what complications they would meet with.

Referring to a lecture to the Society of Psychic Science of London we find Sir O. Lodge comparing materialization with the phenomena of

molluscs which can extract from the water the material for their, or of the animal which can assimilate the material for its, nutriment and convert it into muscles, skin, bones, feathers. And thus these entities live which have so extraordinarily manifested to our senses. Whatever may be their *rapport* with our psychical universe, they possess a sort of etheric body (we would better say radiant body), they can temporarily utilize the earthly molecules which surround them to concoct a specie of material construction capable of making itself manifest (registering) to our senses (here).

G. K. H.

RECORD OF SITTING IN THE CASTLE OF MILLESIMO, JULY 28, 1928

By Prof. Ernesto Bozzano

(*Luce e Ombra*, September to October, 1928. Translated from the Italian by Miss E. M. Bubb.)

This sitting was an almost uninterrupted sequence of dialogues between the 'Direct Voice' and the sitters which, although theoretically most important, is unsuitable for publication. At the end of the séance two most extraordinary physical phenomena took place.

There were present the Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Mrs. Gwendolyn Hack, Mlle Chiappini, Dr. Piero Bon (a lawyer from Venice), M. Tullio Castellani, M. Arrigo Passini, M. Gino Gibelli, and Ernesto Bozzano.

Both trumpets, encircled with luminous paint, were placed in the centre of the circle, and beside them we laid that small musical instrument, the flexatone. The sitting began at 10.35 p.m.

During the playing of the second record the powerful voice of Bert Everett issued from the ceiling. Not only did he collectively greet all those present, but he also spoke to one of the group with whom he had communicated some months before in New York, in some séances held with Valiantine, the medium. He expressed himself in English as follows: 'Good night, Mr. Bon.' I must premise that during the railway journey from Savona to Cengio Dr. Bon of Venice had begged us not to say a word to the spirit Guide of his presence at the séance, for he was very curious to see whether Cristo d'Angelo or Bert Everett knew of our intention, and in consequence the latter hastened to greet the new arrival, calling him by name. Immediately afterwards Cristo d'Angelo also came to speak to the new guest. He, too, greeted him by name. Both trumpets rose and made the usual evolutions in the air. Mme Fabienne Rossi perceived a shadow which hid one of the trumpets from her sight. One of them rose and gave her a gentle tap on the head, after which it greeted all the sitters, going round the circle and giving each person a slight tap on the knee. The flexatone then rose, circled round the room, and played a duet with the music of the gramophone with its usual wonderful virtuosity. Soon afterwards one of the trumpets rose suddenly and placed itself on top of the other one, this being the usual signal that we were to remove one of the trumpets. We all shivered with cold.

Cristo d'Angelo was heard speaking without the use of the trumpet ; he said, ' Good evening, everybody.' Somebody lit the light in the adjoining room, and a faint glow filtered through the cracks of the door and fell on the floor. Immediately the trumpet rose, passed rapidly over our heads, and hit the door with great force and impetus. We had the light extinguished and the trumpet was replaced on the floor.

MARQUIS CENTURIONE SCOTTO : ' I see a light on Mme Fabienne's head. I feel that a manifestation is being prepared.'

The trumpet crossed over towards Dr. Bon, the advocate.

D'ANGELO : ' Good evening, O Piero Bon.'

Mme Fabienne Rossi stated that there was a spirit presence in our midst. The gramophone, and the table on which it stood, moved across and placed itself in the centre of the circle. We begged the operating entity to replace them in their usual position, which was immediately done, knocking the trumpet over in the process. M. Castellani said that he thought it was useless to raise the trumpet, but immediately Cristo d'Angelo intervened and, speaking with an independent and extremely loud voice, ordered us to ' pick up the trumpet.' M. Passini felt a hand placed on his right shoulder. M. Bon was hit on the head by a hard body, while M. Gibelli was lightly touched. The trumpet rose and greeted everybody, going all round the circle. We again felt the blasts of cold air. The trumpet rose and went towards Dr. Bon.

D'ANGELO : ' I assure you that I died much earlier than you think.'

The trumpet fell but rose again almost immediately.

D'ANGELO : ' I died forty-five years ago.'

M. BON : ' Then I was wrong in what I thought you said in New York ? '

D'ANGELO : ' You are intelligent ! '

Cristo d'Angelo's remarks referred to the conversation during our railway journey in which Dr. Bon, the advocate, had asserted that Cristo d'Angelo had told him that he had died at a more recent date than that which he had previously told us.

M. ROSSI (to Cristo d'Angelo) : ' I see that nothing escapes you of what we say.'

D'ANGELO : ' Not so fast. I have not got about a hundred ears in order to hear all that you say ! '

MME LA MARQUISE LUISA : ' Tell me, d'Angelo, don't you think it would be a good thing for us to choose another room for the sittings where people would not be passing through it during the daytime ? '

D'ANGELO : ' It would require a long time before the magnetic fluid could be collected in the new room.'

M. BON (to Cristo d'Angelo) : ' Why have you never manifested at our sittings in Venice ? '

D'ANGELO : ' Because you had no medium in your sittings.'

M. BON : ' Can you tell us of a medium ? '

D'ANGELO : ' In order to obtain the ' Direct Voice ' you need a great deal of power.'

M. BON : ' Could we make use of Marquis Centurione Scotto when he comes to Venice ? '

D'ANGELO : ' If he continues to hold sittings the Marquis will be able to obtain the ' Direct Voice ' when sitting alone.'

M. BON : ' Why did you not help the Marquis Vittorio to communicate with me in New York ? '

D'ANGELO : ' I am very sorry for the master of the house, but the Marquis Vittorio cannot come to him, there is not enough power.'

M. BON : ' Shall we be obliged to await the arrival of Valiantine ? '

D'ANGELO : ' Exactly. Just so.'

M. BON : ' Do you think it is necessary for me to inform the Marquis what was told me while I was in New York ? '

D'ANGELO : ' It would be interesting for you to tell him, but it is not all true. I will explain.'

M. BON : ' I wonder whether my grandmother is present ? She communicated with me in New York in a wonderful manner.'

D'ANGELO : ' Yes, she is certainly present. She wishes to speak to you, but there is not enough power for her to communicate.'

M. CASTELLANI : ' Would it not be better perhaps to close the sitting in order to recommence later ? '

D'ANGELO : ' No.'

M. CASTELLANI : ' Can we light the red light ? '

D'ANGELO : ' No.'

Mme Fabienne Rossi and M. Bozzano were brushed by the wing of a bird which was flying about the room.

D'ANGELO : ' It is a bird which wants to alight, but it is unable to do so.'

M. Bozzano was hit several times on the head by a hard metallic body. We also heard raps on the gramophone.

MME FABIENNE ROSSI : ' I feel rather agitated.'

D'ANGELO : ' Calm yourself, the control of this séance is in my hands.'

M. BON : ' Are my friends in New York quite well ? '

D'ANGELO (without using the trumpet) : ' They are all well. I wish to speak to you to explain something which concerns X. . . .'

M. BON : ' What is Mrs. Schmidt doing ? '

D'ANGELO (laughing) : ' Mrs. Schmidt is very well, but she is too credulous.'

MME LA MARQUISE LUISA : ' Why, why does not our poor Vittorio communicate with us ? Why does he not, at least, communicate through a third person ? '

D'ANGELO : ' He is always with you and with his father. He is always close to you, you ought to feel him. What more can I say ? Have patience.'

From the floor in the centre of the circle there issued a well-known voice.

RABELAIS (in French) : ' I am Rabelais. Good evening, ladies and gentlemen. I wish to speak to M. Passini.'

M. PASSINI : ' Speak, master.'

(Between the spirit of Rabelais and M. Passini a very private dialogue then took place which cannot be published.)

Soon after this the trumpet approached M. Bon.

VOICE : ' Piero, it is I.'
M. BON : ' Are you grandmother ? '
VOICE : 'Yes. I have come here too.' (Meaning : ' I have not only come to New York but have followed you here.') ' I bring you my blessing I shall soon come to you in Venice.' (We heard several loud kisses.)

M. Bon stated that he recognized the voice of his grandmother perfectly, as he also had done in the lengthy conversations which he had held with her in New York through Valiantine's mediumship.

The trumpet rose and went across to caress Mrs. Hack's head and face

D'ANGELO : ' It is your husband. He cannot speak but he wishes to caress you. Have patience. He is still too weak to be able to speak to you as you wish.'

Mme Fabienne Rossi and M. Bozzano were touched on the head by a hand. The trumpet moved towards M. Gibelli.

VOICE (in Genoese dialect) : ' Gino. I am Dodero. Listen, you *must* speak to my son and insist that the message be given. He has still said nothing to Maria. Please do me this favour ; if he will not tell her, then you must give her the message. Do me this favour, I beg of you.'
M. GIBELLI : ' Very well, I will.'

The trumpet went across towards Mme la Marquise Luisa.

VOICE (in Genoese dialect) : ' I am Ninin. Your Vittorio is always with you, always with you. I am looking after him. Rest content.'
MARQUISE LUISA : ' But why doesn't he ever come ? Why doesn't he communicate in some way ? One word would console me.'
VOICE : ' My dear Nin, he has not enough power to do so, but in time the power will come. Be patient.'
M. BON (to Cristo d'Angelo) : ' Can you tell me whether the entity who communicated with me in New York was really Vittorio Centurione Scotto ? '

' I cannot answer that question out of consideration for his father.' (There followed some information which we suppress at Cristo d'Angelo's request.)

We heard a succession of sounds in the middle of the circle keeping perfect time with the music, as though two wooden shoes and a stick were dancing and beating time in our midst. The cold currents of air recommenced. Mme la Marquise again asked for news of her son.

D'ANGELO : ' You must be patient. Do not ask too much.'
M. CASTELLANI : ' M. Passini wants to speak to his grandmother, because in an earlier sitting she communicated with his brother, and she was able to convince him immediately that she was actually present.'
D'ANGELO (laughing) : ' With regard to convictions and conversions, I should like to be able to convert the incredulous lawyer.'
MME LA MARQUISE LUISA : ' In order to convince him, do bring him here.'
D'ANGELO (laughing) : ' He is too heavy for us to de-materialize.'
MME LA MARQUISE LUISA : ' I am most anxious to convert him.'
D'ANGELO : ' I know you have it very much at heart, and that you are

always thinking about it. The lawyer also thinks about it all day long. That is, about the small silver box which was stolen from him.'

MARQUIS CENTURIONE SCOTTO : ' I feel that a physical phenomenon of great power is being prepared.'

D'ANGELO : ' There is a materialization in course of preparation, and I am going to bring something from Genoa. Have patience.'

The Marquis and Mme Fabienne Rossi complained of the excessive amount of power which was being drawn from their bodies.

D'ANGELO : ' The little silver box is leaving Genoa at this moment, I have removed it from the gentleman who had taken it away from the lawyer.'

Soon afterwards the trumpet rose, turned over with the large end uppermost, and we distinctly heard a metallic body fall into it. Then the trumpet approached M. Bozzano, and the ' apport ' was deposited in his lap. M. Bozzano stated that it was a small, round, metallic box, and that it was hot. He passed it round to the sitters. Mme la Marquise Luisa opened it and inside she found some small mint lozenges which were extremely hot. Mme la Marquise recognized that the ' apport ' was no other than the silver box, the disappearance of which (from his office) the Lawyer B. had so bitterly lamented. Mme la Marquise remarked that now the Lawyer B.—an incredulous sceptic—would probably imagine that the box had been stolen by one of the sitters as a practical joke.

D'ANGELO : ' Then he must be an idiot. The person who took it was one he had never thought of. The day it happened two persons visited him, but he only remembers the one, not the other.'

The trumpet retired to a corner, this being a sign that a phenomenon was about to take place in the centre of the circle. As a matter of fact we heard a now familiar voice issuing from the centre of the circle, and speaking in Venetian dialect.

PIUS X : ' Good evening, ladies and gentlemen.'

MARQUIS CENTURIONE SCOTTO : ' O Bepi ! Good evening.'

PIUS X (speaking in dialect) : ' It is I, Bepi. Greetings. I have come to give you my benediction, if you wish. There are some Venetians here, and I am pleased to give them my blessing. Now I am going to fetch the asperges.'

MME LA MARQUISE LUISA : ' Holy father, do bring us S. Peter's asperges.'

PIUS X : ' It is much easier to bring the one which is here.'

Mme la Marquise was insistent in her request that the ' apport ' should be one of the Holy Water sprinklers brought from the Vatican.

PIUS X (in a tone of gentle reproof) : ' You should speak with more respect, on account of the Holy Father.'

Mme la Marquise humbly asked pardon.

Soon after this we heard a slight noise caused by an asperges, which blessed us all, and which then fell upon the floor.

After a pause in the manifestations the arm-chair in which the Marquis was sitting began to heave and jump about where it stood. Fearing the advent of unruly spirits we immediately closed the séance.

. . . . . .

The sitting was recommenced at 12.30 a.m. Hardly had the light been extinguished and the gramophone started when the instrument and the table on which it stood started off and made a circle round the room. M. Castellani suddenly turned on the red light.

D'ANGELO : ' Don't ever light the lamp without my permission. Without an order from me to turn on the light you must never do such a thing again.

M. CASTELLANI : ' No longer hearing you speak I was afraid that it was another invasion of unruly spirits.'

D'ANGELO : ' Under no circumstances must you ever repeat what you did.'

Shortly after this the trumpet turned towards M. Bozzano.

D'ANGELO : ' In your report you must not even mention those mysteries which I spoke of.'

The trumpet again rose above our heads, went quickly round the circle with the orifice of the trumpet turned towards the experimenters, and Cristo d'Angelo's voice repeated impressively : ' Not one of those present must *ever* mention it.'

We heard loud blows on the tessellated pavement. The Marquis's arm-chair recommenced to move, to dance, to jump about on the floor. M. Castellani became alarmed and begged Cristo d'Angelo to kindly give us a different kind of manifestation.

D'ANGELO : ' Oh no ! I am not your servant, you know.'

The arm-chair in which the Marquis was sitting continued to dance about more and more. Suddenly we heard him cry in a startled voice : ' I am going, I am going, I am going ! ' At each cry we noticed that his voice came from a greater height. The arm-chair, or the Marquis himself, knocked against the central chandelier which is three metres (over nine feet) from the ground. Then we heard the fall of the arm-chair which came down suddenly on to the floor in the middle of the circle, the chair having been completely turned round, the back of the chair being where the seat had been before it rose.

D'ANGELO (his voice being entirely independent of the trumpet) : ' Stop, stop, stop ! '

The sitting was closed at 1.45 a.m.

. . . . . .

As I said above, this séance was noteworthy because of the uninterrupted sequence of dialogues by the ' Direct Voice.' One must point out that Cristo d'Angelo, when he issued urgent commands, did not speak through the trumpet, but expressed himself with the naturalness of a living person.

There were no noteworthy incidents of personal identification. M. Bon, the advocate, assured us that he recognized the voice of his grandmother perfectly, and that she had already manifested several times in New York through Valiantine's mediumship. Here we have the fact of a deceased entity who communicates through two mediums of different nationality in different continents, yet who retains unaltered the timbre of voice which characterized her in life. This is theoretically very interesting as it shows how this deceased personality was quite capable of

communicating through two mediums by whose means she was able to manifest.

I should also refer to the return of the deceased M. Dodero in order to inform M. Gibelli that his son had not yet transmitted the message to his mother with which the father (Dodero) had entrusted him, and which he begged M. Gibelli to undertake himself, if his son could not make up his mind to carry out his father's request. There can be no one who does not realize that such insistence on the part of the communicating entity in requiring that his son should carry out his behest only becomes rational, natural, and comprehensible on condition that the deceased is actually present, as he affirms that he is ; therefore this episode assumes great importance with regard to the interpretation of the facts from the point of view of the spirit hypothesis. Let us consider for a moment. Who else could the communicator be if not the spirit of the deceased Dodero ? Who but he would be so interested in the transmission of his own message to his living wife ? A message of importance to no other person in the world. And one must not forget that the reason which induced Dodero to manifest, namely that his son had not delivered the message entrusted to him, was not a fantastic idea, but an excellent reason ; and, what is more important, it was unknown to us all.

The manifestation of Rabelais and Pius X are interesting from another point of view, but there is no need for special comment on them.

We had two ' apports, the usual Holy Water sprinkler with which Pius X blessed the sisters, and the marvellous arrival from Genoa of the small silver box which belonged to the Lawyer B. This is the second ' apport ' which we received between Genoa and Millesimo. In the preceding report I mentioned one which took place in the opposite direction, namely from Millesimo to Genoa. As is well known, ' apports ' from a great distance, even if they are of small size, require an enormous reserve of power and magnetic fluid, which accounts for the fact that both the Marquis Centurione Scotto and Mme Fabienne Rossi complained of the excessive drain of power from their bodies. I must point out that the small silver box which was brought from Genoa was found to be decidedly hot by the sitters, while the mint lozenges which it contained appeared much hotter than the metal. From what has been explained in the comments of the last report we must conclude that the small metal box must have been de-materialized, namely reduced to a fluidic state, only to be re-materialized as soon as it was introduced into the séance room. A well-known physical law would cause a thermic reaction which would be more or less felt in the metal constituting the object, this thermic reaction being the result of an instantaneous re-groupment of atoms.

The other incident of the levitation of the medium, including the heavy arm-chair in which he was sitting, to a height of not less than 6 feet (for the arm-chair touched the central chandelier which hangs about 9 feet above the ground), was undoubtedly a most remarkable physical phenomenon and quite analogous to those which were obtained through the mediumship of D. D. Home, William Stainton Moses, and Eusapia Paladino.

The exteriorization of power necessary to perform such a phenomenon is relatively enormous, and the accomplishment of such a thing is extremely

difficult and a most delicate matter for the spirit operators. One can well understand Cristo d'Angelo's annoyance when M. Castellani unexpectedly lighted the red lamp. At that precise moment the spirit Guide was engaged in condensing the fluids and in manipulating the power for this phenomenon which he had already commenced. M. Castellani's act risked the dispersal of the fluids and so interfered with the preparations of the spirit Guide, besides endangering the health of the mediums. However, as it is an ill wind that blows nobody any good, I must remark that M. Castellani's act was extremely valuable from another point of view, that of proving the genuineness of the facts, because the unexpected lighting of the red lamp revealed to the sitters that at the moment when this great physical phenomenon was about to take place, when—supposing that it were a case of fraud the accomplices would have been found ready to act their part—it was proved that no one had been introduced into the room, that all the sitters were seated in their chairs, and that every piece of furniture, and other object, was found exactly where it had been placed. This is what one would expect to find supposing that a party of friends —students who wished dispassionately to study mediumistic phenomena —had met in order to form a personal opinion on the matter, and without being obliged to seek the aid of professional mediums. It was just what one would have expected, I repeat, but it is not unnecessary to lay stress on this incident which was thus demonstrated on the basis of fact.

Corroborative Records of the Séance at Millesimo Castle on July 29, 1928

Prof. Lovett Evans, before leading British scientists, remarked : ' Matter and Energy, Time and Space, are in a melting-pot, and out of it will come we know not what strange relations of one to another. Lines of separation previously held to be rigid will fade away and there will be found to be continuity between matter and energy, between the living and the non-living, between the conscious and the unconscious. . . . There is no difference between inorganic and organic life except that they are different manifestations of life.'

CHAPTER IX

SITTING IN THE CASTLE OF MILLESIMO, JULY 29, 1928

By Prof. Bozzano

(*Luce e Ombra*, September–October, 1928. Translated from the Italian by Miss E. M. Bubb, with Attestation of Report by all the witnesses.)

IT is necessary to suppress two pages of the present report. A long and exceedingly private dialogue was held between Cristo d'Angelo and the advocate M. Piero Bon. What is left of the conversation is not very important, but in compensation, at the end of the sitting we had an extraordinary phenomenon, one of the rarest in the annals of metapsychical research, which caused us all the most terrible anxiety for two and a half hours.

There were present the Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Mrs. Gwendolyn Hack, Mlle Chiappini, M. Piero Bon, advocate, M. Tullio Castellani, advocate, M. Gino Gibelli, M. Arrigo Passini, and M. Ernesto Bozzano.

Everything was arranged as in the preceding séances; the light was extinguished at 10.45 p.m. During the playing of the first few bars of music a violent blast of wind passed over the sitters. Others followed of extraordinary intensity. A heavy table covered with vases of flowers and knick-knacks, standing outside the circle, was dragged about with a great deal of noise. It stopped for a moment and then moved on again, making a lot of noise. The table was completely outside the circle, yet it was displaced, and we discussed this as being an unusual circumstance. While the second record was being played the trumpet rose with the evident intention of going around the circle to greet everyone, but having reached the height of about six feet it stopped in the air, then the orifice slowly turned towards each person's face, almost as though it wished to scrutinize them.

Cristo d'Angelo (laughing): 'There are too many of you. I have to greet you *en masse*.'

M. Rossi was touched by a being who passed between him and the gramophone. The trumpet moved towards M. Rossi.

D'Angelo: 'Listen to me. There is somebody here who although quite a good person has an inharmonious influence and uses up a great deal of power.'

M. Bon, imagining that d'Angelo was speaking of him, announced his willingness to leave the circle. The trumpet approached him.

D'ANGELO : ' It is all right, keep calm, later on I want to talk to you. Be good, Bon, Bon ! '

M. ROSSI : ' Cristo d'Angelo, I am sure that the person to whom you alluded would not be offended if you showed who it was by giving a blow on the trumpet.'

D'ANGELO : ' If she only knew, that person would die of chagrin. You must content yourselves with a short sitting ; there will be but little power for the " Voices." ' '

Mrs. Hack, speaking in English, begged M. Rossi to ask d'Angelo to ask her deceased husband, who had stated that he was present, whether he would advise her to settle in California or in New York ? M. Rossi, speaking in Italian, repeated Mrs. Hack's request to Cristo d'Angelo. Meanwhile Mrs. Hack continued to converse with M. Rossi in English.

D'ANGELO (laughing) : ' I will send you Dr. Barnett, because you speak English, and I do not understand a word of it.'

After a short pause the trumpet moved across towards Mrs. Hack.

D'ANGELO : ' Barnett is busy at Williamsport (where Valiantine lives). Speak in Italian, if you can manage it.'

M. Rossi repeated Mrs. Hack's question.

D'ANGELO : ' Wait a moment, I will go and ask him. Have patience.' (After a short pause.) ' He says, settle in New York, because he hopes to be able to communicate with you through Valiantine, who has more power than this medium.'

M. Bon, the advocate, received a ' dig in the ribs.' We felt icy blasts of air, and M. Bon gave an exclamation of amazement on his head being brushed by the wing of a bird. Mme la Marquise's left leg was touched. Mrs. Hack stated that something was dragged along the floor near to her, but she could not make out what it was. The trumpet went across towards M. Rossi.

D'ANGELO : ' There are several spirits who wish to speak, but the power for the voice is getting weak ; however, there is still enough for a materialization.'

Mme Fabienne Rossi asked Cristo d'Angelo whether he was present at a sitting which had been held during the afternoon, when the method of communication was by raps.

D'ANGELO : ' Yes, dear. I am always in the room. Do you not wish me to be near you ? '

Mme. la Marquise Luisa noticed the presence of an entity between herself and M. Rossi. Muffled raps resounded from all parts of the room.

M. Rossi stated that there had been a movement of the medium in his direction. He had the impression that he was near to him, and therefore he asked the Marquis whether he was still in his place. The medium replied that he was still in his chair, and that he had not moved at all. After a short pause M. Rossi had the same impression, and again asked the medium whether he had moved ? The medium replied in the negative, and to prove that he was still in the same place he put out his hand to

touch Mme Fabienne Rossi, who was sitting on his right. He also did so in order to convince himself that he was not the victim of a strange illusion. Suddenly he exclaimed in a frightened voice : ' I can no longer feel my legs ! ' At that moment the gramophone stopped, and in the general anxiety caused by the medium's exclamation, no one thought of restarting it. An interval of death-like silence followed. Mme Fabienne Rossi : ' I feel as though something extraordinary were happening. I feel around me an indefinable vacuum, which is very alarming.'

Feeling frightened, Mme la Marquise Luisa cried in a loud voice : ' Carlo ! Carlo ! '

No answer.

M. CASTELLANI : ' Hush, the medium has fallen into trance. Keep quiet. Don't move. . . . M. Carlo, M. Carlo.'

No answer.

M. CASTELLANI (to Mme Rossi) : ' Stretch out your hand to feel what position the medium is in.'

Mme Rossi stretched out her hand, and exclaimed : ' He is not there ! '

M. ROSSI : ' Let us look on the sofa.'

He rose and felt along the sofa, but there was no one on it. In the short time which had elapsed from the moment in which the medium had exclaimed, ' I can no longer feel my legs,' until we noticed his disappearance, we did not hear the slightest sound in the room, no rustling of clothes, no sound of footsteps, no vibration of the floor, much less the sound of a key turning in the lock, or the door opening and re-shutting. The sitters began to feel terribly alarmed and agitated.

M. CASTELLANI : ' We must be very calm. Everything depends upon Mme la Marquise, who must show her strength of character. No harm can happen to the medium. (Addressing Cristo d'Angelo.) You see what a state we are in. You must tell us where the medium is. On you alone rests our peace of mind.'

We waited anxiously, but in vain, for Cristo d'Angelo to reply.

M. BOZZANO : ' It is quite useless to expect Cristo d'Angelo to answer us ; in the absence of his medium he cannot speak.'

We discussed the advisability of lighting the red lamp.

M. BOZZANO : ' We are confronted by the phenomenon of the " asportation " or the " transportation " of the medium. A phenomenon which has occurred on former occasions. Therefore, the red lamp can be lit without fear.'

The red light was turned on, but the medium was not in the room. The doors were still securely locked, with the key on the inside of the door, but the medium had disappeared. We searched for him in the adjacent rooms, but found no one. It was suggested that we should have a table séance, and this was tried, but the answers were vague and contradictory. One might almost have thought that they did not wish the medium to be disturbed during this period of restorative sleep, but we did not think of this explanation until after the solution of the mystery. At this

moment a terrible anxiety tormented us all. With great caution M. Castellani and M. Passini searched all the rooms of the castle, but their return only increased our alarm, for they found no one, absolutely no one. M. Castellani remarked that according to the law of psychic rapport the medium would no doubt be discovered in a place which would be in sympathy with his tastes and interests, and sure enough it was in such a place that he was found. Mme la Marquise, therefore, suggested that we ought to search the stables, on account of her husband's passion for horses. M. Castellani and M. Passini rushed to the stables and searched all the horse-boxes and all the carriages, but their search was in vain. Following a suggestion we had obtained by means of raps, we returned to the medium's own room, but found no one there. Then we all congregated in the séance room, and sat in a circle holding hands; we persevered in this for twenty minutes without obtaining anything except some currents of air. M. Bozzano said he thought it was quite useless to continue, because the supernormal return of anyone 'asported' in this way has never been recorded, and therefore it was necessary for us to continue the hunt until we found the Marquis. Meanwhile two and a half hours had passed in our vain search of the castle. The cellars, the stables, the family chapel, and even the grounds had been explored. Mme la Marquise prepared to send a car to Genoa in the hope of finding her husband in their palace in Via Caffaro. M. Castellani and M. Gibelli offered to start immediately, but before taking such a drastic step M. Rossi and M. Passini proposed that Mrs. Hack—who is gifted with fine writing-mediumship—should try to get into communication with her spirit Guide, 'Imperator,' for information. About 1 a.m. Mrs. Hack, acceding to their request, asked the help of her Guides, who immediately communicated by means of automatic writing. Addressing Mme la Marquise, they wrote in Italian: 'Do not be anxious, we are watching and guarding.' They persistently declared that the Marquis was lying prone on something and kept repeating the word, 'asleep, asleep.' They added that when found M. Castellani would know how to awake him. (This proved to be a sort of prediction, for that is what eventually happened.) Some time later Mrs. Hack made a second attempt to get into communication with her Guide, 'Imperator.' First the profile of a face was drawn and 'White Eagle' was written (the symbol and name of her Red Indian Guide) followed by three rough crosses, which is the sign that her Guide 'Imperator' is present. He wrote as follows:

(*Automatic Script.*)

'Carry one thought and ask. (Pause.) The medium sleeps but you will have some more searching to do before you find him.' (Pause.)

MRS. HACK: 'Where is he?'

'He is not in Genoa. He is on the premises, but remote. He is on the premises but sleeps.'

MRS. HACK: 'But where?'

'Go to the right, then outside. Wall and Gate. He is lying—hay—hay—on a soft place'+. (Imperator's sign). 'Try to go and look.' (To M.

Rossi) Be careful of the servants and beware of an alarm. We are going to direct you. Take Fabienne and his coat.'

M. Passini, Mino, M. Castellani and Mlle Chiappini ran towards the granary indicated, which was in the stable yard. When they reached the entrance to the stables they found that the great entrance door was locked, and that the key was not in the lock. Mino and Mlle Chiappini ran to fetch it, for it was kept on a nail in the outer entrance of the stables. We entered, feeling our way in the pitch darkness, not taking a light because we had been specially warned not to wake anyone. Suddenly Mino stopped, saying under his breath that he heard somebody snoring in the granary. The reader will remember that 'Imperator' had mentioned that the medium would be found fast asleep in the hay. We were all overjoyed. Mino switched on an electric torch which gave but a feeble light, and we saw a small door which had previously been overlooked. This door was locked, the key being in the keyhole on the outside of the door. We opened it with the greatest caution, and we immediately saw two well-shod feet pointing towards the door. The light was extinguished, and M. Castellani entered the granary with M. Passini. On a heap of hay and oats the medium was comfortably lying, immersed in profound sleep. M. Castellani made a few magnetic passes over the Marquis, and almost immediately he commenced to move, groaning pitifully. When he first began to regain consciousness and found himself lying in the stable on the hay and oats, with M. Passini and M. Castellani near him, he completely lost his bearings, feared that he had gone out of his mind and burst into tears. M. Castellani tried to calm him, telling him that the reason why they were in this granary was because on the preceding evening they had drunk too heavily, and that they had fallen asleep in the hay. The medium was amazed. Then he exclaimed that this could never have happened, that he must be the victim of a practical joke, and that it was too bad to treat him so. He began to call loudly for his wife and son. His son immediately ran up, followed by Mme Luisa. At the sight of his dear ones he brightened up and became calmer, agreeing to await a more opportune moment for the recital of what had actually taken place. When we reached the verandah, on our return, it was three o'clock in the morning. The phenomenon of the disappearance and 'asportation' of the medium occurred at 11.30 p.m.

The above description of the phenomenon of the 'asportation' of the medium from a securely locked room seems to me to be sufficiently described not to need any further explanation. I will but add that in order to reach the granary one must leave the castle, and walk a distance of sixty metres (over 60 yards) through the grounds. (See plan of Castle.) In order to deposit the medium in the granary on the hay and oats it was necessary to pass through four locked doors: namely, the door of the séance room, the entrance door of the castle, the large entrance of the stable, and the small door of the granary. How did the medium get there? How was it done? That the little door of the granary was locked, and that the key was in the lock on the outside, absolutely precludes the possibility of the medium accomplishing his own translocation by normal means,

or while in a somnambulistic state. It will be noticed that during the very short period which elapsed between the time when the medium exclaimed : 'I can no longer feel my legs,' and his disappearance, absolute silence reigned in the room, so that it would have been impossible for him to make any movement without being heard ; while the grating of the key turning in the lock, or the sound of the door being opened and shut would have been still more plainly audible. This does not take into account that were the medium walking in his sleep, when once he had passed through the door it would have been impossible for him to shut it behind him, and leave the key in the lock on the inside of the door. It is therefore utterly useless to advance the theory that the medium walked out of the séance room while in a somnambulistic state. This theory cannot stand, for it is opposed by the facts. Another circumstance is very interesting, namely, that in order to perform this ' asportation ' or ' translation ' of the medium, and for the searchers to find the keys in the locks, as we did, it would require two persons to be in collusion. In which case, the somnambulistic hypothesis would fall to the ground, but another theory might be advanced in its stead, namely that of a pseudo-medium who for the sake of amusement, and in order to create fictitious evidence of pseudo-supernormal power, had secured an ' accomplice ' to assist him by shutting him up in the granary, leaving the key in the lock on the outside. But on this theory it is necessary that the ' accomplice ' be one of our group of sitters, for he must be in the séance room at the beginning of the experiment ready to relock the door on the inner side after the medium has slipped out leaving the key in the lock ; and this he must accomplish without the other sitters hearing any movement or being aware of anyone passing between one chair and another, in the circle (the chairs only being separated by a distance of about eight inches), and without our hearing the key being turned in the lock of the door, or the sound of a door being opened and shut. Then the ' accomplice,' after having followed the pseudo-medium as far as the granary, would have to lock him in, and then return to the séance room unobserved. This he would certainly not succeed in doing, because directly the absence of the medium was discovered we turned on the red light in the séance room, and when the little red lamp was lighted not one of the sitters was missing. It is, therefore, useless to consider such vain and absurd theories. For the somnambulistic hypothesis, and that of ' accomplices ' will not stand the analysis of the facts, and one is forced to concede that we are confronted by the authentic phenomenon of the 'asportation' or the 'transportation' of a living person. I realize that such a phenomenon must appear so monstrous and incredible, that the majority of my readers, not having been present themselves, will be unable to admit its possibility. All we can do in reply to these waverers is to quote one of Professor Richet's sayings : ' Yes, you are quite right, we are describing an impossible phenomenon ; *and yet it is true !* ' In other words, facts are facts, and it is quite vain and unscientific to contest them, for our rudimentary senses cannot penetrate the mystery of existence.

But must we really consider such a phenomenon to be beyond the bounds of possibility when viewed from the present limited outlook of our everyday senses ? Let us reflect a moment. Every student who is well versed in metapsychic research should admit the possibility of the phenomenon

of the de-materialization and re-materialization of inanimate objects; but many students who would willingly concede this, cannot bring themselves to believe that such a phenomenon is possible in the case of the human organism. Why not? And, again, why not? Is it not true that these students would be quite ready to admit the existence of the phenomenon of the double, and also that of bi-location, in which the spirit of the medium is temporarily separated from his material body? Well, if they grant this, they would surely admit the possibility that the spirit operators before attempting the 'asportation' of a living person might first arrange the temporary separation of the spirit from the body in the form of the phenomenon of the double. That is to say, they could first reduce the medium's organism to the state of an inanimate object, after which they could exercise their powers on his body, as on any other inanimate object. If it be conceded that the spirit operators can separate the spirit from the body, as happens when the 'double' functions at a distance from the physical organism, then no more need be said. For the phenomenon then falls into the category of ordinary 'apports,' and, like any other inanimate object, the medium's body may be de-materialized, then passed through the doors, transported to another place where it can be re-materialized; after which the spirit which animated it can be re-instated in the physical body. It follows that, from what we have been studying, so long as the possibility of 'apports' of inanimate objects be admitted by means of de-materialization and re-materialization of the elements which constitute it, there can no longer be any reason to deny the possibility of such 'apports' and 'asportation' of living beings. The 'apports' of live animals (fish, birds, and small quadrupeds) have been reported at comparatively frequent intervals in the annals of psychical science, and competent students have always conceded the possibility of such facts. That being the case one must allow that if it be possible for 'apports' of living animals to take place, there can be no difference between that, and the 'apport' of living persons, except in degree. I must remind the reader of the fact that our medium exclaimed, 'I can no longer feel my legs': which proves the process of de-materialization had already commenced. A process which must evidently have been extremely rapid, for less than a minute later the Marquis had disappeared from the room. M. Rossi twice received an impression that the medium was so near to him as to almost touch him: this suggests that the centre of condensation of the disintegrated elements of the medium's body was close beside him. I should point out that whereas the chairs of the other sitters were placed at regular intervals, being about eight inches apart between M. Rossi's chair and that of the medium, the distance was greater because the small table for the gramophone was placed between M. Rossi and the Marquis. This would explain why this spot was chosen for the commencement of the phenomenon. We all agreed that the reason why our spirit Guides obstinately refused to inform us for so long (over two and a half hours) as to where they had hidden the medium, could probably be explained by their determination to prevent our disturbing the Marquis during that long period of sleep which was necessary to restore his vital forces, following such a great output of energy. As already stated, 'Imperator,' the spirit Guide, when he revealed the whereabouts of the

medium, added, ' The medium sleeps, but you will have some more searching to do before you find him. . . . He is lying . . . hay . . . hay . . . Try to go and look,' which shows that it would have been imprudent to disturb him any sooner. In order that he should not be found before the necessary time had elapsed which would enable him to regain his strength, it was necessary to conceal him so successfully as to prevent twelve people from finding him ; and this reveals the great perspicacity of the operating spirit personalities, for it would have been impossible to find a more secure hiding place in the whole castle and grounds than the one which they chose. Evidently we were intended to overlook that small, white door set in a white wall, during our nocturnal search, lighted only by the feeble flame of a candle ; and it quite escaped our notice as it was meant to do, so that there should be no risk to the medium's health through his being awakened during the early phases of his trance. We must never forget that it was Mrs. Hack, who, by means of automatic writing, relieved our terrible anxiety, and through her mediumship was able to direct us to the hiding place where we found the Marquis sleeping peacefully. We should not overlook the supernormal source from whence we received this important information. Mrs. Gwendolyn Hack, a distinguished American lady, was making a short stay in Genoa, and was invited to take part in our sittings. She was totally unfamiliar with the outbuildings surrounding the ancient castle of Millesimo, and above all she had no idea as to where the stables were situated. She writes to me as follows :

' With regard to the information furnished by my guide, " Imperator," whose instructions led to the immediate finding of the medium, I must point out a very important truth : that I had no knowledge of the locality described, that in which the Marquis would shortly be found. It was absolutely impossible for such information—which was written without the slightest hesitation—to have come from my brain or from my subconscious mind. I had never been on that side of the castle, and had neither seen nor entered the stables, which were on a lower level than that of the castle. Therefore, these instructions must, of necessity, have come from a source outside my personal knowledge, conscious or subconscious.'

The history of the ' asportation,' the ' transportation,' or the ' translation ' (shall we call it) of the human body has never yet been written, because the theme appears so compromising that no one has had the courage to embark upon it. The author, however, believes that directly one is absolutely convinced of the reality of a phenomenon which one has seen with one's own eyes, it becomes one's bounden duty courageously to assert the truth of the matter, come what may. Anyone who shirks this obligation renders himself guilty of scientific cowardice and impedes the progress of human knowledge. What matter if many of his contemporaries do not believe him ? That is their concern. Facts are facts, and in making them known to the world a mighty service is being rendered to the science of the future. We are recording facts, and the day must come when they will be recognized as such. If the pioneers of this new metapsychic science grasp the opportunity to publish all reliable information which they are able to obtain, then, when the time comes that these facts are recognized as true, future students will have much

precious material at their disposal for the purpose of research. But if the present-day experimenters are guilty of scientific cowardice, and keep silent over their most important discoveries, then the result of their labours will be lost to humanity. All honour to Sir Oliver Lodge, the author of *Raymond*, who refused to be guilty of cowardice, but fully recorded what his deceased son had revealed to him about spirit life in the Beyond. Wiseacres and omniscient pressmen attacked Sir Oliver, making him the victim of their stupid, nay idiotic, irony. The writer, in a long work which he published in a foreign Review, proved on the basis of fact that the details furnished by Sir Oliver Lodge's son, far from being considered absurd and unlikely, merit the highest consideration, for, on the one hand, some of them can be justified by the practice of psycho-therapy amongst the living ; while on the other hand they can be reproduced in our world by subjects in a somnambulistic or mediumistic state. In a not distant future these facts will be credited, when we have become accustomed to the idea that levitations of persons are possible, instead of their being considered, as at present, as merely the fairy tales of hallucinated fanatics. No, he who writes these lines is not a fanatic, but a calm, imperturbable investigator, who has firmly resolved not to prove himself a coward.

I repeat : the history of the phenomenon of the ' asportation ' of living persons has never yet been chronicled. I will therefore give a short resume of these facts ; for, indirectly, they tend to prove the incontestable authenticity of this case which occurred through Marquis Centurione Scotto's mediumship.

Up to the year 1875 seven cases of ' asportation ' of persons were known, such an incident having occurred with the following mediums : Mrs. Compton, Miss Florence Cook, Miss Lottie Fowler, Mrs. Guppy, Dr. Monck, Mr. Henderson, and Mr. Herne.

I shall refer later on to the case of Mrs. Compton, which took place in an experimental sitting, and this is most instructive on account of the manner in which this phenomenon took place. Of the other cases cited I must limit myself to that of Mrs. Guppy, for it is the most marvellous of all, and was well vouched for. Mrs. Guppy-Volkmann was a most powerful amateur physical medium, who died on December 9, 1917. Mr. David Gow, editor of *Light*, who knew her personally, quotes some extracts on the extraordinary incident of her ' asportation ' from an article by Mr. Leslie Curnow on the ' Two Worlds ' (*Light*, November 22, 1924) as follows :

' Mr. Leslie Curnow recalls the historic flight of Mrs. Guppy, who was carried in a moment of time from her home in Highbury (North London) to a séance in Bloomsbury, in June 1871, a distance of three miles.

The episode—one of the most amazing in the history of mediumship—was the occasion of much drollery in the newspapers (although the *Echo*, a London evening journal, gave a serious report), and many a humorous writer made it a subject of sprightly comment. The really comic part of the story is that it was actually true—it was impossible, but it happened, as M. Richet would say.

The wonder of it was increased by the fact that Mrs. Guppy was a lady of vast proportions—almost a giantess. And in a matter of this kind one looks for someone aerial and sylphlike. But probably her massive build was connected

with the power of her physical mediumship. I recall her as a lady of excellent sense and great kindness of heart. She survived her flight a good many years, and her general mediumship, which was of an extraordinary kind, continued apparently unimpared.'

Dr. Abraham Wallace also writes on this subject :

'This is one of the most remarkable instances of supernormal phenomena in the whole history of the modern spiritualistic movement. . . . I shall here state the facts, as I have ascertained them from Mrs. Guppy-Volkmann herself, and from the written statements of some of the persons present on the occasion.

The following particulars of the extraordinary occurrence which took place on June 3, 1871, are principally taken from a report made by a gentleman (Mr. Harrison) who was present when Mrs. Guppy was instantaneously conveyed from the parlour in Highbury, where she was making up her household accounts, into a dark room on the third floor in Lamb's, Conduit Street, the door being locked from the inside, and the key in the pocket of one of the sitters. There were present three ladies and eight gentleman. The writer states that neither door nor window could have been opened without the admission of light. After various phenomena usual in dark séances had taken place, someone asked " Katie King," one of the " controls," to bring something. Another member of the circle observed, in a joking sort of way : " I wish you would bring Mrs. Guppy." Upon which a third remarked : " Good gracious ! I hope not ; she is one of the biggest women in London." Katie's voice at once said : " I will, I will, I will . . ." Then John's voice was heard to exclaim, " Keep still, can't you ? " In an instant somebody called out : " Good God ! There is something on my head ! " simultaneously with a heavy bump on the table and one or two screams. A match was struck, and there was Mrs. Guppy on the table with the whole of the sitters seated round it closely packed together as they sat at the commencement. Mrs. Guppy appeared to be in a trance, and was perfectly motionless. Great fears were entertained that the shock would be injurious to her. She had one arm over her eyes, and was arrayed in a loose morning gown with a pair of bedroom-slippers on, and in a more or less *décolleté* condition. When telling me the story Mrs. Volkmann very naturally said how much she disliked having been brought in such a state into the presence of strangers. There was a pen in one hand with the ink still liquid, and an account-book in her other hand, which was down by her side.

From the first mention of bringing her to the time she was on the table three minutes did not elapse. . . . Mr. Harrison observes : " After the séance was over, three of us offered to escort Mrs. Guppy home, so that enquiries might be made at the house before she would have time to say what had been done. These enquiries were answered in such a way as to convince us that Mrs. Guppy was really sitting in the room with Miss Neyland, her companion, at the time that one of us wished her to be brought. Her husband also bore testimony to the fact that his wife, shortly before her disappearance, had been up to the billiard room where he was playing billiards with a friend. This visitor corroborated what had taken place."

This report published by Mr. Harrison was followed by a certificate signed by all the sitters present at the séance, each of whom gave not only their name, but also their respective address.' (*Light*, 1918, page 259.)

From Frank Podmore's *Modern Spiritualism* (Vol. II, page 82), I quote the following supplementary account of the visit which three of the members of this circle paid to the Guppys' home :

'They there learnt from Miss Neyland, a friend of Mrs. Guppy's, who had come out as a medium under her auspices, that an hour or two previously she had been sitting with Mrs. Guppy near the fire making up the accounts, when suddenly looking up she found that her companion had disappeared, leaving a slight haze near the ceiling.'

With regard to this case and its classification we should, I think, consider the experimental circle of eleven sitters assembled at Lamb's, Conduit Street, as the centre of the phenomenon, in which case the incident would resolve itself into a form of living 'apport,' rather than the 'asportation' of the medium. Mrs. Guppy was of gigantic proportions, and was transported in a few minutes a distance of three miles, and it still remains the most extraordinary event in the annals of psychical research. That the phenomenon was an instantaneous one can be deduced from this curious circumstance, that the medium was 'asported' while still holding the account book and pen with which she was occupied while sitting at her own fireside, and it was found that the ink in her pen was still wet. In these 'apport' phenomena one often finds that various objects connected with the main 'apport' are also transported along with it. For example, in one of our sittings with Eusapia Paladino, I had noticed a plant of pink carnations in full flower standing on the terrace in front of the house. During the sitting I begged John to kindly bring two of the carnations from this plant, and almost immediately two blossoms fell into my lap ; at that moment it was pouring with rain, and the carnations brought to me were soaked with moisture. In going through my notes of these facts I find that since the year 1875 there have been thirteen further cases of the 'asportation' of persons. Most of the authors of these works scarcely mention the fact, almost as though they had to excuse themselves for having referred to it at all. Their reason for barely mentioning the matter is their fear of not being believed, and that therefore, in the eyes of their readers, the authenticity of other phenomena which they have related would be compromised. It is a terrible pity that this should be so, because some of the accounts of the 'asportation' of persons refer to celebrated mediums who are above suspicion. For example, it was casually mentioned that in the case of the famous Polish materializing medium—Franek Kluski—who, as every one knows, is a rich banker, writer, poet, and scientist, who cultivates mediumship for love of the cause—we find that he was once 'asported' from a securely closed séance-room. However, those who were present at this sitting were most careful not to speak of it publicly, for they were sure they would not be believed, but would be accused of being the victims of hallucination. It was only indirectly mentioned when Prof. Pawloski, in his report on Franek Kluski's mediumship, wrote the following paragraph :

'The most extraordinary case related to me by the members of the circle is that of Mr. Kluski having been fetched by the apparitions, or disappearing from the sealed and locked séance room. The astonished sitters found him in a rather distant room of the apartment quietly sleeping on a couch. I report the case upon the responsibility of my friends, whom I have no reason to distrust.' (*Psychic Science*, 1925, page 214.)

As we have seen, Prof. Pawloski had the courage to allude to this alarming phenomenon, but he hastens to place the responsibility on other shoulders. With that celebrated Icelandic medium—Indridi Indridason—they also obtained the phenomenon of the 'asportation' of his body. Prof. Haraldur Nielsson wrote a long report on his experiences with this sensitive, but when he came to the phenomenon of the 'asportation' of the medium he hesitated and contented himself with quite a short reference to it. He writes :

'We had on several occasions the experience of matter being brought through matter, and one evening the medium himself was taken through the wall into a room which was locked and in darkness. This sounds incredible, but many things occur in the presence of physical mediums which must seem absurd to men who have not themselves investigated them. But they are nevertheless true.'

Finally there is a third experimenter who obtained the phenomenon with another famous medium, namely, Miss Ada Bessinet, who, as is well known, was studied for many years by Prof. Hyslop ; in his report he mentions her under the pseudonym of 'Miss Burton.' The above-mentioned experimenter described with great care, and many details, the way in which this phenomenon took place. However, he begs the editor of *Light* not to publish his name. He recounts that in the company of his brother he visited Miss Ada Bessinet on the 19th November, 1913, wishing to observe such physical phenomena as had been described by Professor Hyslop and Admiral Usborne Moore. They obtained the 'Direct Voice,' spirit-lights, and remarkable materialization phenomena. I quote the following paragraph :

'The most astounding phenomenon occurred at the close of the séance at a quarter-past ten. My brother's left hand, at the request of Mrs. Moore, had controlled the right hand of the medium all the evening. There had been a few minutes of absolute stillness in the room, when suddenly he announced that he could not feel her hand any more, and, a moment later, that her chair was empty. Mrs. Moore exclaimed : " Then the séance is ended ! 'Black Cloud' (Ada's Indian control) must have carried her to the next room ; he does sometimes do so." The lights were immediately switched on. Miss Bessinet had certainly vanished ; not a sound had been heard ; the doors were found tightly closed as they were when the séance began ; they were, moreover, covered with heavy portières, running on noisy metal rings, which rattled when drawn back to open the doors. We passed into the next room and found Ada lying at full length on a sofa still deeply entranced ; her hands were crossed on her chest and her features pallid and lifeless. " Black Cloud " had performed his task in the most complete manner. In fifteen minutes the medium awoke and was standing among us chatting, and, apparently, in a normal condition.'—(*Light*, 1914, page 171.)

I should point out that in the above record by Mrs. Moore, the Indian spirit Guide, 'Black Cloud,' sometimes produced the phenomena of the 'asportation' of the medium from one securely locked room to another. This is interesting, because in all other cases which I have collected, twenty in number, the phenomenon happened but once during the life of each medium, whereas in this case the phenomenon was repeated with a certain

frequency, and this would enable an experimenter to study it systematically. I must also point out that the author states that when the medium disappeared ' we did not hear the slightest noise,' which is what we also noticed. Considering the incident recorded with regard to Mrs. Compton, the medium, it was not so much a case of the ' asportation ' of a person from a locked room, but of the total de-materialization of the sensitive at the moment at which a materialized entity was being formed, and it is very instructive to see the way in which this phenomenon of the ' asportation ' of persons takes place. I quote a resumé and some remarks culled from a long article on the great mediums of the spiritualist movement, published in *Light* on April 25, 1925, by Sir Arthur Conan Doyle. On page 183, when speaking of Colonel Olcott's experiences with Mrs. Compton, he cites the following :

' Before closing this account of Olcott's experiences at this stage of his evolution some notice should be taken of the so-called Compton transfiguration case, which shows what deep waters we are in when we attempt psychic research. These particular waters have not been plumbed yet, nor in any way charted. Nothing can be clearer than the facts, or more satisfactory than the evidence. The medium, Mrs. Compton, was shut up in her small cabinet, and thread passed through the bored holes in her ears and fastened to the back of her chair. Presently a slim white figure emerged from the cabinet. Olcott had a weighing-platform provided, and on it the spirit figure stood. Twice it was weighed, the records being seventy-seven and fifty-nine pounds. Olcott then, as prearranged, went into the cabinet, leaving the figure outside. *The medium was gone*. The chair was there but there was no sign of the woman. Olcott then turned back and again weighed the apparition, who this time scaled fifty-two pounds. The spirit then returned into the cabinet from which other figures emerged. Finally Olcott says : " I went inside with a lamp and found the medium just as I had left her at the beginning of the séance, with every thread unbroken, and every seal undisturbed ! She sat there with her head leaning against the wall, her flesh as pale and as cold as marble, her eye-balls turned up beneath the lids, her forehead covered with a death-like damp, no breath coming from her lungs, and no pulse at her wrist. When every person had examined the thread and seals I cut the flimsy bonds with a pair of scissors, and, lifting the chair by its back and seat, carried the cataleptic woman out into the open air of the chamber.

She lay thus inanimate for eighteen minutes ; life gradually coming back to her body, until respiration and pulse and the temperature of her skin became normal . . . I then put her upon the scale . . . She weighed one hundred and twenty-one pounds ! "

Sir Arthur Conan Doyle comments on this as follows :

' What are we to make of such a result as this ? There were eleven witnesses besides Olcott himself. The facts seem to be beyond dispute. But what are we to deduce from such facts ? The author has seen a photograph taken in the presence of an amateur medium where every detail of the room has come out, but the sitter has vanished. Is the disappearance of the medium in some way analogous to that ? If the ectoplasmic figure weighed seventy-seven pounds and the medium only one hundred and twenty-one pounds, then it is clear that only forty-four pounds of her were left when the phantom was out. If forty-four pounds were not enough to continue the process of life, may not her guardians have used their subtle occult chemistry in order to de-materialize her and

so save her from all danger until the return of the phantom would enable her to reassemble ? It is a strange supposition, but it seems to meet the facts—which cannot be done by mere blank, unreasoning incredulity.'

In the case referred to, the total de-materialization of the medium at the moment of the apparition of a materialized phantom resembles the famous case of the partial de-materialization of Mme d'Esperance, the well-known psychic who completely lost her legs at a sitting in which the spirit entity 'Yolande' had materialized. Now from our point of view, it is clear that the foregoing instances lead us to the logical conclusion that in cases of the materialization of spirit entities, the medium's body is liable to be partially or totally de-materialized. Therefore, there is no need to marvel at, much less to contest, the possibility that the fundamental basis of the process of the 'asportation' of living persons, is that same process of the instantaneous dis-integration and re-integration of the body of the medium, such as Colonel Olcott observed in his sitting with Mrs. Compton. That this is so is demonstrated by the facts themselves, and the spirit-operators also affirm its truth.

And now I have done. I must remind the reader that in the past I have never referred to these 'asportations' of persons, because it treated of such a rare and extraordinary phenomenon that I considered it the duty of every serious investigator to maintain a prudent reserve until, at least, such time as he had had the good fortune to experience it personally. Now, however, that I have been present at such a manifestation, I should fail in my duty did I keep silent.

ERNESTO BOZZANO.'

. . . . . .

Extract copy of attested statement concerning July 29, 1929.

'Noi sottoscritti, tutti presenti alla seduta spiritica tenutasi la sera di domenica 29 Luglio in Millesimo, nel Castello del Marchese Centurione Scotto, dichiariamo di aver letta la relazione fattane dal Prof. Ernesto Bozzano, di averla trovata in tutti i suoi particolari assolutamente essatta e rispondente alla verità.'

'AZIENDA MARCHESE CENTURIONE SCOTTO—REPARTO CESTERIA.

(Translation) :

We, the undersigned, all present at the séance held in the Marquis Centurione Scotto's castle at Millesimo on Sunday evening, July 29, declare that we have read the report written by Prof. Ernesto Bozzano, and that we find it absolutely correct in all its particulars, and corresponding to the truth.

FABIENNE ROSSI, Quarto dei Mille (Genoa).
PAOLO ROSSI, Quarto dei Mille (Genoa).
GWENDOLYN KELLEY HACK, New York City, U.S.A.
LUISA CENTURIONE SCOTTO, Millesimo (Savona).
PIERO BON, Zattere 559, Venice.
MARIA CHIAPPINI, Millesimo (Savona).

ARRIGO PASSINI, Millesimo (Savona).
CARLO CENTURIONE SCOTTO, Millesimo (Savona).
GINO GIBELLI, Piazza Manin, Genoa.
ADVOCATO TULLIO CASTELLANI, Piazza T. Invrea 20.1., Genoa.'

. . . . . .

N.B.—Signors Bon and Castellani are both lawyers.

Corroborative statement of Count Piero Bon, of Venice, Italy (concerning conditions).

Signor Piero Bon, attorney-at-law of Venice, who was among those present attesting in full the reports of the occurrences of July 29, 1928, later refers to same as follows :

(Translation from a letter to Mrs. Hack)

' I am in full accord with you that that evening at Millesimo we were all, from all I could observe, most alert. I, for my part, was personally fully conscious and I believe I noted every minutest circumstance (happening). Nothing, absolutely nothing which was suspicious, I affirm and corroborate. But the explanation of the phenomenon which took place is another matter.'

(Io sono ben d'accordo con Lei di quella sera a Millesimo, noi erevamo ben elerti ; io, per mio conto, ero perfettamente presente a me stesso e creavo di controllare ogni minima circonstanze. Nulla, assolutamente nulla di sospetto—d'accordo. Ma la spiegazione del fenomeno accaduto e una altra faccenda.)—Venizia, 13/4/1929.

NOTE REGARDING SITTING OF JULY 29, 1928

With regard to the phenomenon of the ' asportation ' of the medium, which occurred in the séance of July 29, 1928, I should mention a recent incident which took place in New York at a sitting with Valiantine, the medium, in which the spirit Guide, Bert Everett, alluded to the phenomenon in question, and added that he had assisted Cristo d'Angelo on that occasion. M. Paolo Rossi, who knows Valiantine personally, had written to him from London on the 15th September and the 5th October requesting him to ask his Guide—Bert Everett—whether he had really been present at a sitting in which he had taken part in London, and in which a spirit Guide, who affirmed that he was Bert Everett, had manifested ; and also whether he could name a notable manifestation in which he had taken part in Italy in the castle of Millesimo. Valiantine replied in the following letter dated from New York on the 23rd October, 1928.

(Original letter from Mr. George Valiantine, not re-translated from the Italian.)

'NEW YORK,

October 23, 1928.

DEAR MR. ROSSI,

Your letter dated September 25 at hand. I will state that Bert said he was in Genoa and at the Marquis's Millesimo castle a great many times with Cristo d'Angelo, but does not recall being with Mr. Maskell, of whom you speak. He also states he might have been, as he cannot recall of all the places he has been. It is quite possible that he was there.

He said that he was most always at the sittings with you and the Marquis, especially when the "apports" were going on.

Also when the Marquis was "apported" in the barn, and helped at that time.

And he also said that he was helping you with impressions as well. You must continue with your sittings as there were many things to be done as you go on. Also that your wife must sit with you.

I shall be glad to hear from you at any time.

Kindest regards to yourself and wife.

Yours very sincerely,

GEORGE VALIANTINE.'

Thus wrote Valiantine. And now let us consider the dates; our friend Rossi wrote to Valiantine on September 25 and October 5, Valiantine replied on October 23. My report of the sitting of July 29 was published in the September-October number of this review (*Luce e Ombra*). This number was published late, and it did not come out until the beginning of November. It will therefore be understood that until November no one in the world, except a few friends, had received any information about the phenomenon which we obtained, and consequently the news of this event would certainly not have come within Valiantine's knowledge. Therefore, from the theoretical point of view such a confirmation given in New York by a being who was constantly present at Millesimo, has very great value, both as a wonderful corroboration of the authenticity of the facts, and also as a proof of the independence of Bert Everett as a spirit entity, quite distinct from the medium through whom he manifests.

ERNESTO BOZZANO.

CONCERNING THE TWO PARTS OF SÉANCE HELD AT MILLESIMO CASTLE, JULY 29, 1928

(See Collective Record, Corroborative Records, 'Relazione,' by Prof. Bozzano.)

CONCERNING FIRST HALF OF SITTING OF JULY 29, 1928, AND AS TO COUNT P. BON'S PREVIOUS MEETING OF CRISTO D'ANGELO IN U.S. AMERICA

Luce e Ombra, August, 1928, published an article written in June 1928 from Boston, U.S.A., by Dott. Avv. Piero Bon of Venice, Italy, entitled

'The Experimental Control of the "Direct Voice,"' describing his experiences with this in U.S.A. in June 1928, in New York and in Boston, where with Margery he describes the successful use of the test 'Voice-cut-out' apparatus, where with the mouths of all present thus stopped the 'Direct Voice' was repeatedly heard separately. This 'Voice-cut-out' apparatus I myself used in sitting in 1925 in Boston with Dr. and Mrs. Crandon, under strictest 'control conditions,' after the room had been examined and its only door locked by one of the visitors who guarded the key. All present were under control of this 'Voice-cut-out,' the medium (Margery) included, which in no way impeded the astonishing voice manifestations of Walter. This experiment has been frequently repeated and witnessed by very many people.

. . . . . .

In New York, regarding Cristo d'Angelo, Sr. Bon says :

'Through the powerful mediumship of Valiantine the spirits of those dear to me were brought by the good Cristo d'Angelo, already known to readers of *Luce e Ombra*. I, stranger and unknown, alone and lost in this immense America, have conversed by the hour with them, hearing anew the live and natural voices which they had during their earthly life in Italy thirty years or more ago, often distinguished by the particular inflexions, the accent of the dialects, the heat of passion, the impetuous affection which they had had for me over there (Italy). I heard through their voices (here) about places and things known only to ourselves, thus having perfect proof of their identity. And I felt their kisses and caresses in the manner they individually used when on earth (living).'

These Sr. Bon states he heard both in personal sittings and in groups of as many as fourteen persons when he relates the approach of an aviator, accompanied with the special noise of his approaching and departing aeroplane, seemingly coming from a distance through the air into the room and circle.

. . . . . .

The foregoing mention of Cristo d'Angelo and the Italian 'spirit's' relatives, etc., known to Sr. Bon, brought to him by this Guide of Valiantine, was written by Sr. Bon in June 1928 while yet in America and before his contact with d'Angelo at castle in Italy, July 28.

Before copying the jotted notes made by me at the sitting before the event interrupted, I will say that I omit the conversation at outset directed by Cristo d'Angelo to the new visitor, Signor Bon, it being in pursuance of the first half of same evening, a separate séance (on matters particular to him) at which I and some others were not present. 'Voices' only manifested, but were very strong, so much force having been expended in this long session that no one expected much to happen in the second part, or after a half-hour's intermission of animated conversation of those who had been present at first part.

Evidently not having finished, however, Cristo d'Angelo continued some discussion of certain points with Sr. Bon, needless to quote, being quite personal ; but rarely, if ever, has the Guide's voice been stronger or

his phrases as lengthy. Sr. Bon being seated somewhat to the left of me, it was interesting to note the power of 'the Voice' as it seemed to enter the place where the small end of trumpet must have been. At one long phrase the Guide's breath nearly gave out and we all commented upon the loud indrawing of breath on his part and his pause in order to go on with his sentence and to say something further. [See P.S. Note.] It was very plain, and he spoke with force and animation, replying with swift repartee back and forth, a dialogue interesting to note. . . .

Note for July 29, 1928. From lecture in London, September, 1928, 'Independent Objective-Voice Phenomena,' by Mr. J. B. McIndoe, of Glasgow, Scotland :

'With Miss Ada Bessinet the prolonged continued singing and whistling with pause for breath suggest a supernormal source of air.'

This same 'pause for breath' with a distinctly audible indrawing sound was noticed by all present during Cristo d'Angelo's (Guide) extraordinarily long sentences addressed by him to Signor Bon at opening of last half of séance of July 29 at Millesimo Castle, and was noted by author.

'Sidgwick establishes that a percipient could pick up the whispering of the agent close at hand though no motion of the lips could be detected.'

McIndoe.

. . . . . .

This is my only observation on the opening talk with Sr. Bon, except to mention that he had entered the Castle for the first time the day before, being on the same train with us from Savona up to Gegno (near Millesimo). He said he had come for the purpose of delivering to the Marquis in person the message he had unexpectedly received during some sittings he had with Valiantine in New York City, America, in spring, in which a clear 'Voice' announced himself as the son of the Marquis Carlo Centurione—(whom Sr. Bon did not know at all) giving in distinct fashion his own name, and messages which he asked Sr. Bon to take to his parents upon his return to Italy. This Count Bon had come to do, after having written the Marquis of the New York happenings. He had had at that time no details of the son's death or family previously (See Chap. I.) Upon hearing the voice of the same Guides as he had heard in New York, Signor Bon was astonished at their being identical in voice, laugh, etc., with those he had first heard when with Valiantine, the American medium, with whom the Marquis had also had sittings (resulting in some of Valiantine's familiars coming subsequently to him himself), i.e. Cristo d'Angelo, Everett, Dr. Barnett. All these voices Signor Bon affirmed were identical with those he had so often heard in America just recently.

. . . . . .

In this connection Sr. Bon had previously requested us all to refrain from mentioning his name at all at Saturday's séance, which we did. Yet almost immediately he was greeted by the Guide Everett's voice from on high, outside of the trumpet, saying 'Good night, Mister Bon.' And a few moments later (after an interlude of the flexatone playing a

tune in air in accompaniment to gramophone) the trumpet directed itself toward the new visitor and the Guide Cristo d'Angelo greeted him by calling him by his full name, unknown to most if not all present : ' Buona Sera, Piero Bon.'

The promptness with which these ' Voices ' addressed the newcomer left no question as to their both perceiving him exactly (position) and recognizing him from New York meetings, salutations which he returned heartily.

. . . . . .

These comments may be of interest, omitting the personal conversations directed to Signor Bon, which have no bearing on or connection whatsoever with the main story of this evening.

P.S.—Relative to the first half of same evening only Sr. Bon and Sr. and Mme Rossi were present with the medium. The others of us, including the Marchioness, were gathered outside on the terrace otherwise engaged in conversation. The distance was considerable from the séance room, so that what was said would not have been distinguishable. It was, however, in connection with the voice power, curious to note how the voice of d'Angelo carried and rang out above the others in séance room. Never had it seemed so strong or his communications so lengthy and emphatic ; thus, although his conversation remained private this force was noticed by all.

. . . . . .

Concerning the Second Half of Evening and Records of its happenings during Sitting at Millesimo Castle of July 29, 1928

The tale of this evening of the end of July—the culmination of the foregoing series of manifestations offered to us—is told by the able pen of one of Europe's most distinguished scientists and authors, Prof. Ernesto Bozzano, whose works are well known in all lands, and whose deductions cannot but command respect, due to his ability as a researcher and his long years of experience.

Furthermore the Record of the evening, corroborative in all details, was set down next day—before the witnesses scattered—in full agreement with the clear words and memory of one and all. No discrepancies exist, and no time elapsed to cause confusion or to dull the recollections of one or another.

This record, typed by Signor A. Passini in the presence of all, was formally witnessed, signed by everyone who had been present—names and addresses affixed in full testimony—and verification of the exactitude of the record (embodied in Prof. Bozzano's relation later) and of the actuality of the happenings therein set forth. (See copy of Attestation.)

. . . . . .

There remains, apart from some observations I may wish personally to append, little for me to describe of this séance, save to copy some

notes (made at moments during the séance up to the climax) and then to separately translate and quote the corroborative account of the evening's happenings as set forth in her own words and over her own signature by another witness, Signorina Maria Chiappini.

These I append, being not only corroborative of all, but because of her presence on the spot at the second climax at two o'clock.

This clear little record was written off by S'ina Chiappini the next morning, Monday, at ten, not more than eight hours after the last chapter related.

That same morning and during the evening itself I myself also made verbatim notes of the medium, the Marquis's, own impressions and recollections ; just as he dictated them to me at my request on questioning him closely while all was still quite fresh. . . .

Relative to the second writing received at two o'clock ; the original was seen by Prof. Bozzano and he has the exact copy thereof, the original being given to Signor Rossi by me (G. K. Hack). The first writing, at one o'clock and brief, is among my notes.

COLLECTIVE RECORD: FROM ATTESTED NOTES TAKEN BY G. K. HACK AT MILLESIMO CASTLE ON JULY 29, 1928

COMPILED BY SIGNOR A. PASSINI

(See Relation by Prof. Bozzano and others)

RECORD OF THE SITTING AT MILLESIMO CASTLE, ITALY: SUNDAY, JULY 29, 1928

From notes taken that evening by Mrs. G. K. Hack and translation of the collective record compiled by Signor A. Passini from the statements of all witnesses (eleven first, then twelve—Mino), fully attested by all present as an exact narrative of happenings and facts as they occurred. (See copy of Attestation paper.)

See record and relation of Prof. Ernesto Bozzano.

See corroborative account also by S'ina Maria Chiappini, written next morning.

During this day, Sunday, July 29, the Marquis had felt fresh and calm, being genial in his conversation and in good spirit all the afternoon and during and after dinner (7.30 p.m.).

During the interval in séance he appeared particularly alive and full of vitality, in animated conversation with his guests as to certain outside topics which had come up during the first half of the evening, mainly concerning personal matters of one of the sitters, Sr. P. Bon. (See previous notes.) Therefore, contrary to some previous sittings in Genoa, the Marquis was in no way either fatigued nor at all sleepy on this evening, nor at the time the second unusual portion of the séance began.

Instead of giving the sitters any intimation (as in the case of the plant 'apport' of July 15 (see Chap. VI) and of the 'box from Genoa' the night before, July 28 (see Chap. VIII), that any happening of importance was

about to be staged by the Guides, Cristo d'Angelo, on the contrary, made a remark to the effect ' that the force for " Direct Voices " was beginning to wane, but that one materialization might be had,' after a like previous observation as to some existing transient mental current, adding that ' sitters would therefore have to content themselves with a small séance, and that there would be little force for the Voices.' (See Note of Passini.)

These two remarks, volunteered by the Guide, therefore caused neither the sitters nor the medium to expect anything at all momentous—the hour, besides, being already late and so much force having already been expended in the animated conversations (' Direct Voice ') of the first half of this evening's séance.

EXACT COPY OF CORROBORATIVE NOTES TAKEN BY AUTHOR AT MILLESIMO CASTLE ON JULY 29, 1928,

This is a partial record only, and is supplemented by the record of S'ina Chiappini and the notes of the Marchioness, Sr. Passini, and others which follow. (See Account by Prof. Ernesto Bozzano of this same evening.)

Hour, 10.30. Clear and warm weather.

Present (in order named, left to right): Marquis Carlo Centurione, Mme Fabienne Rossi, Prof. Ernesto Bozzano, Signorina Maria Chiappini, Count Piero Bon (of Venice), Sr. Gibelli, Prof. Tullio Castellani, Mrs. Gwendolyn K. Hack (taking notes), Sr. A. Passini, Marchioness Luisa Centurione (taking notes), Sr. P. E. Rossi (at gramophone).

First disc on the gramophone.

All remark, ' Vento ' (wind).

Wind was blown in our faces next.

' Vento.'

This was a collective experience and all agreed that the cold winds which billowed about in the small room were never so powerful before. As they circled about, my silk scarf was blown out—as if out of doors, the refrigerator-breezes cooling off the room in gusts at least twenty degrees cooler than its temperature closed.

The long, heavy table, outside of the circle entirely, and against doors (closed) into dining-room, is moved somewhat, but the vases and objects upon it are not thrown down.

The trumpet rises in air, touching ceiling !

The trumpet next sails around over us all. Cristo d'Angelo, the Guide, said (' Direct Voice '): ' Siete in troppa, vi saluto tutti ' (You are too many ; I salute you all)—collectively, and as the trumpet circles over our heads (instead of to earth), as usual in his distinctive way, Cristo d'Angelo gives a full, cordial laugh.

Someone lightly touches Sr. Rossi (and the trumpet goes to him), saying : ' Listen to me well. There is a person present, who, tho' being good, makes a contrary influence and detracts much force.'

Sr. Bon, imagining the person alluded to might be himself, offers to go outside the room, but the trumpet travels over to him, and the ' Voice ' says to him :

'Stay still, for there is also talk to be had with thee; be good, Bon, Bon.'

Sr. Rossi says aloud that he feels sure if the trumpet would indicate the person referred to that that person would not be offended if asked to withdraw.

After a pause (as if thinking), Cristo d'Angelo replies as follows:

'If that person should know this, that person would die of sorrow (would feel it so). You must content yourselves (therefore, instead) with a little sitting. You will have small force for the "Voices."'

Observe: This remark, illustrating the Guide's consideration, caused the sitters naturally to expect nothing in particular during the second part of the evening!

The trumpet then goes to Sr. Bon, taking up the topics again which had been under discussion during the first half of the evening (before the recess), when only about half of the sitters had been present, the matters being personal to him. For this reason the renewal of conversation is here omitted, only the unusual length of the Guide's replies being commented upon. At one moment, although his voice was powerful, he had delivered so long a remark that his breath seemed exhausted and all could distinctly hear, at the small end of the trumpet (furthest from Sr. Bon), after an instant's pause, a big indrawing of fresh breath, to go on with what he (Guide Cristo d'Angelo) was in the midst of telling Sr. Bon.

Note.—This was interesting to us, in view of fact that often Guide has said that to produce a voice, first a throat, etc. etc., had to be materialized by those addressing us in 'Direct Voice.' This is all we can know of this mysterious process, which, whatever it may be, results in Voices as loud or louder often than our own and wholly unlike any in room belonging to sitters or medium.

Sr. Bon, wishing to continue the dialogue, finally received the following words from the Guide: 'To respond to all the questions, too much time would be required,' adding that he would answer him on some future occasion which would not be wanting; and then, after a pause, going to him again, added kindly: 'Do not be offended, Bon, Bon; I spoke in a general manner,' and gave a further clear reply to another interrogation, needless to enter into here, placed before him by Sr. Bon.

A little previous and during this dialogue, Mme Rossi observed a shadow which obscured the luminous bands of the trumpet from her sight (passing between her and it); she spoke of it as a 'materialization' of some sort.

Note.—It is barely possible that there may have existed some connection with what subsequently occurred, in this and the various inexplicable, indefinable noises heard from time to time here and there in the room.

. . . . . .

Taking up the request made to the Guide, Cristo d'Angelo, the night before (see Record of July 28) at this point, I requested Sr. Rossi to ask Cristo d'Angelo to put a question for me to the one said to be 'il marito' (the husband) on various occasions, since that 'Voice'—on such occasions as it had come at all—had unfortunately been too weak for me to actually

identify. I therefore framed a question such as I imagined, owing to past circumstances before the passing of my husband, might possibly draw a reply which might yield further proof of identity. Therefore I asked the Guide to have ' il marito ' tell him (Cristo d'Angelo) whether he would advise that I later make my residence in California or, instead, in New York or that coast, hoping that something might come out of such a general question.

In response, Cristo d'Angelo said presently, ' Adesso vi mandaro Barnett, perché voi parlate Inglese e io non capisco niente.' (Now I will send you Barnett, because you speak in English, and I understand nothing of it (English)), ending with a genial laugh.

Barnett is one of Valiantine's other Guides, who speaks English, which Cristo d'Angelo does not. Inadvertently I had addressed Sr. Rossi in English.

Discs of music, and a wait for the arrival of Dr. Barnett. Soon after Cristo d'Angelo returned, and announced to us : ' Barnett e occupato a Williamsport ; parla in Italiana se sei buona.' (Barnett is occupied at Williamsport ; speak in Italian if you will be so good), addressing me, knowing that I do speak some Italian.

Williamsport, New York State, America, is where the medium Valiantine lives, so this might indicate that he might have been engaged in some séance there where his Guide, Barnett, was occupied. In any event, Cristo d'Angelo, contrary to his first plan or thought before going to see Barnett, volunteered to try to make out alone.

Consequently I repeated the same request but this time in Italian, after Sr. Rossi had kindly done the same for me, I adding a request for some sign, if possible, by which to identify my husband more clearly in case it was, indeed, he.

Cristo d'Angelo answered : ' Si sei buone lo aspetto, ce io vado a demandare, abbi pazienna.' (If you will be so good I am waiting for him (marito), and I go to inquire (to ask) ; have patience.)

A pause and wait ensued, during which the Guide was supposed to have gone to ask ' the husband ' (as he always referred to him). A disc of music was played.

Presently Cristo d'Angelo returned and announced to me : ' Dice a New York, perché dice che spera che con Valiantine possa manifestarsi . . . avendo piu forza che questo medium.' (He (the husband) says ' New York because he says that he hopes with Valiantine to be able to manifest himself . . . having more force than has this medium here' (the Marquis).)

. . . . . .

They explained that this preference probably meant that in the presence of an American or English-speaking medium, such as Valiantine, ' il marito ' (American) might be able better to manifest and to speak by the ' Direct Voice ' than by the Marquis, who is of another nationality and speaks no English. My husband knew no Italian so it may be that this hitch accounts for his difficulty in speaking more strongly.

I thanked Cristo d'Angelo, saying ' that I should certainly be pleased to see Valiantine when the opportunity should arise.'

N.B.—The foregoing remark of Cristo d'Angelo is important in that

(1) it recurred subsequently in London, September 20, 1928, when—all unexpectedly—this Italian Guide came to me, as well as to Sr. Rossi, through an English medium. (See Chap. XI.)

THE DAYLIGHT SITTING

(2) That, equally unexpectedly, in 1929, during a visit of the aforesaid Valiantine to Europe, ' il marito ' did on various occasions by ' Independent Voice ' speak to me in English with natural enunciation, his voice becoming stronger on each attempt. The most impressive was at a *tête-à-tête* sitting in full daylight, I holding small end of trumpet to my ear while Valiantine shut the light out of it by closing its big end with his palm. His face was in full view throughout and wholly immobile, and at arm's-length from the trumpet during my personal conversation. I refer to this as the fulfilment of the prediction given during the séance of July 29 here described and witnessed. One of the same witnesses, Count Bon, being present during the prediction announced and during its fulfilment nearly a year later. (See subsequent separate records of 1929. See also Daylight Sitting, April 1927, Chapter I ; Conclusion, Chapter III.)

. . . . . .

Sr. Bon next received a touch (on stomach). The Marchioness also was touched.

Again all mentioned ' Vento ' (wind), ' Vento,' and Mme Rossi exclaimed ' Ucello ' (bird), ' Vento.'

A sound next ensued, something like the sound of horses' feet in the distance.

Sr. Bon cried, astonished that he ' had been touched on the head by a touch as of a wing ' (bird).

The Marchioness Luisa receives a strong tap against the left leg.

At this point I mention that in the corner, behind and outside of the circle, I heard some undefinable noises as of wood creaking or breaking. This was near the door into next *salon*, but lasted only a minute, not very loud.

Mme Rossi says she ' feels strangely.' She gives her hand to Prof. Bozzano (as she does when she has such sensations to calm herself).

The trumpet rises and goes toward Sr. Rossi, and Cristo d'Angelo says, in usual tone :

' Ci sarebbero diversi spiriti che vorrebbero parlare—ma incomincia a mancare la forza per la voce. C'é forza per una materializzione.' (Various spirits would like to speak (talk) but the force for the voice ('Direct Voice') is beginning to wane. There is still force for one materialization.)

This announcement, calmly made, caused us no excitement, but only to anticipate some ' apport,' possibly, before closing. It was not dwelt upon, as in the case of the plant, July 15, when our ' strict attention ' had been asked in advance as of importance !

A little before this there came taps upon the gramophone box, and heavy movements of some sort undefined, dull sounds, now and then in various parts of the room.

The Marchioness stated that she felt some entity between herself and Signor Rossi (to her right).

Signor Rossi mentioned a movement of the medium (Marquis) in his direction—at least he had an impression of having him near by, and so asked the Marquis ' whether he were in his usual place.' The Marquis replied to Sr. Rossi ' that he is in his usual place and had not moved ' (from it).

After a little Sr. Rossi had the same feeling as before, and impression, and so he asked the Marquis anew if he is still in his (usual) position.

The Marquis again replied affirmatively, and besides, in proof, extended his own hand to Mme Rossi, who was seated at his right (on his other side from Sr. Rossi), ' doing so ' (he said afterwards), ' furthermore, to convince himself of not being the victim of a strange impression of remoteness ' (assenza). (All signed recalled after that his voice was altered.)

I quote here the Marquis's own words as given to me that evening and next morning and written down by me exactly in his presence regarding this moment :

'A questo momento non ho sentito piu le gambe. Avendo l'impressione di andare in trance hoko demandato à Fabienne la mano. Doppo aver dato la mano, che ho fatto proprio volontieri (per mi assicurarmi) . . . mi sentivo qualcosa scendere sul cervello e la faccia . . . e mi sentivo leggero—leggero . . . di una leggerezza . . . mi sentivo . . . come svenire e mi . . . e piu niente . . . (non mi ricordo piu di niente).' (At this instant I could not feel my legs any more, having the impression of going into trance. I asked Fabienne (Rossi) for her hand, which I took really willingly to reassure myself. After having taken the hand I felt something descend over my brain and my face—and I felt myself light . . . light . . . light . . . but of such a lightness ! (motions with arms as if of wings) . . . I felt myself as if fainting, and I . . . Then I recall nothing more. Nothing—nothing.)

The Marquis then withdrew his hand, but feeling the impression or sensation above described by him, of no longer having his legs, and overtaken by a sensation of strange lightness.

(Pause.)

Mme Rossi next said : ' Strange, I have the impression of something strange (peculiar). It seems to me that I feel an indefinable emptiness.'

As the music was not playing, all was perfectly still, so that no noise could be heard among those present. All was perfectly quiet . . . an extreme stillness.

Suddenly the Marchioness called anxiously, ' Carlo ! ' No reply. ' Carlo ! ' Silence. No reply. (Pause.) After a wait of peculiar tensity Prof. Castellani spoke, saying to all, ' Silence, the medium (Marquis) has fallen into trance ; keep still ; no movements. . . . Centurione ! ' . . . The medium did not reply.

Prof. Castellani begged Mme Rossi ' to feel over in the location of the medium.' Mme Rossi extended her hand, and felt the chair of the

Marquis to be absolutely vacant (my notes on ' Chair Vacant '), and exclaims, ' Non cé' ! ' (He is not there !).

Signor Rossi said, ' Look on the sofa.' (A sofa behind the chair of the Marquis, alongside the wall. See diagram.)

Signor Rossi did this himself, feeling over the sofa and finding it also vacant. He announced it to the others. No one present had heard the least sound. (Pause.)

All present were much impressed. Finally, Prof. Castellani spoke, saying : ' It is necessary to maintain great calm. All depends upon the Marchioness, who must not agitate herself. We must remain very quiet, so that no harm may occur to the medium.' Then, addressing Cristo d'Angelo, Prof. Castellani said : ' You see in what trouble we are ; you must tell us where the Marquis is and also to quiet himself.'

We awaited anxiously for the reply of Cristo d'Angelo, but none came ! Prof. Bozzano at last observed to us, ' that since the medium was not here, that the trumpet therefore could not talk ! ' No one had thought of this ! Obviously the Guide was no longer with us, and must have gone with the medium ; and an unforgettable vacancy was noticeable by all in the little room. (Pause.)

The advisability of turning up the little red light was next discussed. Prof. Bozzano was of the opinion ' that the de-materialization having already taken place no harm could come of turning up the red light.' So it was switched on. It cast a dim red glow over the room and those present, and upon the vacant chair of the Marquis (on the back of which he had left his coat) ; all as at outset of sitting, but the room contained no trace of him whatsoever.

Considerable consternation followed, for it seemed unbelievable. The Marchioness was silent, and those beside her, finding her hands icy, feared she might faint from the shock and the emotions she must be experiencing, yet she showed remarkable fortitude in dominating her feelings and maintained great bravery during the anxiety which followed for all, though most severe for her.

When the red light was turned up and it was seen that the medium was not in the room the amazement of the sitters can be imagined.

The Marquis weighs 86 to 87 kilos (approx. 190 lbs.), and is a tall man, extremely athletic in build, and as Guides in London sittings described him, ' of exceptional vitality.' He was fully dressed, having on shoes of ordinary heaviness. (See later note.) Note that the sofa and gramophone-table were between him and the closed door into the dining-room (see Plan), so that those doors could not have been reached without attracting the attention of all present, particularly as the music was not being played, and therefore all was in perfect stillness, any sounds being consequently easily perceptible.

Besides the above arrangement, a long and very heavy table, covered with vases and objects, had been previously pushed against the dining-room closed doors (the hour was late, and servants in remote quarters ; all dark). Also that the door (closed) giving into corridor could not have been gained as an exit by anyone without running over Prof. Bozzano and S'ina Chiappini. The third door (closed) into next *salon* could not be reached without running over myself and others, the circle being unusually

close on this occasion owing to there being more guests than usual and the room being quite small.

. . . . . .

The above comments, therefore, are merely by way of little corroborative memorandi of the moment, and are only given as such here, by the writer.

For the same reason are also preserved and given S'ina Chiappini's very clear account. However, next morning I made on the spot diagrams, giving an idea of part of the ground-floor of Millesimo Castle, and part near it. Also a sketch of the séance room, showing places occupied by the medium and the sitters. Also sketch of his chair (used both nights) in which he was levitated the evening before, during Saturday's séance.

The first diagram also serves to indicate the positions in the castle from which various of the previous 'apports' were supposed to have been 'apported' into the séance room, mention of which occur in course of different of the sittings. (See Diagrams and Illustrations.)

. . . . . .

With this I have finished copying in detail such notes as I made—the Marchioness having taken down everything (in agreement) but much more fully—and, of course, catching the Italian words, spoken by the 'Direct Voice' instantly; all of which Sr. Passini has transcribed faithfully verbatim in his record (following); compiled next day from said notes and joint statements and recollections of all present and attested formally.

(G. K. H.)

CONTINUATION OF RECORD OF JULY 29, 1928—THE FINDING OF THE MARQUIS

Translation from outline record compiled in presence of all witnesses and attested by all as correct and true. Notes set down by Signor A. Passini at the Castle, before the guests scattered next day. The original signed paper being given for examination into hands of Prof. Ernesto Bozzano, in verification of the foregoing and following happenings. (Later the original was kept by Marquis Centurione Scotto.)

(Translation from the Italian.)

Continuation of narrative of events:

'Prof. Bozzano thought that the Marquis must be found on some divan in the adjoining room (*salon*). Mme Rossi shared the same opinion.

A time of general perplexity followed. Then it was discussed whether to interrogate 'the tavola' (table-tips; spelling) and that was tried. Only contradictory information was obtained by this means.

Signors Castellani and Passini, with proper caution, then went to search all the rooms of the castle, and returned, declaring all the searching to be in vain that they had done.

Signor Castellani observed that the medium could be only in a place where there existed some psychic rapport (and the Marchioness suggested at once to go and look in the stables, the Marquis's principal pleasure

being his beautiful horses always, etc.). Castellani and Passini went over into his stable buildings and visited all the stalls, all the carriages, etc., without discovering any trace of the medium.

Meanwhile, in the séance room, by means of the table, were being given various suggestions. Another return was made to the bedroom of the medium. It was vacant.

At this point arrived the son of the medium, the Marquis Mino Centurione. We gathered again—exclusive of Mino—in the room and tried making the chain (cadena—sitting in circle joining hands). All those present felt strong materialization. Prof. Bozzano observed that there never had been a case verified of the return of a person ' apported,' and that it was therefore useless to continue in this experiment.

There had passed two hours in searching. We consulted together anew, and it was considered sending an automobile to Genoa, in the supposition that the medium had been transplanted to his palace in that city (so the table had stated).

At this juncture there were gathered in a room (the séance room) Signor Passini, Mrs. Hack, and Signor Rossi, to attempt a last experiment in mediumistic writing (at the insistence of the two gentlemen, Mrs. Hack being hesitant). (See full note.)

To our great relief, ' Imperator,' the spirit Guide of Mrs. Hack, replied that the medium was not far, was not in Genoa, and was safe.

Rossi asked insistently that the precise place be indicated. After trying, ' Imperator ' gave advice to go outside, to go in the right-hand direction, outside of the cancello (beyond the gate), and that the Marquis would be discovered lying upon something soft. Hay . . . hay. (Avena.) [See writing quoted exactly, and separate note following this Supplementary.]

Passini, Mino, Castellani, and Signorina Chiappini ran toward the spot indicated, but the keys to the gateway were wanting. Mino and Signorina Chiappini went to look for the key, hung upon a nail in the atrium (entrance) of the stable buildings. There was no light.

Mino was preparing to light an automatic candle when he stopped stupefied, because he heard distinctly the heavy breathing of a person behind a little door. All came running ; we opened the little door gently, and to our view was presented the sight of two feet, in shoes, toward the door. We withdrew the light, and Castellani and Passini entered.

Upon a mass (bed) of hay the medium was lying and breathing regularly.

Castellani made several magnetic passes, and the medium began to lament sorrowfully—growing angry.

Little by little he became calmed by the words of Passini, who told him that he was amongst friends, and that Mino, Luisa, etc., were present.

The medium, at the name of his son, had a sudden recovery of consciousness, and called to his son, who hastened to draw near.

Castellani—to encourage him—added that maybe the preceding evening, having had drinks, he had gone to sleep in that place ! The medium astonished at this, exclaimed that that was not possible, that it was an ugly joke—which should not have been—and was very angry.

His son embraced him, and then the Marchioness arrived to join us in succeeding to reassure the medium, who finally participated in our happiness at having found him.'

The above account is signed and witnessed, sworn to as true and exact record of the facts as they transpired. Typed by Signor A. Passini, all present writing their names and addresses, July 30, 1928.

A. PASSINI.

N.B.—Upon being found, it may be noted that the Marquis was found dressed just as before, shoes and all.

As has been recorded, his sleep did not result from any preceding drowsiness, nor previous fatigue, as he had been well and rested that Sunday. It required some time to rouse him—under conditions of much confusion to himself; which he described to Mrs. Hack, who wrote down at once (*a*) his impressions upon being roused, as well as (*b*) before he had ceased remember anything in the séance room, already quoted.

The Marquis's own impressions upon being awakened: (*a*)

'Al primo momento che mi svegliai ero un momento dolorosissimo . . . e mi pareva essere in un altro mondo. Non avevo paura ma mi sentivo supernormale. Poi, proseguendo di svegliarmi, per assicurarmi bene che ero in questo mondo e non in un altro ho chiamato subito il figlio mio, e mi moglie. Ho visto presso mio figlio e mi sono reso conto che ero qua—e poi pensavo mi han portato qua? un scherzo, etc.'

Translation verbatim:

'The first moment when I awakened was a most sorrowful moment and I seemed to be in another world. I was not afraid, but felt—supernormal.

Then, following upon my awakening, to assure myself that I was in this world and not in another, I at once called my son and my wife. I saw near to me, my son, and I realized that I was here. And next I thought "They have brought me here, as a joke, etc.," in seeing myself surrounded by various persons.'

It was 2 a.m. when the Marquis was found.

After being accompanied back up to the terrace of the castle and after getting his bearings, the Marquis, surrounded by all, told us the little he could—as quoted—in answer to many questions; and himself had many questions to ask, being unable to explain what had occurred any more than were the others who had been present!

His good spirits and calm returned, and that night he slept well. Arising next day none the worse for his experience, he was his usual genial self and considerate host, and joined us when we gathered, before separating, to together set down in full agreement (Signor Passini typing) the account of all we could state of the evening previous, attesting the truth of record. What further had happened between twelve and two that night is unknown, but we have recorded what we, collectively, can of what we do know—one and all.

List of those present on July 29, 1928 :

Marchese Carlo Centurione (medium), Mme Fabienne Rossi, Prof. Ernesto Bozzano, Signorina Maria Chiappini, Count Piero Bon, Signor Gino Gibelli, Prof. Tullio Castellani, Mrs. Gwendolyn K. Hack, Signor A. Passini, Marchesa Luisa Centurione, Signor P. E. Rossi (with gramophone on table).

CORROBORATIVE STATEMENT BY COUNT PIERO BON (OF VENICE), DESCRIBING THE ACTUAL FINDING OF THE MARQUIS

(Copy : translated from the Italian) :

' DEAR MRS. HACK,

My personal recollections of the memorable sitting of July 29, 1928, at Millesimo Castle, where we both were, correspond substantially with what Prof. Bozzano has written as to it in *Luce e Ombra*. I can, however, describe a little further the last part :

I was in the group which went in search of the Marquis upon basis of the instructions given by your Guide " Imperator " by means of your automatic-writing (I was standing behind you while automatically you wrote the message—which was to put an end to all the long anguish by the finding of the Marquis Centurione).

We went out and turned to the right along the base of the castle, then to the stables—which we had already diligently searched without result, when, from a very small window barred with iron, and opening on the front of castle (named), we heard—coming from within—a heavy snoring. The Marquis Mino, who had not taken part in the sitting and had only just returned to the castle, and had joined with us in the hunt, at once exclaimed : " It is Papa who is snoring ! "

The barred window belonged to a little manger on the ground level, and was reached by a small door opening on to the passage-way of the stables. But the outer gate of this passage-way had been relocked after our previous visit, and so at the moment we were unable to locate the key. While they went in search of it, I ran back to carry the news of the finding to the Marchesa who had remained on the terrace. Somebody then gave me a candle, and I returned with it to the stables actually while they were in the act of opening the big gate. I do not recall just which of the number were present. Certainly I was there myself making a light for Lawyer Castellani while he unlocked the tiny door. I held the candle—seeking to prevent its light from striking too directly within. By this indirect candle-light we ascertained that the store-room was filled with hay up to about half its height, and upon the sheaths, stretched out in a fashion that his feet were facing the little door unlocked by us, was the Marquis—snoring like a violoncello. Lawyer Castellani dashed forward upon the hay—calling to the Marquis and pulling him by the arms. I sought without effect to dissuade him (Castellani) from this, which seemed to me imprudent. But Lawyer Castellani, from within, replied to me (while from outside I continued to hold the candle), " that he was doing this to the Marquis by magnetic passes, and that therefore the latter would be able to waken without danger." Nevertheless, despite such operations—

incomprehensible to me—the awakening of the Marquis was most painful. Upon regaining consciousness, not being able to form an idea of the place or of how he came to be there, he cried out vigorously. Neither was he calmed by the fantastic explanations of Castellani—against which the Marquis protested excitedly, beginning to get angry. He was calmed by the entrance of his son. This scene, if there had existed any need of it, would have been the most positive confirmation of the absolute genuineness of the event.'

REGARDING THE FINDING AND REGARDING THE 'WRITING' DIRECTIONS AND PREDICTIONS

(Continued supplementary. Sr. Passini)

It is important, in relation to the 'automatic writing' obtained by Mrs. Hack (after the same manner in which she had obtained for many-years-'writing' scripts and communications of various sorts, vers-libres, and communications general in nature as well as personal), that it be realized that Mrs. Hack was totally unacquainted with the place described in advance by her writing (while inside the salon) and had never been in those premises or buildings indicated ahead by the writing. It would appear that an outside intelligence (calling himself for years a Guide of hers, 'Imperator') had been able to see the medium's (the Marquis) condition when asked, even at 1 a.m., and probably also knew the location at which an hour later (2 a.m.) the Marquis was described in the second and final writing.

Mrs. Hack certainly had no knowledge of that location, nor did she accompany those going to look after her writing had come to hand, but remained in the séance room.

Presently people came running to call her, and she arrived in time to see the gentlemen aiding the Marquis to arise to his feet in the little room from his bed of 'hay' which word had been particularly emphasized to her previously.

When they had got the Marquis outside on to the driveway of the park, outside the pointed gateway into the buildings, then only did S'ina Chiappini take Mrs. Hack inside this gate and into the little room 'to show her just where the Marquis had been found' (the door locked from without), Signorina Chiappini herself having been present all along, at the time the door was opened and when the Marquis had been first discovered lying there asleep on the hay.[1]

N.B.—It is important (1) to recall that Mrs. Hack did not previously know this place, and not having left the others that night, she could have had no means of knowing that the Marquis was reposing there after his disappearance from the séance room on the upper level, and (2) that

[1] There are records of happenings somewhat similar to that of July 29 in connection with Voodoo, etc., and elsewhere. Also an incident is described by Harry de Windt in *Overland to America*, of a medicine-man—among a tribe of remote Siberia—who, while Mr. de Windt was closely watching him, disappeared from a tent and was found in an unconscious condition in a tent half a mile distant.

even had she known in advance of such a place, that would not have got the Marquis to it, besides the fact that its doors were locked from the outside.

The fact that he got there—as well as how the writing came through—remains for our consideration.

ANOTHER CORROBORATIVE DESCRIPTION WRITTEN DOWN NEXT MORNING BY ANOTHER OF THE WITNESSES, SIGNORINA MARIA CHIAPPINI

(Also giving Marquis's own description of his sensations. See notes of record of evening up to 12 p.m. Translation from the Italian.)

Hour 10.30 was the beginning of the sitting. Hour 12 the disappearance of the Marquis.

The Marquis Centurione had given his hand to Mme Rossi because Signor Rossi had felt as if a person were moving (about) in the direction of the medium.

The same noise soon again was noticed by Sr. Rossi, and then a long silence ensued.

Soon after this the Marchioness called 'Carlo! Carlo!' twice, without obtaining any response.

FABIENNE ROSSI: 'Strange.'

CASTELLANI: 'All keep still, all of you; the medium must have gone into trance.' Then he calls: 'Centurione! Centurione!'

Still silence. (To Madame Rossi): 'Look and see where he is' (meaning the Marquis).

The Signorina Rossi reached out her hand in the direction of the Marquis and announced: 'The seat is empty!'

The Marchioness then requested that they search on the sofa, back of the Marquis's chair, but in order not to move further Mme Rossi asked her husband, who was at the other side of the Marquis's place, to ascertain by also feeling upon the sofa. He was not there.

All were impressed, and commented upon the dead silence (absolute), and that, notwithstanding our questions relative to the disappearance of the Marquis, the trumpet had not replied.

For a quarter of an hour questions were put to the Guide, who did not respond. This was certainly due to the absence (lack) of the medium.

Someone suggested that we might put on the red light, and Castellani turned on the red lamp. With this light it was possible for us all to ascertain that the Marquis was really not there, notwithstanding the fact of tightly closed doors.

Prof. Bozzano proposed that a search be made near by, in the adjoining *salon* where there was a sofa. Castellani and Passini reported that he was not in that room.

They went next to the floor above and looked in all the rooms, numbering fourteen to fifteen, but with no result.

With other persons they made a tour of the gardens, of the estates, of the basements, continuing the search for fully two hours. Meanwhile the son of the Marquis, returning about 1 a.m., joined the eleven comprised in the sitting.

The results were vain in every way, so Mrs. Hack was asked to see if something might not be said to her through automatic writing. The response to her trial was that ' he was sleeping '—' for the Marchioness to tranquilize herself '—and ' that Castellani would know how to awaken him when he should have been found.' Also that ' he was safe,' and the impression came ' that he was lying on a bed of something, asleep,' but where, the writing refused to state or disclose. Again searchings, but always in vain.

An attempt was made by a circle (' cadena '), but with contradictory results, and also with the ' tavolina ' (table-tilting).

When on the point of departure for Genoa, where the Marquis also has a residence, imagining that he might be there, Signors Rossi and Passini anew begged Mrs. Hack to try again with automatic writing.

The words came from her Guide after the symbols of that Guide, ' Imperator ' had been given her : ' Carry one thought—and ask ' (which all did).

GUIDE : ' The medium sleeps, but you will have some more searching to do before you find him.'

SR. ROSSI : ' But where shall we search for him ? '

GUIDE : ' He is not in Genoa. He is on the premises—but remote. He is on the premises, he sleeps.'

SR. ROSSI : ' But where ? '

GUIDE : ' Go to the right—then outside—wall and gate. He is lying on a soft place. Hay, hay. Try to go now and look ; we are going to direct you.'

A further caution followed ' to be careful of the servants ' ; then retired and afar, ' and to beware of an alarm,' seeming to urge against further loss of time.

. . . . . .

Following these indications (given through Mrs. Hack) we took up the renewal of the search, going towards the park, as had been indicated.

Remembering the key needed to open the gate of the park, the son of the Marquis, with myself, went in the direction of an atrium where this key is kept. In the meanwhile we lit a match to take the key from its nail.

Signorina Chiappini next describes how, while looking for the key, the son of the Marquis was surprised to hear, from behind a little door at one side, within the gate entrance, sounds of someone breathing heavily.

She relates how, all running, the men unlocked this little door—locked also from the outside—(its sole door) and discovered the Marquis lying extended upon a bed of hay with which this tiny room was stacked half full. His feet (boots) were towards the door. As indicated in the first writing, in advance, it was Sr. (Castellani) who roused the Marquis, carefully (see full record), and the Marquis's own impressions upon coming to from his deep sleep—for he was not in a trance condition, but a (sleep)—as stated also ahead—are separately given and are most interesting, as are also his last recollections two hours previous, at twelve, when he disappeared from the sitting.

Signorina Chiappini continues her narrative, saying: 'Upon getting back to himself—finding himself in the midst of the hay and surrounded by various persons from the sitting—the Marquis believed in the first instance that some practical joke had been perpetrated by them. He asked them: 'Why have you brought me here?' He called to his son and the Marchioness to assure himself that they really had not carried him out there. (See further notes of his own words as to this.)'

Signorina Chiappini adds: 'Castellani afterwards aided him to arise and brought him back to the house, to the castle terrace-porch, which is up a flight of steps (from park) upon quite another level, and many metres distant along the driveway in front of the castle door, and in giving him a little restorative.' (See Diagram and view of Castle.)

. . . . . .

P.S.—During the night the Marquis felt 'quite all right,' and 'slept like an angel,' so the Marchioness said afterwards when asked next morning—when he looked well and refreshed and was calm and in good spirits, after having once got back to his normal self and over his bewilderment. It had been between 2 and 3 a.m. when he had been found.

Later observation: As upon several subsequent occasions the Marquis during a séance began to experience singular strange sensations as of 'legs going' (accompanied by feeling as 'if he were losing his legs,' as he said, and some debility therein), peculiar effects seeming at the same time to be coming over him, it may be assumed that these were symptoms of oncoming trances (?) which, however, he resisted by leaving the room and going out into the air and light until restored.

CONCERNING THE GROUP OF WITNESSES, JULY 29, 1928

At the opening of the records of this case (see Chap. II) under the head of 'Certain conditions, distinctive of the Centurione experiments to be remembered,' explicit statement was made, upon which all the participants uniformly are in full agreement: i.e. the particularly acute state of awareness experienced by all the sitters. Also that no drowsiness or semi-trance state was ever observed or felt among them. The rapidity of the vibrations, apparently characteristic of the 'Voice' phenomenon, seems to prohibit any tendency toward the heaviness frequently resulting from the slower vibrations connected with other types of lower manifestations. The variety of the programme which usually initiates itself, presenting one phenomenon upon another in swift succession, plus the diversity of the 'Voices,' in itself would hold the most indifferent of spectators keenly wide awake perforce! Therefore the remoteness from the existing facts of any suggestion to the contrary in this case is so utterly inapplicable as to be of itself obviously absurd. This all agree who have ever been present, and particularly those on the occasion of July 29. The individual testimony herein supplied corroborates this statement; the details of this date and other of the outstanding séances in themselves bearing this out if the corroborative reports are examined.

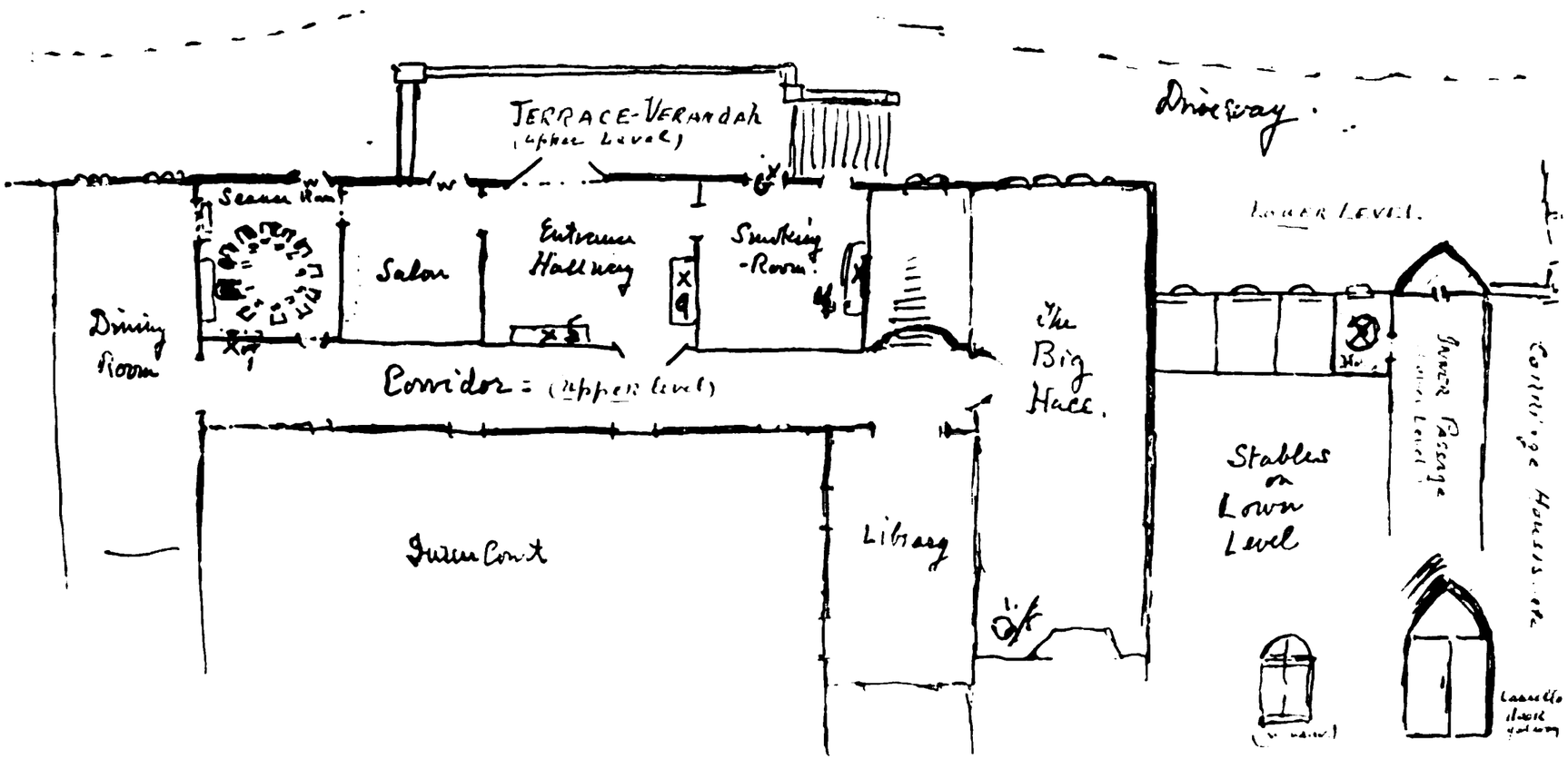
Be it further noticed that, in instance of the 29th's unexpected development, beyond this usual state of keen observation on the part of all, that several were doubly occupied; which they could not have been had their senses been even temporarily obscured. Thus, when the medium's absence was discovered, the professors were put to it to proffer suggestions and advice! Up to just before this, Sr. Rossi had had the additional job of surveillance of the music-box which, in the dark, cannot be manipulated if one is not only alert but dexterous! Mme Rossi had been speaking to the Marquis, who had, feeling strangely, reached over for her hand for a minute. Up to discovery of the absence, the Marchesa had been taking pencil-notes, and I had, as usual, been doing the same. Mine, even under tension of the moment, I still continued roughly to jot down on to the moment when Prof. Castellani called to the Marquis (as notes show). By which time he must already have been elsewhere; however that may have occurred. Since my original notes continue up to that point it stands to reason that, for my part, I could not have been performing the act of writing in addition to observing and listening, had I been either drowsy or 'trancy'! Various of the others and Count Bon (see Chap. IX) give account of their own feelings and watching of all that transpired, and all were well and in good condition.

As applicable to conditions existing on the evening of this unusual occurrence of July 29, I append two quotations as to rare phenomena. One is by Luigi Barzini relative to things he, Professors Lombroso, Bozzano, and others of expert capacity and experience witnessed years ago with Eusapia Paladino during her life; that very same medium who now purports to intervene in our Centurione séances here, manifesting much interest (at least so says the 'Direct Voice'). And who knows but what lending some of her quandom prodigious psychical-physical power; plus, maybe, her present supplementary experience as she returns to a séance room where she discovers her old-time investigator, Prof. Ernesto Bozzano? (See reports.)

The second is from no less an authority, as to rare happenings, than Sir William Crookes, and both deal with the 'collective hallucination' hypothesis, i.e.:

(1) 'I absolutely exclude the possibility that we could have been victims of a collective hallucination. The atmosphere was most normal, and we received the happenings with too much liveliness. There was nothing of "suggestion," and it is absurd to imagine that a group of sane persons, tranquil and in the best of humour, could become visionary in a block (*en masse*). Besides the photographic machine must then have suffered from hallucinations, because it reproduced various of the mediumistic phenomena, and nobody suspects that the camera suffers from epilepsy or hysteria!'

(2) Sir Wm. Crookes said: 'The divers phenomena which I can attest are so extraordinary and so completely opposed to the radical points of scientific belief—among others the universal and invariable action of the force of gravitation—that even now, remembering the details which I have witnessed, there is antagonism between my reason—which tells me that scientifically it is impossible, and the testimony of my two senses of sight and touch (testimony corroborated by the senses of other



PARTIAL PLAN OF GROUND-FLOOR OF MILLESIMO CASTLE, ITALY

Showing location of séance-room ; showing location of 'apports,' July, 1928 ; showing location of Transportation, July 29.

(Drawn on spot by one of the sitters.)

persons present)—which affirm that they were not lying witnesses when they attested against my preconceived ideas.

To suppose that a sort of craziness or illusion suddenly had been let loose upon all of the reunion of persons, up to the intelligent, sane of mind, who are in accord upon the details of the minutest facts of which they were the witnesses, would seem to me still more incredible that the facts themselves which they attest.' (Translation from Italian of Ing. Costa.)

MILLESIMO CASTLE

KEY TO LOCATION OF 'APPORTS'—JULY 1928

(See diagram for locations corresponding with the numbers of 'apports')

(1) Lance. (From big *salon*.) July 8.
(2) Weapon. (From upstairs.) July 14.
(3) Horseshoe. (From remote upstairs corner room.) July 14.
(4) Fox Tail. (From smoking room—opposite end.) July 14.
(5) Saw. (From inside chest in hall.) July 15.
(6) Plant. (Bamboo stick, flower, pot, earth.) July 15.
(7) Oval Silver Bonbonniere (of Mme. Rossi). July 15.
(8) Round Silver Box. (From Genoa; hot.) July 28.
(9) Brass Asperges. (From entrance hall.) July 28.
(10) Sword (of Roman duellist; short and heavy). Aug. 12.
(11) Fancy Doll, large and tall. (From big *salon*.) Aug. 12.

The latter two 'apports' were received in séance-room, when all doors had been locked and sealed, as per previous directions given by the Guide, Cristo D'Angelo.

Those who were witnesses to the 'apports' of 1928 were: Marquis and Marchioness C., Sr. and Mme. P. E. Rossi, Prof. E. Bozzano and Prof. T. Castellani, Mrs. Gwendolyn Hack, S'ina A. Chiappini, Sr. G. Gibelli, Sr. A. Passini; and on separate occasions: Count P. Bon and Sr. G. Lavarello.

[See Chaps. I and II—references to some of 'Apports' of 1927.]

N.B.—'That there is some intelligent directive agency coupled with the power displayed is obvious. . . . That the power is manifested through the subconscious nature of the living persons engaged is also quite plain. Once set in motion, the action is, for them, just as involuntary as the control of the heart-beats or digestive system; but, unlike those functions, it transcends the personal physique.' . . . 'It suffices that we are in the presence of an organized psychic force acting with intelligence and through the subconscious or involuntary nature of those engaged in the production.' (Excerpt from Feb. *Psychic Research*, from 'Athanasia.' (F. BLIGH BOND, author of *The Gate of Remembrance*, etc.).

AUTHOR'S OBSERVATIONS:
EXPERIMENTS OF SCIENTISTS
AND CERTAIN HYPOTHESES TO BE CONSIDERED
(See Chapters VIII, IX.)

'These are phenomena of Levitation. The medium will go still higher up. Pay attention to the séances.'

Such was the explanation on July 24. These words, unexpectedly announced by 'Direct Voice,' could scarcely be considered accidental. It is equally obvious that the medium could not have levitated his own considerable weight plus that of a big chair, each time, through volition

of his own ordinary will, even had he found such a proceeding a pleasant sensation. We must therefore look for some other cause as effecting such levitations.

. . . . . .

I am appending certain notes on the subject in general from modern sources, dealt with by Mr. H. Carrington and Mr. S. Muldoon, in the latter's book, wherein conditions are referred to when the physical body is made to overcome Gravity. And power of expansion (rising) and contraction (lowering) is found, they state, by the Dutch scientists. Further, Prof. Castellani speaks of an unknown X-force which holds the molecules of the body together. (See excerpts, also Experiments with Quartz Lens.)

These modern researchers and physicists are but examples of the many delving into these technical experimentations, weighing even the finer body at moment of its ' passing ' from the physical envelope, etc.

Our attention is drawn with unusual seriousness to these considerations by such phenomena as here witnessed, a deliberate series of Levitations (as reports fully describe), as if to point a finger to the existence of that X-power as well as to the existence of a selective intelligence capable of manipulating this ' unknown force,' as Carrington terms it. We may speculate what negative and positive currents occasion the expansion and contraction the scientists noted, productive of the levitating and lowering of the body ? That ' unknown force X,' presumably affecting the surrounding currents by its introduction, and invisible to our eyes even as are invisible the ultra-violet rays ; imperceptible, but of prodigious potency ! Such radio-active potencies give us, if not a clue, at least a simile, in the above connection (and phenomenon of July 29, perhaps). And certain recent photographs by quartz lens (see note below) have objectively revealed as having definite weight affecting a fine scale. An unnamed ' unknown force,' X, or its kin. (See following references.) Perhaps it is not this X ; but if the introduction of something akin can, through introduction into our magnetized circle, affect or raise the vibrations, so as to induce the results to which the ' Voice ' deliberately tells us ' to pay attention'—namely, ' phenomena of levitation', are we not to deduce that an attempt is being made to extend to our comprehension what is apparently understood by the invisible Intelligences and Guides ? Not only understood but manipulated with ease ; not once but with sundry repetitions. Is this not an endeavour to help science to lift the veil from some such modern psychic mysteries ? If this point be granted, even in part, or anything accomplished thereby, I have not put forth these records and observations in vain.

So much for the advance scientists. It seems to elucidate foregoing suggestions or hints, rather to ask the reader to compare these modern findings with those stated by a very great seer relative to these same points, i.e. gravitation, and the superior power, which can overcome it in relation also to the physical body and the finer body. (See also Chap. IX.) Genuine seership is not to be despised because it also occurs in recent times ; so, referring back to Mr. Carrington and the modern physicists, comparison should be made with the words of Andrew Jackson Davis, i.e. :

'Man's body is the fruition of all organic nature, the physical body is the focal concentration of all substances. The physical ear is animated by the spiritual ear. In a word, the whole outward body is a representation of that which is imperishable. (Christ himself said: "The body is the temple of the Spirit.")

Spirit is substance and, although not unlike matter, it obeys the law of gravity. Every person experiences a complete demonstration that spirit is substance, because in each of us it moves the body from place to place. It can even move without thinking, because the hidden spirit-principle is composed of Vital Forces. Although the spirit of man has substance and weight, has elasticity, divisibility, and several ultimate qualifications and properties of matter, yet, as just indicated, it obeys laws which are superior to ordinary gravitation and the known physical forces.'—(From *Harmonial Philosophy*.)

A. J. Davis says: 'That the innermost man is a spirit which flows through our nerve sensations, which thinks and feels better and nobler emotions than the forms, forces, and things around it,' etc.

After mentioning the dual nature of the body and system of man, Davis states: 'The double visible structures come from dual invisible principles, and these are male and female. They operate reciprocally and regulate all action and animation. One contracts, the other expands.' (See notes by S. Muldoon on experiments by Dutch scientists.) 'These principles together form a unit, imparting one action into a twofold system. The spirit, unlike inanimate bodies, operates upon a positive and negative principle by virtue of which the spirit holds up the body and the body holds up the spirit. If the spirit organism is substance, then, as substance, it weighs something. When it escapes from the material body, the spiritual body does not weigh more than the sixteenth of a pound, but it continues to absorb the elements of the visible air until it becomes comparatively weighty, acquiring not only a power of gravitation, but also a power to overcome it.'

OBJECTIVE EVIDENCE (VIA QUARTZ LENS) OF 'UNKNOWN FORCE' X

(See previous references to 'Overcoming of Gravity.')

Relative to the introduction of an 'unknown force' X, we may consider as possibly of somewhat like, if not same character (remaining for physicists to ascertain), the objective evidence furnished by the camera with a quartz lens lately, since quartz will allow the passage of ultra-violet rays. Mr. Bligh Bond (March *Psychic Research*) says: 'It may be assumed, therefore, that the radiations from this image were confined to the ultra-violet end of the spectrum.' The image referred to was that of a vessel or container which has been photographed in the sittings with Margery (Mrs. Crandon). (These pictures were thrown enlarged upon the screen during Dr. Crandon's lecture in London, December, 1928.) Mr. Bond refers to 'an invisible substance and how it is organized as a vehicle of those psychical forces of which we know so little at present,' going on to instance, in his own experience, witnessing the 'power to fashion a vessel of non-material nature for such purpose. The vessel to which I refer

might be described as of the nature of Electricity. It was provided apparently by Walter (in the Margery mediumship) for the purpose of counteracting the force of Gravitation.' Under ordinary circumstances it was invisible to the camera. Its existence first became manifest when a lens of quartz-crystal was substituted for the usual lens of glass. (Experiments described February, 1929, *Psychic Research*.) But when the quartz lens was brought into use there was seen in the developed picture an object like a delicate glass beaker, with straight sides, standing upon the centre of the pan of the scales, although the ordinary camera-lens had not registered it.

Mr. Bond further describes how later, ' in the dim red light, I distinctly saw the form of a narrow glass-like vessel upon the weighted pan. It flashed out with the same fluorescence I have described. The vessel seemed in shape like a slender glass bottle with a top of conical shape, ending in a twisted neck. But the termination of the neck seemed indefinite, as though it faded off. Subsequently it became visible to the members of the circle at large ; their impression of its shape seemed to be the same as my own. It was narrower than that which appeared in the photograph—more of the proportions of a short wax candle. But its appearance was that of absolutely limpid glass of flawless texture, and very thin. This vessel was seen with the original balances which were not provided with an illuminated background, but reflected the light from the red lamp in the room.' (See Chap. VII on this subject by Mr. Bond, *re* experiments.)

The apparent use of this container mentioned above, purposely brought in by Walter for overcoming force of gravity, constitutes a double importance in consideration of our previous observations cited.

I may however, add, having witnessed myself at British College in London, autumn, 1928, experiments with the (physical) medium Lewis, of Wales, when a quartz lens provided by Dr. Crandon revealed various other otherwise invisible objects ; several of glass, etc., several forms also of swiftly revolving force of some yet undefined nature. These photographs by Major Mowbray and Mrs. Barbara McKenzie may be seen at British College, and have been in some instances reproduced in *Psychic Science*. Others also were had with another physical medium, T. Lynn, at his distant home in the north of England. None of these objects were apparent in the flashes simultaneously taken with usual camera-lens, thus demonstrating their more rapid vibrations of ultra-violet nature.

CERTAIN HYPOTHESES OF MODERN EXPERIMENTATION

When the ' fluidi ' begin to make themselves felt within the circle, ' field-of-energy,' cold breezes and blasts even ensue ; scents, movements objectively visible against the trumpet luminous bands—all too lengthy to rehearse !

Also ' levitation,' apparently outside the range of usual gravitaton law, and occurring so suddenly that the medium is powerless !

Regarding ' levitation,' etc., Mr. Sylvan Muldoon in *Projection of the Astral Body*, pages 214–15) Rider & Co.), says : ' The subconscious will

regulates the weight of the astral body causing it to rise, to fall, or to remain at any given elevation.'

(Page 236) : ' We have learned how the astral body is capable of travelling through space, and I believe that the time is not far distant when, through the mastery of certain subtle laws, all of us will be enabled to travel through space physically, automatically, and at will, just as the astral is capable of doing. It is true that we have ships of the air, yet physical modes of conveyance will not be perfect until we can move through space automatically. I expect to see many developments, in which the physical body is made to overcome gravity and take on motive force, in the future.'

WEIGHING THE INVISIBLE

Concerning the weight of the ' astral body ' : it was believed to be about one ounce by Andrew Jackson Davis ; but opinions differ. Mr. Muldoon, in his book *Projection of the Astral Body*, page 207, cites experiments by two Dutch physicists, Drs. Malta and Zaalberg Van Zelst, of the Hague. ' In their endeavour to ascertain the composition and structure of the astral body, they constructed an instrument, extremely complicated in character, which they called a " dynamistograph " ; and by means of this instrument (they claimed) they were enabled to obtain Direct communication with the spirit world without any medium at all ! In other words, they put this instrument in a room by itself, observed its actions through a small glass window, which had been cut in the wall, and the instrument was thereupon manipulated by apparent spiritual intelligences, and long communications were spelled out by means of a lettered dial at the top of the dynamistograph. There is a book in French, entitled *The Mystery of Death*, which gives a long account of these experiments, summarized by Mr. Carrington in his *Modern Psychical Phenomena*, Chap. : " Instrumental Communication with the Spirit World." The physicists said to themselves : " Let us investigate and determine the exact physical and chemical structure and composition of this body ; its molecular arrangements and activity, and discover, if possible, its exact composition as we would any other body."

Their conclusions, too lengthy to quote, were these, Mr. Carrington says : " The body is capable of contraction and expansion, under the action of the will ; that is, the will of the astral body ; the expansion being about 1.26 mm., or about 1/40,000,000 of its own volume ; its contraction being much greater, namely, about 8 mm., or 1/6,250,000 of its volume. Its specific weight is about 12.24 mgs. lighter than hydrogen, and 176.5 times lighter than air. The will acts upon this body mechanically, causing it to expand (rise) or contract (descend) as the action takes place. It is this, subject to the law of gravitation.

There is an X-force (unknown force) which holds the molecules of this body together. The atoms composing this body are extremely small, widely separated, and heavy. The internal density of the body is about the same as that of the external air. If the pressure of the air outside the body be increased, that inside the body will increase in exact proportion.

The weight of this body was also calculated, and found by them to be about 69.5 gr., approximately 2¼ oz.' Mr. Muldoon states these results

fairly freely with Dr. Duncan McDougall's (Haverhill, Mass.) experiments of some years ago when weighing some dying patients. At moment of death the beam of balance of a fine scale would suddenly go up ; it being found four out of six cases the weight lost by the body (physical) at that moment to be between 2 and 2½ ozs. Mr. Muldoon says : ' This seems to be a rather interesting confirmation of the Dutch experiments. It also seems to show us that the astral body is, in a sense, a material thing ; very tenuous, probably, but still material in one sense.'

CHAPTER X

RECORD OF TWO SÉANCES AT MILLESIMO CASTLE ON AUGUST 11 AND 12, 1928

By Prof. Ernesto Bozzano

(See *Luce e Ombra*, November 1928, and Preface by Prof. Bozzano. Translated from the Italian by Miss E. Maude Bubb.)

AUTHOR'S FOREWORD

PROFESSOR BOZZANO'S reports and elucidations of these August sittings are so complete that I have nothing to add to this Chapter except to refer readers to his Preface—wherein some points, contained herein, are tellingly stressed by the Professor along scientific lines.

The observation following I merely make in connection with this report for the sake of comparative study of certain conditions of control existing also in some subsequent séances held in the autumn. Sometimes measures were desired by the medium, again by his Guide. (See Chapter XI.)

Himself critical of 'over credulity,' the Guide Cristo d'Angelo on July 28 advised caution. Yet to unfair criticisms he would not be slow to show fearless irony and forceful indignation. In this d'Angelo is in no way backward when confronted by what he deems undue scepticism or injustice: and it is feared that such critics might not have a thoroughly enjoyable *quart d'heure*, as even though an unseen adversary, any inapplicable theories or cant would probably be ruthlessly riddled were they to enter into dialogue with the Guide! It is probably safer for those so inclined to indulge such harpings from comfortable distance, although opinions formed at far range naturally cannot be entitled to serious consideration of happenings or facts.

. . . . . .

Not content with this warning of July 28, we find (on August 12) the Guide openly forestalling, as far as lay in his power to do so, any false criticisms as to 'apports' brought in; both his Warning and the Manifestations being apparently his spontaneous plan for that night. We find him ordering that the doors be not only locked but sealed, the guests one and all obeying the directions of the 'Voice,' and signet-seals of wax affixed across the apertures. This in the presence of all! the examination before and after the séance, carried out scientifically, and everything vouched for as intact.

This Prof. Bozzano relates in his record. Surely a new idea from

D'Angelo ! but interesting, combined with a brilliant programme of his two ' apports ' ;[1] and startling manifestations of action (the duel) ; and of perception of thought—voiced by the Independent Voice—apparently emanating from an Independent Intelligence.

. . . It is only fair to add that in respect to the great spontaneous mediumship of Madame Fabienne Rossi—to whom we all owe the ' apports ' of these experiments—that she and her husband have throughout been most consistent and sincere in their own wish and endeavours toward the invention and application of any ' control ' conditions which might be feasible or possible under the circumstances existing, in no wise minimizing their scientific value, etc. etc.

This has been one motive—the other, with them, being a cordial desire to co-operate with and uphold Professors Bozzano and Castellani, to make such observations on this unusual series of manifestations as might prove of usefulness both to Science and to those in bereavement.

Sitting in the Castle of Millesimo, August 11, 1928

Professor Bozzano's report and elucidations of the following sittings are so complete that I have nothing to add to this chapter except to refer readers to his Preface—wherein some points, contained herein, are tellingly stressed by Prof. Bozzano along scientific lines. (G. K. H.)

. . . . . .

' Luce e Ombra,' November 1928

By Prof. Bozzano

The report of the two sittings which follows—which will probably be the last of this series—is in great part unsuitable for publication, because the spirit entities held long conversations with the sitters about extremely personal private affairs, and some of them referred to political and social questions, with instances of clairvoyance, both descriptions of the present time and also predictions of the future. All of these manifestations were extremely interesting, but it is quite impossible to divulge what took place. This very often happened during our series of experiments, and it is very deplorable from the metapsychic point of view, inasmuch as on this account numerous important and suggestive incidents have, for this reason, to be suppressed, and are not available for the investigation of competent students. But what is to be done ? We can only resign ourselves to the inevitable.

. . . . .

Present : The Marquis and Marchioness Centurione Scotto, M. and Mme Rossi, Mme Fancelli, M. Arrigo Passini, M. Gino Gibelli, and Mlle Chiappini. (At this sitting the author was not present, as family affairs prevented his attendance.)

M. Rossi presided at the gramophone, and Mme la Marquise Luisa took notes. Only one of the trumpets was placed in the centre of the circle. As the room in which the sittings had been held up to the present was subject to people passing through it during the day—a circumstance which is against all rules when holding mediumistic séances—Mme la

[1] See Chapter V (Illustrations.)



THE BIG DOLL

'Apport' at Millesimo Castle, August 12, 1928.

Marquise Luisa arranged to hold the séance in quite a different apartment which would be better adapted for such a purpose.

The sitting commenced at 11.30 p.m. The gramophone was started, and after a few bars had been played we heard Bert Everett's voice, as he greeted all the sitters: 'Good evening, souls.' While the second record was being played the trumpet rose and Cristo d'Angelo observed: 'Now listen to me. In this room . . . only the spirit Guides . . . (The sentence was not completed, and we begged d'Angelo to repeat it.)

D'ANGELO: 'You will be obliged to return to the other room, because there is very little magnetic fluid here. I will tell you the reason afterwards.'[1]

We returned to our usual room. The light was put out and the gramophone was started. Almost immediately we felt currents of cold air; then the trumpet rose right up to the ceiling, where it made the usual evolutions, knocking against the chandelier with a good deal of force. Then it descended and touched all present in sign of greeting.[2]

(Before the sitting, unknown to anyone, Mme la Marquise Luisa had written a letter to Cristo d'Angelo in which she had asked his advice about an important private matter. She had sealed the envelope with her own personal seal, and deposited it in the middle of the circle without telling any one what she had done.)

The trumpet rose and went towards Mme la Marquise Luisa.

[1] *An Intimation and a Query.*—A reference is made in *The Blue Room* (among the Objective-voice experiments held in full light in New Zealand) by the Guide to the effect that those on their side have to concentrate, and in a sense solidify their fluidic forces to some extent first in order to produce their manifestations on our side.

Query.—May it be that this 'condensing' and 'concentrating' process intimated slows down their usual more rapid vibratory rate to something somewhat less remote from the reach of the higher psychic vibratory rate here, and the still slower (heavier) 'physical' vibrations?

[2] In the Centurione sitting of August, 1928, attention should be given to the objection raised by the controlling Intelligence to the use of a new room prepared by the Marchesa as preferable in location, etc., at Millesimo Castle. (See report by Prof. Bozzano.) The Guide, while not considering it impossible at all, did not care to needlessly waste force upon this new room; which expenditure of energy might detract from the success of productions of the manifestations evidently planned for that evening by the Guides.

This conservation of requisite energy is corroborated elsewhere also, as in the control of Walter with his sister, Mrs. Crandon of Boston, viz.: Mr. E. E. Dudley (in 'Psychics versus Mediums,' of February 1929, *Psychic Research*) says regarding Walter (the Margery control): 'He prefers to have the usual table and chair if he is to work in a strange house since, as he says, he has energy stored in them. In fact every move that is made seems to depend on the quality and quantity of certain energies with which he works, and he says that these are taken from the medium, the circle, and sometimes from other sources. Therefore we may be warranted in postulating a psychic energy inherent in ordinary objects. In discussing further the technique of his manifestations here, Walter has said that he could not manifest on this plane without the energy supplied by the medium, but that it was not necessary that the medium be always at the point of manifestation for, said he: 'You have electricity in the house, but the dynamos are not here!' At the same time he said that while he might do things to a person if he (Walter) had a sufficient amount of energy of the right sort, he could not do anything *through* the same person unless he was a medium.

(See reference to Energy in notes elsewhere, Chapters VIII and IX.)

D'ANGELO : ' Listen, and pay great attention. I am going to answer the question which you have asked me in writing. You will see that I am unable to reply very clearly, but you will understand all the same. What your husband believes is perfectly true. Let him do it, for he will win the trick.'

(Mme la Marquise then explained what it referred to. She informed us that Cristo d'Angelo's reply was excellent with regard to the question put to him, and that she would follow his wise counsel in every particular.)

M. Rossi and M. Gibelli asked Cristo d'Angelo to explain the phenomenon of the disappearance of the medium at the preceding sitting (July 29, 1928).

D'ANGELO : ' Now I will explain it to you. The other night I wished to try the medium's power, which is really extraordinary. In fact, it is unheard of.'

MME LA MARQUISE : ' Cristo d'Angelo, how do you explain the fact that my mother, and Carlo's father, never communicate with us ? '

D'ANGELO : ' Do you want to know why the medium never obtains certain manifestations in spite of his great power ? Because he does not believe.'

MME LA MARQUISE LUISA : ' Then, Cristo d'Angelo, do make him believe.'

D'ANGELO : ' The medium analyses too much. It is most difficult to make him believe. This does not depend on me, but on the Highest. The day will come when the medium will believe, but it is a long way off yet. Now, because he does not believe his mediumship will be temporarily suspended.

MME LA MARQUISE LUISA : ' It is unjust that we should all be deprived of the comfort of our experiments because the medium does not believe.'

D'ANGELO : ' Be humble. Don't be so critical. Remember that there is someone above us who watches over and guides us.'

MME LA MARQUISE LUISA : ' Then you mean that we shan't be able to hold any more sittings ? '

D'ANGELO : ' To prove that you are wrong, to-morrow night we are going to give the medium plenty of power. This will be in order that those spirit entities who will communicate can impart instruction to those present.

MME LA MARQUISE LUISA : ' It seems impossible that Carlo should be unable to grasp the fact that those who speak to us are really the spirits of the dead, and that they *can* be nothing but the spirits of the dead.'

D'ANGELO : ' Wait a bit. Do not get angry with your husband. He is humble and is awaiting the Divine Light. He will believe. He will believe. Let him immerse himself in his studies and his researches. He will believe. He will believe. . . .'

The medium stated that he had the same feeling which he had experienced during the evening when he disappeared, namely was ' asported ' on July 29, and he was fighting with all the strength of his will to prevent a repetition of that phenomenon. Instead, he fell into trance and then into catalepsy. M. Rossi and M. Gibelli rose and carefully placed him in a comfortable position on the sofa. Soon afterwards a few groans issued

from his lips. Then he began to speak in a weak voice. We all listened intently.

'It is terrible . . . what punishment! If you could only see it! Terrible! . . . What do I see! What a world, what a world. . . . Ah, somebody is coming who wants . . . No, no, don't take me away! No, leave me . . . leave me alone!' (At this moment the medium awoke and was very surprised to find himself lying on the sofa.)

The sitting was suspended for a moment.

We clearly understood, and this supposition was confirmed by Cristo d'Angelo, that there had been an attempt to transport the spirit of the medium into a Spiritual Sphere, but the medium's resistance had prevented the operators from completely carrying out this phenomenon.

When the sitting was recommenced M. Rossi begged Cristo d'Angelo for an explanation of what had happened, promising that he would not ask him anything else in order not to further fatigue the medium.

D'ANGELO: 'The medium is exhausted. You are too exacting; however, I hope to be able to collect sufficient power in order to answer you.'

The gramophone was restarted and the trumpet rose once more.

D'ANGELO: 'I endeavoured to remove the spirit of the medium, but I did not succeed in doing so. Then I managed to give him a vision in a very low spiritual plane—one of the lowest spheres—where the moral sufferings are terrible. I did this in order to make him believe in the Beyond. Now he cannot remember it, but one day he will do so.'

M. ROSSI: 'Thank you, Cristo d'Angelo. And now we are waiting for you to tell us whether we must stop; we thank you for everything that you have done for us all.'

The trumpet rose and went round the circle, while Cristo d'Angelo cried in a loud voice: 'Good night to everybody.'

The sitting was ended at 12.30 a.m.

. . . . . .

In the fragments of the report which it is possible for me to discuss with regard to the sitting of August 11, it is only necessary to mention the theoretically interesting fact that Cristo d'Angelo was able to reply correctly to a question put to him by means of writing by Mme la Marquise Luisa, of which the other members of the party knew nothing. She placed the question in a sealed envelope and deposited it in the centre of the circle as soon as the light was extinguished. Whether we were confronted by a phenomenon of vision through opaque bodies or whether it was a case of reading Mme la Marquise Luisa's mind is uncertain. However, in either case it is a fact that in this incident we have one more proof to be added to all the rest which incontestably demonstrates the supernormal origin of our experiments, for it would have been impossible for us to have an accomplice, or an impostor, or a conjurer capable of reading a letter through a sealed envelope in complete darkness, or able to read the subconscious thoughts of those present. The episode when the medium fell into catelepsy, during which state he described a vision of one of the lowest Spiritual Spheres of probation, can certainly not be discussed with the same certainty as if it treated of an authenticated vision, but the event itself is very suggestive when considered with regard

to what had previously been said by Cristo d'Angelo about the incredulity of the medium. As to the state of mind of Marquis Centurione Scotto, I will postpone my remarks till a later time when commenting on the following sitting, in which Cristo d'Angelo returned to discuss this subject.

SÉANCE HELD UNDER STRICT CONTROL CONDITIONS; DOORS SEALED WITH SEALING-WAX AND SIGNET-RING, ETC.

(See Preface by Prof. Bozzano and Séance of September 24, 1928. *Luce e Ombra*, November 1928.)

Sitting in the Castle of Millesimo, August 12, 1928.

Present: The Marquis Centurione Scotto and his wife, M. and Mme Rossi, Mme Fancelli, Mlle Chiappini, M. Gino Gibelli, M. Arrigo Passini, and Ernesto Bozzano. M. Gottardo Lavarello arrived later in the evening.

The arrangements for the sitting were the same as in the preceding séances. The light was extinguished at 10.25 p.m. and the gramophone was started. During the playing of the second record the trumpet rose and touched all those present in sign of greeting.

M. ROSSI: 'Do the conditions seem good?'

CRISTO D'ANGELO: (without making use of the trumpet) 'Good evening to everybody.'

Shortly after this the trumpet rose and moved across towards M. Rossi.

D'ANGELO: 'You must pay great attention. This evening we are having the last sitting, and I wish to bring some "apports." Fasten the doors securely, that no one can carry away the impression that these objects have been brought in through the doors. You had better suspend the sitting in order to do so. In this way the séance will be the more convincing.'

The light was turned on, the doors were duly locked, and we interpreted Cristo d'Angelo's suggestion by sealing all the doors with sealing-wax. Whilst we were so engaged we heard an automobile approaching through the park. It stopped at the castle and a mutual friend, M. Gottardo Lavarello, got out. He was immediately admitted to the circle, and the séance was recommenced at 10.45 p.m.

While the first record was being played the trumpet rose and again greeted everybody, stopping in front of Bozzano, and then in front of M. Rossi, and caressing their faces. There followed Bert Everett's usual greeting from the upper part of the room. The trumpet rose and moved towards M. Rossi.

D'ANGELO: 'Pay great attention. You must consider this carefully. The new guest has a brother who wishes to speak to him. That is why I thought of having the doors sealed, in order to delay the sitting. Was that right?'

M. ROSSI: 'Yes, thank you. Now, Cristo d'Angelo, you can tell us if we have done everything just as you wished and in the right way.'

M. ROSSI: 'Look here, d'Angelo, you said a little time ago that this

would be the last sitting. Can you tell me if it is to be the last of this series or . . . what ? '

D'ANGELO : ' I was referring to what I said last night. We need time before the medium is able to believe, and future events are in God's hands.'

M. ROSSI : ' Do you mean to say that we shall not be able to continue our sittings, and therefore that the medium will be unable to make progress in forming a spiritualistic interpretation of these facts because we shall be unable to make any more of these experiments ? What are we to do ? '

D'ANGELO : ' You must find another sensitive with whom you can work. Leave this medium in peace ; he needs rest and quiet.'

M. ROSSI : ' Very well. We are quite willing to leave the medium in peace, but you must tell us how we are to find some other psychic suitable for the ' Voices.' See whether you can give us this information which we so badly need.'

D'ANGELO : ' The medium will hunt for, and will find, other mediums, and by doing this he will get his bearings. You must hunt for one, too.'

MME LA MARQUISE LUISA : ' How long must elapse before the medium is ready to recommence the sittings ? What are your instructions with regard to this, and how are we to arrange about it ? '

D'ANGELO : ' When the medium has received light he will himself feel the return of power. He will tell you. Obey him.'

High up in the air we heard a rustling as if a branch were being shaken over us. M. Lavarello was touched on the knee. M. Gibelli felt a hand placed on his left side. The leafy branch was again shaken over our heads. Mme Fancelli was touched on the right leg, and complained that the blow was none too gentle.

D'ANGELO : ' Don't grumble about such a small matter. You are not very polite.'

M. Gibelli was again touched by a hand. Mme Fabienne Rossi's head and neck were placed in something like a wooden collar and this was forcibly dragged forward, obliging Mme Rossi to bend forward. She asked Cristo d'Angelo : ' Who is it who is behaving in this manner ? '

D'ANGELO : ' It is a handsome young fellow who wants to carry off your pretty head.' (D'Angelo laughed.)

A long conversation on politico-social subjects took place between Cristo d'Angelo and several of the sitters ; he gave instances of clairvoyance, present events were described, and future predictions were given.

M. Lavarello felt himself touched several times and asked Cristo d'Angelo who it was. The trumpet moved towards M. Lavarello.

D'ANGELO : ' It is your brother who wishes to embrace you, but cannot succeed. Now I will do my utmost to enable him to speak, but you must pay great attention, because he has but little power.'

The trumpet again moved across towards M. Lavarello, and there issued from it a voice speaking in Genoese dialect.

VOICE : ' Gottardo, I am Matteo. How glad I am to see you again. I am very happy.'

LAVARELLO : ' Matteo, mother is anxious to know if you suffered when you were killed ? '

MATTEO : ' Wait a moment, I must speak to you again.' (The trumpet placed itself on the ground ; almost immediately it rose, and the voice continued.) ' How delighted I am to see you again.' (We heard the sound of several kisses.) ' You must tell mother that when in Piazza Corvetto I saw that there was no chance for me, I called her with the whole force of my soul. I suffered when I understood that all was over for me. You understand ? I was stunned and remained for a long time in a state of confusion. But now I am very happy. Give mother lots of kisses from me.'

The trumpet placed itself on the ground, after which it rose and moved across towards Marquis Centurione Scotto.

MATTEO : ' Thank you, thank you so much, Carlin, for having enabled me to speak to my brother.'

The trumpet moved across towards Signor Gibelli.

MATTEO : ' My dear Gino, when you are able—but you must use your discretion—will you tell my mother that I am constantly with my father, and that he is always jolly, just as he was in life. He sends his love to her, and many kisses from him to mother, and I send you a very big kiss.'

The trumpet descended and placed itself on the floor.

MME FABIENNE ROSSI : ' Listen, Cristo d'Angelo. I should also like to speak to my dear ones, but if it is not possible for you to enable my mother or my father to speak to me, cannot you, at least, tell me whether they are near me ? '

D'ANGELO : ' Why, do you think that the caresses you receive are from me ? No, they are from your father and mother. You are much helped by their presence.'

MME LA MARQUISE LUISA : ' Cristo d'Angelo, tell me whether my poor boy is near me. Tell me if he is close to us.'

D'ANGELO : ' He is always close to you, but especially to his father. He never leaves him.'

M. PASSINI : ' As this is the last sitting, could you not bring my mother to greet me ? '

D'ANGELO : ' Be patient. At this moment we are preparing an " apport " which is not easy, and which requires much power. Have patience.'

The currents of icy air recommenced, and we all began to shiver. The trumpet moved across towards Mme la Marquise Luisa.

D'ANGELO : ' I overheard what you were talking about—I have brought you a symbol of what you were wishing for.[1] (See illustration of Doll.) You will see. You must pay attention.'

[1] Barzini writes (*Mondo dei Misteri*, page 64) : ' There can be no doubt but that the sitters' thoughts exercised a certain influence upon the phenomena (of Eusapia Paladino). It was obvious that our conversations were listened to, to yield a suggestion in the execution of the strange performance. If we spoke of " levitation " the table would rise up, and little raps would be struck rhythmically upon its top, the raps exactly repeated and always apparently from just the same spot. If we began to discuss luminous phenomena, such as sometimes had been

Mme la Marquise felt a large doll placed in her lap. (This doll had been placed in an arm-chair in the large *salon*, and the ' apport ' was brought in consequence of a private and intimate conversation which had been held by Mme la Marquise during the day.) M. Bozzano was touched several times with much force. Soon after this there issued from the floor in the centre of the circle the well-known voice of Pius X.

PIUS X : ' I am Pope Bepi. Those boys have no faith. They ought to have come. Good gracious ! Why didn't they come ? I am displeased. I cannot make those statements now as I wished to do. Good night to everybody.'

This manifestation of Pius X was connected with what Cristo d'Angelo had referred to in the preceding séance, namely : ' . . . to-morrow night we are going to give the medium plenty of power. This will be in order that those spirit entities who will speak may impart instruction to those present.'

Now it must be noted that at this second sitting two Divines were to have attended the séance. They had obtained permission from the ecclesiastical authorities to attend, on condition that they immediately submitted an account of the proceedings to their superiors. However, these priests did not appear, which accounts for Pius X remarking : ' Those boys have no faith. They ought to have come. . . .' The result was that we probably lost the most important message of this series of our experiments, for no doubt it would have referred to the Priesthood and to the Vatican.

MME LA MARQUISE LUISA : ' Are you not going to bless us, Your Holiness ? '

But the communicating entity, who was visibly annoyed by the absence of the priests, had departed.

D'ANGELO : ' Here, in the midst of you, a little battle between two Romans is going to take place, one of them being a Centurione. He will leave his sword in honour of the Master of the House.' And so it turned out, for shortly after this we heard the sound of two swords hastily withdrawn from their scabbards. They were crossed and glanced off each other in a sinister manner. Then we heard the most formidable blows, given first by one side and then by the other. These blows rained upon metal, echoing upon the shields and helmets of the warriors. We heard rapid footsteps pounding the floor as the combatants fought, now advancing, now retreating. It was quite alarming, and one could not avoid cowering, instinctively, when a powerful thrust came too close, for one felt that the next blow might glance off and strike one's head or neck. The conflict lasted for about three minutes, and then it suddenly stopped, and one of the swords fell heavily to the ground.

manifested with Eusapia, there instantly a light would appear upon the medium's knees, vanish, show itself again on Eusapia's head, descend the length of her left side, grow more vivid and vanish at the height of its power. The short duration of the little vagrant light prevented a minute examination ; my impression is of a confined light, not vaporous as would be a phosphorescent emanation ; it was a light rather like that which a firefly emits, so sharp-cut, now more brilliant, now paler, of greenish tint.'

A blast of wind, like a vortex, passed over our heads. The trumpet rose and turned towards Marquis Centurione Scotto.

D'ANGELO : ' I give you my best wishes that you may be enabled to believe. Good night. The power is almost exhausted.'

EVERYONE : ' Good night, and thank you for all you have done for us.'

The sitting closed at 12.40 a.m.

When the light was turned on we saw the large ' apport ' of a doll lying in Mme la Marquise's lap, while in the middle of the circle, on the floor, lay the Roman centurion's sword. It was found to be a real Roman gladiator's sword, which had been lying on a table in the armoury of the castle, piled up with a whole lot of others, but although it is an ancient one it did not belong to the Roman period. (See illustration of Sword.)

The wax seals which had been placed on all the doors of the séance room were carefully examined, and all were found intact. (See Séance, Sept. 24, 1928, and Preface by Prof Bozzano.)

I commence my comments by considering the last phenomenon which occurred, and remark that in this imaginary battle, described above, we must not conclude that we were confronted by the actual, physical presence of these two materialized entities. This idea cannot be entertained for this reason, that in the whole series of experiments we never obtained complete materializations, but only the manifestation of fluidic phantasms such as were visible to the sensitives of the circle ; and also fully materialized hands which touched, squeezed, handled, and caressed us. This being conceded, we must consider that, just as the trumpets rose apparently of their own accord from the floor to the ceiling, and there made every kind of evolution, so in the mock battle in which we were the onlookers, the swords and shields fought of themselves, supported in the air, directed and sustained by the exteriorized mediumistic power, combined with the will-power of the spirit operators. If we eliminate this first theoretical perplexity, another one arises, of which we spoke on a similar occasion, and it consists in this, that if—in order to stage the supernormal spectacle of a bloodless duel—they had ' apported ' the swords, shields, and helmets into the room, it is impossible to understand why these weapons and accoutrements were not left in the room. Why was only one sword found lying on the floor, when all the rest were removed ? In such circumstances is not the ' asportation ' of all these things an unnecessary loss of power ? I refrain from trying to solve the riddle.

With regard to the two ' apports ' obtained in this séance, their dimensions were extremely large, for the sword, though short, was exceedingly heavy, while the sumptuously dressed doll was enormously large. Cristo d'Angelo having requested us to securely fasten all the doors, we had sealed each one with wax, and therefore our receiving such ' apports ' under these test conditions constitutes an added proof of their genuine supernormal character. And one must not forget that in these conditions of control the ' asports ' have as great a value as the ' apports,' seeing that had they not been true supernormal manifestations, these arms and accoutrements could not have disappeared from a room the doors of which were all securely locked and sealed. I must also observe that this last

sitting, when we received these ' apports ' and ' asports ' which were passed through sealed doors, points to the genuine supernormal nature of all the ' apports ' we obtained in other séances when the doors were not sealed. (See Preface by Prof. Bozzano, and refer to notes in Addenda of séance, July 15, 1928, *re* de-materialization, etc., of the flower pot.)

The recognition of the personal identity of M. Lavarello's brother was extremely interesting, because not only did M. Lavarello recognise his brother's voice, accent, and style of expressing himself, but M. Rossi and M. Gibelli, intimate friends of the deceased communicator, also plainly recognized him.

With regard to the last manifestation of Pius X, I have already remarked in the foregoing pages, that this would probably have been our most important communication, both theoretically and theologically, had it been possible for the spirit entity to deliver his message concerning the Clergy and the Vatican. This message, which had evidently been planned beforehand, seeing that Cristo d'Angelo made special arrangements in order to provide the maximum amount of power for the occasion, could not be delivered because the invited priests did not appear, and Pius X angrily withdrew.

I now come to the important theme which characterized these two last sittings ; that which concerns the state of mind of the medium towards the spirit interpretation of psychic phenomena in general, and the measures which Cristo d'Angelo adopted in consequence of this attitude. From the short extracts of the conversations published on the subject it will have been apparent that Marquis Centurione Scotto, in spite of all the amazing phenomena which had been manifested by means of his psychic powers, yet remains in a state of extreme perplexity, bordering on incredulity, as to the spirit origin of mediumistic phenomena in general. Taking into account the short time in which he has been engaged in psychical research, and considering the limited knowledge which he possesses of the subject, and also the sceptical *milieu* which surrounds him, this state of mind resolves itself into an excellent proof of his well-balanced mental equilibrium, by which, with imperturbable calm, he resists all sentimental impulses, carefully analysing each episode ; ever bringing forward, however, new inductive or deductive objections to the spirit theory, on the basis of which he asserts—either rightly or wrongly—that he has not yet reached the much desired proof. It is true that this long continued theoretical perplexity is caused in great measure by his frequent discussions with rigid materialistically minded scientists, who through lack of clear thinking assure him with amazing complacency that every mediumistic phenomenon, whatever its nature, can be explained by supernormal faculty inherent in the human subconscious. This marvellous subconscious can produce not only the peculiarities of deceased communicators who express themselves with the vocal timbre, personal accent, and individual idiosyncrasies which distinguished them during life, but can hold conversations in languages unknown to the medium ; and, still more extraordinary, can converse fluently in languages unknown to all present. From which we learn that these above-mentioned easy-going scientists confer the attribute of Divine omniscience on the human subconscious without troubling to explain its origin, nor reflecting that it

would be a completely useless attribute so far as terrestrial existence is concerned, seeing that during the whole of earth life this omniscience would remain latent in the human subconscious, and would only emerge once in a while on the rare occasion of a mediumistic séance ; and then only with the ignoble object of deception.

This is not the moment to discuss such an argument, which has already been fully treated in several of my publications.

Returning to our experiments I must remark that these positive assertions cannot fail to produce a deep impression on one who—like Marquis Centurione Scotto—does not possess sufficient knowledge to refute the arguments of his medical friends. But every time that we obtain important manifestations of the personal identity of the deceased in our séances, Marquis Centurione Scotto is favourably impressed ; this induces him to declare that he has really made a step towards the desired goal ; only, however, to return to the point of departure twenty-four hours later.

Such being the case we have already seen that Cristo d'Angelo considers it necessary to relieve him temporarily of his mediumship, in order to allow him time to read, study, and adequately consider the subject, as well as to experiment with other famous mediums ; so that, in time, he will be able to acquire a spiritualistic belief securely founded on fact. When that time comes, we shall be able to recommence our sittings.

With regard to the decision taken by Cristo d'Angelo, one recalls a similar incident which occurred to another celebrated medium in days gone by, namely, to the Rev. William Stainton Moses, who suffered from an analogous, or almost identical, state of mind. He, a minister of the Anglican Church, most tenacious of the dogmas of Christianity, revolted against his spirit Guides, who had tried to convince him that religion is eternal, whereas religious dogmas are but fleeting. He rebelled against their teaching, and went so far as even to doubt their existence as independent spiritual beings. In these circumstances, ' Imperator,' the spirit Guide, temporarily removed his mediumship, exhorting him to meditate on the great truths which he had taught him, and predicting that in the period of rest and concentration he would be led through his reasoning powers to wholeheartedly accept these same truths, recognizing them as emanating from a high spiritual source. ' Imperator ' informed him that when this occurred it would prove the signal for the spirit Guide to return and to avail himself of Stainton Moses' mediumship, by which he, the Guide, would be enabled to fulfil his mission of imparting to the world that spiritual knowledge which a progressive humanity had become mature enough to receive. This is what actually took place, for the Rev. William Stainton Moses became one of the greatest exponents of modern spiritualism.

In the case of Marquis Centurione Scotto it is not a question of dogma, nor of theology, nor of religion, but only of his being able to convince himself that the scientific process of comparative analysis, and of the convergence of proof apply to mediumistic manifestations, and demonstrate in an incontestable manner that the only hypothesis capable of satisfactorily explaining the whole of these facts is the spirit theory. A conclusion which even our opponents do not contest, which in fact they loyally confirm, realizing that it is actually so. However, they prefer to analyse

separate groups of phenomena in order to deduce general conclusions therefrom, which is hardly the right method to use in scientific investigation. Turning again to Marquis Centurione Scotto, it is to be hoped that in this period of rest and concentration he will be able to penetrate the essence of the dispute between the opponents and the defenders of the spirit hypothesis; this would raise him for ever from the state of enervating doubt in which he is now sunk.

Note.—I take this opportunity to refute the opinion constantly advanced by our opponents who desire to confer omniscience upon the human subconscious by quoting a paragraph which Prof. Richet addressed to me in the July-August (1928) number of the *Review Metapsychique*, page 271. When treating of the phenomenon of clairvoyance, and specially that of the reading of letters in sealed envelopes, he says:

'. . . Si je parle d'omniscience c'est que Bozzano m'a fait le grave reproche, lorsque je parlai de cryptesthésie, d'accorder l'omniscience à l'intelligence humaine. Je conviens que c'est très difficile, mais encore vaut-il mieux l'attribuer aux êtres qui ont un cerveau pensant qu'aux êtres énigmatiques dont le cerveau est réduit en poussière.

Enfin, il est de nombreux cas pour lesquels l'explication spirite est tout à fait inadéquate. Par exemple quand j'écris 'toi' sur un petit bout de papier chiffonné dans ma main et qu'Ossevietsky me dit: "Vous avez écrit 'toi,'" vais-je accorder à un désincarné (lequel ?) le pouvoir de lire ce qui est dans ma main fermée, ou dans mon cerveau ?'

If I speak of omniscience it is because Bozzano has gravely reproached me with the fact that when I speak of cryptesthesia I confer omniscience on human intelligence. I concede that it is a very difficult matter, but it is better to attribute omniscience to beings who have a thinking brain, rather than to ascribe it to enigmatical beings whose brain has been reduced to dust.

There are many cases where the spiritualistic theory is completely inadequate. For instance, when I write 'thou' on a scrap of paper held crumpled up in my hand, and Ossevietsky says to me, 'You have written "thou,"' must I concede to a discarnate spirit (but what spirit?) the power of reading that which is in my closed hand, or in my brain?

So says Prof. Richet. I hasten to inform my illustrious opponent that if he would diligently turn the pages of my works he would not find a single paragraph in which the phenomena of clairvoyance in general are considered to be of spirit origin. I affirm that it would be absurd, because an analysis of the facts actually demonstrates the contrary. There are no advocates of the spirit theory who uphold such a metapsychic heresy. They repeat again and again that although in most cases clairvoyance, (both clairvoyance of past events, of present events, and the prevision of future events) originates in the supernormal faculties of the human subconscious (for man is a spirit even while in the flesh), there are certain exceptions to the rule (particularly in cases of premonition of sudden death) in which spirit action is the only satisfactory explanation. This I have propounded and demonstrated on the basis of fact in my book on *Premonitory Phenomena*.

With regard to my other statement that our opponents, denying the

spiritistic origin of psychic manifestations, confer the Divine attribute of omniscience upon the human subconscious, I affirmed it, and I still maintain it. But it must be understood that while affirming it I am far from including all the phenomena of clairvoyance ; what I refer to is the phenomenon of ' xenoglossis ' of the kind previously mentioned. That is to say that when Valiantine, the medium, manifests the ' Direct Voice,' and these 'Voices' converse fluently in Italian, French, German, Dutch, Spanish, Portuguese, Danish, Russian, Chinese, Japanese, Basque, Welsh, and Sicilian, if one attributes the knowledge of such a number of languages and dialects to the medium's subconscious then one would certainly be conferring the Divine attribute of omniscience on the human subconscious. Whereas if one adopts the spiritistic interpretation of these facts, namely, that by the means of mediums it is possible to obtain speech in any of the living or dead languages in which deceased persons can converse (it being plain that they may belong to any of the races of the earth) it is natural that when they manifest, they prefer to speak their native idiom, which the medium's power enables them to do. Such an interpretation of these facts (an interpretation which coincides with the proofs of personal identity furnished by deceased communicators) supplies an easy solution of the origin of this prodigious phenomenon, and it is quite unnecessary to confer omniscience, either on the human subconscious, or on the deceased communicator.

Now this incontestable conclusion to which logic leads us shows a fallacy in Prof. Richet's reasoning, for according to him if one denies omniscience to the human subconscious, one cannot avoid conferring it upon the spirit communicators. A curious error, indeed, which must be attributed to a momentary lapse of momenic power on the part of the professor.

And lastly, I repeat, that if these fifteen spirits of deceased persons belonging to fifteen different nationalities can each talk his own language, or dialect, in spite of the obstacle that the medium is ignorant of his particular idiom, such a phenomenon, far from conferring linguistic omniscience on the spirit who is merely speaking his native tongue, only furnishes a strong cumulative proof of the actual presence of these fifteen deceased communicators. Whereas, were it necessary to ascribe the phenomenon to the subconscious faculty of the medium, one would certainly be conferring linguistic omniscience upon the human subconscious.

Therefore, the objection with which I confronted my opponents in regard to the phenomenon of ' xenoglossis ' has not been weakened, but remains as formidable as ever ; or rather, it appears literally to be insurmountable, irrefutable, and unanswerable, as I have demonstrated on the basis of fact in the March 1928 number of *Luce e Ombra*, in an article entitled ' The Chinese Tongue Spoken Through the " Direct Voice." ' Those who are not convinced by my arguments must endeavour to refute what I have stated, and I will reply to their objections.

. . . . . .

A CONCLUDING OBSERVATION ON SUMMER OF EXPERIMENTS, 1928.

BY THE AUTHOR

Although witness and observer of what actually had happened, and though recording all while fresh in mind, yet to explain the procedures of these hidden forces is, of course, beyond the capabilities of any of the many present.

One can (1) only affirm that such hidden and powerful forces must exist, obviously are under normal laws however little as yet comprehended by us ; and (2) under the control of the Guides—we know no other name—and superior intelligences are manifested to us under certain conditions, unless the vital power of the medium (through whom such contact occurs) chances to be below par.

During this series these manifestations, we may all attest, always have been shown to us in a beneficent way by these so-called Guides, i.e. Cristo d'Angelo and his group ; apparently so that some further understanding and progress may be arrived at through glimpses by which they give us various views, in the clearly-planned manner evidenced in 1928.

. . . . . .

It seems that we might—under such circumstances—be compared to children, students within the precincts of some great laboratory or institute, to whom professors, specialists, and savants (under certain conditions first necessary for such production) demonstrate briefly the action and results of tremendous and dazzling forces they have not only come to understand but seem competent to handle and control. At least, up to a point, just as might a Sir Oliver Lodge, a Mme Curie, a Flammarion, etc., great electrical potentialities, voltages, divers effects immeasurably large or swift, or infinitely small, rays invisible, ' X,' ' M,' ' N,' ultra-violet, gamma, and what not. Radio-active powers, moving and acting in more than our three dimensions ! (See Chap. VI : Quartz-Lens.)

Even so, savants might draw aside an instant some curtain to give us—children in a lower class—a peep at some further vista . . . a glimpse of some effect utterly unknown to us in usual life . . . to reveal to us some new inexplicable sensation . . . and producing results for which our meagre comprehension and words are utterly inadequate !

What might children, permitted thus to gaze a moment at one or another rare demonstration-lessons, understand thereof ? Even the ablest scientists are humble in their reference to such inexplicable things. Yet it is regrettable, as I have said before, that the foremost scientists of all continents might not also have witnessed these happenings ; perhaps drawing some profit and elucidation from these results. Results of accidental combination of divers forms of mediumship the use of which the Guides took advantage . . . for the foregoing offering ; a kindly advantage, supplemented at times by their own explanations by ' Direct Voice.'

. . . . . .

It would seem, in sum, in all this that there has been really too much, too consecutive, too unusual, for it to be accepted merely casually, either as ' accidental ' or as of ' coincidence.'

Apart from such personal phenomena as has been vouchsafed by the 'Direct Voices' to one and another, what has seemed most impressive has been the determined purpose, the premeditated plans mentioned, and the persistence continually evidenced by these Guides, even far prior to their accomplishment. In a larger sense it is almost needless to indicate that if indeed any separate Intelligence be once established, much else must perforce follow, tending to fuller belief in the survival of identity!

. . . . . .

Or (as Mr. Mead[1] quotes from Synesius, A.D. 404): 'In speaking of "the shell-like envelope" (so the gross body). The latter indeed has ever an antagonistic nature to the higher dispositions of the soul, whereas its primal and eternal vehicle is subtilized and etherealized when (the soul) is made virtuous. But when it is made vicious, its vehicle becomes dense and earthy. For this spirit is precisely the borderland between unreason and reason, between body and bodiless. It is the common frontier of both, and by its means things divine are joined with lowest things.'

In closing, then, we may only state that in this case of the summer Centurione experiences and the psychic mysteries of Millesimo Castle, the 'Guides' have seemed both helpful and wise, coming apparently as teachers with only our good and progress, our comfort or enlightenment, at heart.

We—varying witnesses of these diversified phases—then, have been as students in their hands, onlookers rather; never knowing what would be shown at the next step; in that which is—in, round, and about us—in which we all live, move and have our being, apparently both seen and unseen.

. . . . . .

(See Autumn Experiments, Chap. XI., under particular conditions)

Author's Resumé of Summer Series of 1928

In resumé, the summer sittings with the Marquis Centurione at Millesimo Castle during July and August have held unusually rare happenings. To look back: first, an 'apport' announced ahead by the Guides 'to be brought from Genoa.' This was seemingly dropped into the trumpet which had risen, upturned to the ceiling in the middle of the room, for we heard something metallic! The trumpet then deposited a small silver box on Prof. Bozzano's knees, hot, and its contents (pastilles), examined at once, still hotter. He passed the box round at once for us to feel.

The Guides had talked of bringing this the previous sitting, July 15; but on July 28, deciding to do so, announced it, and the moment of its departure from Genoa, and then had brought in the box—hot! (The Castle is four hours by train from Genoa.)

. . . . . .

Secondly, the Marquis was levitated in a *great heavy* chair to the ceiling and brought down gradually, his chair turned round but not overturned. Altogether the weight must have been 100 kilos (nearly two hundredweight) since he himself weighs 86–87 kilos (about 13 stone). This had also been done the week before at a séance at Rossi's, but the

[1] See *The Subtle Body*, by G. R. S. Mead. (Watkins, London.)

chair with him in it had not been taken quite so high. The Guides had announced then ' that these were manifestations of levitation, and to watch the coming séances closely.' So this happening of the 29th was the next of the levitation manifestations predicted.

What has perhaps been most interesting are the advance plans of the Guides who have certainly this year presented—for our study and observation (so they state)—first a group of phenomena of one sort, then a group of another sort, and so on, viz. :

(1) Voices, divers.

(2) Voices, with identity.

(3) Voices connected with the ' apports ' brought in and having belonged to that particular entity (spirit) speaking through the ' Direct Voice.' . . . Some very fine cases of this. . . .

(4) Groups of superb ' apports,' which splendid power comes from Mme Rossi, although she can receive nothing if the Marquis is not present. Yet he does not receive ' apports ' at all, his mediumistic force being for ' voices.' These ' apports ' (as of the big plant brought on July 15 valuable for Prof. Bozzano to study after the Guides' explanation by ' Direct Voice ' of how they brought such ' apports'), explanations by Guides in reply to question put by sitters.

(5) The manifestation of levitation, apparently planned ahead by the Guides and announced as such by themselves.

(6) The much-predicted manifestation of ' the trance.'

(7) ' Apports ' and phenomena under self-imposed test conditions.

So the Guides seem to have their distinct projects, and to carry them along ' regardless,' though sometimes giving no warning, perhaps to obviate possible opposition on the part of the medium or others.

. . . . . .

In view of this series of graded and divers manifestations it would have made for the progress of science had the leading scientific men of Europe and America but been able to observe what was thus presented during this season. Many valuable deductions might have been collectively made concerning the laws governing these happenings.

We realize that all such happenings must fall under normal laws, as yet not understood by us or not registered by our own limited range of sense perceptions (optical, auditory, etc.).

I gather (1) that they are presented for our observation, and are indubitably under intelligent direction whatever the Guides may be. (2) That they, in turn, are under some superior direction.

This much at least it would seem safe to affirm, and could not but be most obvious to all present at these unusual sittings, especially at a course of them. Therefore it is all the more regrettable that more scientific men might not have profited by what was this season accomplished.

Luckily, Prof. Ernesto Bozzano, with his long years of experience, has been present to record and give out his valuable observations to the public ; the facts he has recorded and reviewed being verified and witnessed always by seven to twelve persons at the varying séances.

Particularly was this last fact fortunate in the unique happenings, the culminating event of these summer sittings (July 29). This, unlike even

the levitations, and unlike the medium Home's classic instance, is reminiscent of other ancient happenings and comparable with certain Biblical accounts.

This event of July 29 was a most real happening, however it came about, for two long hours being quite too real, causing all present much anxiety. (See Chap. IX.)

It is of outstanding and unique importance that the happenings that night were witnessed by all those present, and that all eleven attested and signed a formal document verifying the truth of the matters recorded, all concurring and being in the fullest agreement, even as to details, throughout. How they occurred remains unknown to those present. They were, moreover, taken by surprise, as was the medium himself; this event happening in a second part of the evening, after an intermission, following lengthy voice-communications of a wholly different class and pertaining personally to a new guest. Much force having been thus expended, nothing particular had been anticipated of this 'Ripresa,' although more powerful cold winds billowed about the closed room than ever before experienced prior to the rare occurrence which remains mysterious and, so far, unexplainable.

The Marquis, a man weighing 87 kilos (over 13 stone), tall, athletic, and, as Guides in London sittings had stated, 'of exceptional vitality,' a man in the neighbourhood of fifty, subsequently felt no ill effects whatsoever and gave, as far as possible, his own impressions 'before and after.' Which exact words we took down, and they are recorded by Prof. Bozzano with precision.

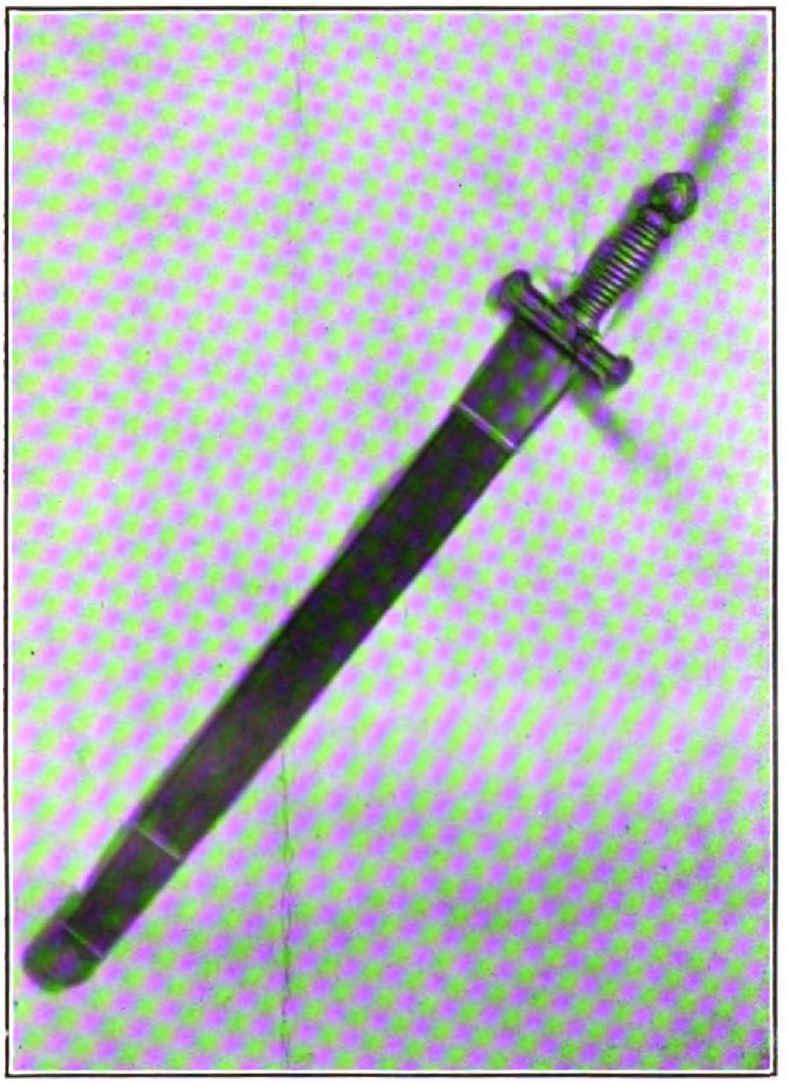
The records and attested signatures of all, in full agreement, speak for themselves, and no further explanation can be added by those present.

. . . . . .

Hence there remains only to reaffirm that the culmination of this planned presentation of these different groups of phenomena, of divers sorts in succession, does not seem to have been either haphazard, accidental, or sporadic.

Further, it would appear with this culminating occurrence that if 'the intelligences' directing have taken the pains to present such a varied series of groups of phenomena 'for observation, that this was scarcely done merely to provide casual interest or diversion, but rather with the object of stimulating some further progress, the 'Directing Intelligences' taking advantage of the combined powerful mediumistic powers present of several sorts, accidentally discovered the year previous, 1927, among private individuals having no motive whatsoever in view (save to obtain the voice of the Marquis's son) nor any desire for publicity.[1]

[1] *Note on Materialization.*—'From this and other data that I cannot here recapitulate, but broadly because intelligence without some substantial vehicle is inconceivable, I am disposed to infer that the "entities" who reveal themselves have "bodies" organized from an invisible (ethereal: word used as implying a condition of a luminiferous ether; ethereal: as indicative of a dispersed condition of ordinary matter) form of substance similar (probably) to the invisible variety of "ectoplasm," and that this materialization consists in the absorption, more or less superficial, of the emanation given off by the medium.'—S. DE BRATH.



SWORD OF ROMAN DUELLIST

'Apport' at Millesimo Castle; August 12, 1928.

CHAPTER XI

CROSS-REFERENCES RECEIVED IN AMERICA AND ENGLAND, AUTUMN 1918

AUTUMN 1928: CROSS-REFERENCE FROM AMERICA FROM MR. GEORGE VALIANTINE (THE MEDIUM)

[Copy]:

(To Mrs. Hack from M. Rossi, Genoa, Nov., 12 1928.)

'DEAR MRS. HACK:

No doubt you will remember I told you that I wrote to Mr. Valiantine asking him to be good enough to question Bert Everett about our Italian séances. This I did in order to obtain cross confirmation.

Now I am pleased to inform you that I have a very nice letter from Valiantine saying he spoke in a séance with Bert Everett, who told him that he most always was present at our séances at Millesimo, especially when the "apports" took place. And further that he was present the night when the "apport" of the medium to the barn took place. He helped Cristo d'Angelo in his task. Bert Everett referred also to the work which must be done in future by my wife and myself, which corresponds to all that we heard through the several séances in London.

Yours very sincerely,

P. E. ROSSI.'

. . . . . .

[Copy]:

CROSS-REFERENCE FROM MR. VALIANTINE IN AMERICA

(To P. E. Rossi, Esq., 120 Cromwell Road, London, W. 8.

New York, October 23, 1928.)

'DEAR MR. ROSSI:

Your letter dated Sept. 25th at hand. I will state that Bert Everett said he was in Genoa and at the Marquis's Millesimo castle a great many times with Cristo d'Angelo, but does not recall being with Mr. Maskell of whom you speak. He also said he might have been as he cannot recall all the places he has been.

He said that he was almost always at the sittings with you and the Marquis, especially when the "apports" were going on.

Also when the Marquis was "apported" in the barn, and helped at that time.

And he also said that he was helping you with impressions as well.

You must continue with your sittings as there were many things yet to be done as you go on. Also that your wife must sit with you.

I shall be glad to hear from you at any time.

Kindest regards to yourself and wife,

Yours very sincerely,

GEORGE VALIANTINE.'

. . . . . .

AUTUMN 1928 CROSS-REFERENCES, RELATING TO CASE RECEIVED IN ENGLAND

(See also Preface by Prof. Bozzano.)

At the beginning of this volume instances have been given of the earlier appearances, remote from Italy, of Cristo d'Angelo. These seem curiously to have been borne out, again, during the sittings had by Count Piero Bon in America with Valiantine in 1928, which, with Sr. Bon's kind permission, I have summarized and somewhat quoted in Chapter VII, just before the date of Sr. Bon's sittings in Italy with same Guide, whose voice and ways proved identical.

I may add that while in London, December 1928, Dr. Crandon personally also told me that Cristo d'Angelo had visited them in Boston on sundry occasions, and the doctor's letter mentioning this I append elsewhere.

All these 'Cross-References' are unusual and arrest our attention: since the characteristics and voice are recognized as the same whether heard in the old world or the new; the trumpet's behaviour, movements, greetings and flights, the touches of particular objects, the strong breezes . . . all correspond in a positive manner and notable degree!

It may be therefore be permissible, as adding to the cross-references to sketch briefly some which occurred in England during the autumn of 1928, summarizing a few instances for what they may be worth by way of comparison; much, little or nothing, as the reader may see it.

. . . . . .

Before so doing, however, I must turn back to Chapter VII, as there I make a brief allusion to the two evenings that fall when, in Italian, 'Direct Voices' addressed me also, speaking to Signor Rossi on one of these times, much to our surprise, also that of the group where we were guests, and where 'Direct Voices' had not been had. The 'Voices' purported to be Cristo d'Angelo and Vittorio Centurione. As I am subjoining Sr. Rossi's report of this, in corroboration, it is unnecessary to say more regarding these unlooked-for incidents now (see Report 2) as I wish to allude to what may possibly seem to have been a forerunner of these, or rather an announcement of these voices given some days previous in London during a sitting with a mental medium who was in Trance. During my sitting with Mrs. Mason at British College, various of my friends and family purported to communicate, whom she, purely local, never knew of but whom her Guide 'Maisie' appeared to contact, reporting back what they said through the sleeping medium. Along with these

the name of my husband was also given with conversation to me fairly characteristic in phraseology, with considerable evidence of identity.

I therefore remarked upon the difficulty (possibly due to difference in nationality) in the 'Direct Voice' messages in Italy, expressing a wish that if any occasions for practice offered in London he—if it was he—might profit by same to practice and perhaps to 'succeed better through an English medium.' To this came a response in hearty agreement. The séance was about ended when 'Maisie' returned to add: 'that he had brought with him a young man—Vittorio Centurione—who proceeded to thank me "for having called him" (I had earlier said that I would gladly transmit any messages if he could come and had asked 'Maisie' to see if she could contact Vittorio Centurione). At finale of séance 'Maisie' exclaimed that my husband 'would use the "Direct Voice" soon (in London) . . . and the Victor-gentleman will try to some and talk too!'

This, then, seem to be 'the call'; followed by the 'Direct Voice' experiences described within a few evenings in London, also by many messages and descriptions during my stay there through different 'mental' and 'trance' mediums. My notes show very consistent descriptions and details too lengthy to enter into here. I instance but a few bits, relevant, to serve as small samples. (See Report 1.) During the several very fine 'Direct Voice' sittings had by Sr. Rossi and myself and Miss A. H. Reutiner (of London) with Mr. Arthur J. Maskell, his Guide, the well-known Joey Grimaldi repeatedly described as present 'Vittorio C. . . .' and Cristo d'Angelo, transmitting sundry messages from them to us.

There appeared, curiously, to exist much the same difficulty in their using 'Direct Voice' through mediumship of an English medium as we had encountered in case of American communicators ("il marito") purporting to try to speak via the Italian medium! Yet the motions and greetings of the trumpet, touches, and powerful cold breezes were all identical with Cristo d'Angelo's habitual ways known to Sr. Rossi and myself in Italy. There seemed no reasonable doubt possible. I may add that during one sitting a voice announced (Dec. and Feb.) to be 'Garibaldi' addressed Sr. Rossi and me, and same has since our departure manifested (less successfully), so we have heard from Miss Reutiner who was present. (It may be recalled that Cristo d'Angelo claims to 'have been with Garibaldi at Calatafini.' See Chap. II, July 6, 1927.) In these communications 'Garibaldi,' it was said, 'is especially responsible for the great efforts made in Italy,' also 'that the difficulty of different languages seems tremendous but it can be overcome.' This volunteered bit cannot be precisely estimated, but is mentioned in passing, as all this Italian certainly had no origin in the subconscience of Mr. Maskell who knows nothing of that language or these details and is recognized as absolutely genuine and sincere in his gift. Those privileged to attend his small sittings can never forget them; the long impressive communications, the fine identity shown, the diversity and naturalness of the voices, the flowers, the movements, and last but not least the witty cheer of his vigorous Guide Joey!

During these sitings, as predicted by Mrs. Mason, my husband (purportedly) profited by practice and succeeded better each time, though still more hoarse with emotion or excitement in such endeavours than

many. When, however, I requested 'him' to speak to Sr. Rossi the 'Voice' gained in depth and clearness. The repeated touching of small articles which (among others which had not) had belonged in life to him was impressive, coming from outside . . . and facts known only to myself.

Again exemplifying the ability—often noted in Italy—to see in dark; and corroborative of this facility which I further comparatively observed similarly at sittings of 'Direct Voice' I had with Mrs. Roberts-Johnson.

N.B.—I was a total stranger to both these mediums of London, and took all precautions against affording any information. Nevertheless the Guides of these mediums (how, we cannot say, unless by contact with my own Guides) seemed conversant with my intimate life, past as well as present, and matters unknown to anyone in Europe, some occurring years back, as well as names of many friends and relatives scattered in America and having passed on various years ago, some of whom spontaneously announced themselves. I can offer no explanation, and merely state that I neither had given any information nor had I even been thinking of some of them in the least.

. . . . . .

Returning to Italian matters, some further cross-reference of unusual character is described in his Preface by Prof. Bozzano, having reached Sr. Rossi while in London this fall of 1928, at sittings he had with several mediums besides Mr. Maskell. Throughout he was urged 'to have a séance during November without fail with the Marquis!' Sr. Rossi carried out these instructions and Prof. Bozzano and Mme Rossi and he held a sitting as soon as he returned to Italy from London, the extraordinary import and results of which Prof. Bozzano refers to, as well as to the salutary consequences thereof. (See Preface.)

In further corroboration of which matter I must add the following, i.e. Being still in England myself, I remained in entire ignorance of all this until my own arrival in Italy in January 1929. However, I made notes of what meanwhile in London was stated to me by several trance mediums and forwarded to Italy such parts as touched matters there, although at the time I myself considered them entirely incorrect. Only later in Italy did I hear that the Guides or Communicators were correct and that I (unaware of existing circumstances there) had been wrong in dismissing them as 'clear off' when uttered by the mediums in London.

Again we are forced to query if the Guides (as appeared in Italian séances frequently) have the convenient facilty of travelling as quick as thought; distance seeming no consideration or obstacle!) In all of the foregoing cross-references there would also seem considerable lending colour to an indication that there often exists deliberate co-operation among the various Guides. (These English and American incidents and that of July 29, when 'Imperator' purported to lend a hand at Castle, serving as samples among others.)

I must corroborate Prof. Bozzano's report in the Preface that Sr. Rossi, in October in London, was repeatedly urged and directed to arrange a sitting in November upon his arrival back in Italy; but whether he did so or what transpired, remained unknown to me until my later return there. Which incident Prof. Bozzano has sufficiently explained.

I, however, myself, heard these directions given to Sr. Rossi while in London, and can state that he had then no more knowledge of reason of Guides requesting this November séance than had I! (We merely made notes of same.)

. . . . . .

Likewise, dealing with distant conditions, there came to me similarly various communications from divers mediums in London; these being spontaneously interposed in sittings I chanced to be having after Sr. Rossi had gone away to Italy. Of these I kept notes, and some purported to come from Vittorio Centurione, mainly concerned about his family and his mother, insisting that she was not in good health though I asserted the reverse, having heard nothing to contrary, and she had appeared very energetic when I parted with her at the end of July. I quote a few samples from some of these volunteered communications (see Report 3) from him, and again in this instance I was wrong—so I discovered later on return to Italy—and Vittorio correct, as his mother, in fact, had not been well.

In regard to these veridical distant indications, I offer no explanation. In the instance given by Prof. Bozzano in his Preface, Dr. Barnett purported to have assisted Cristo d'Angelo. In case of London communications volunteered to me, the communicator—calling himself Vittorio C.—purported to be helped and accompanied by the friendly and medical aid and interest of my husband, who, in reality, had been himself a physician and expert diagnostician. Likewise keen in his human sympathies, and warm in his interest, not only in young men but in giving out cheer and hope wherever possible! I state this as casting a sidelight merely, since in the earlier sitting with Mrs. Mason after his own communications to me, this communicator purporting to be my husband had 'brought in' Vittorio (as he has often done others), to help him out through some messages as well, announcing the coming voice-attempts which presently proved successful as already related above. As to any diagnosis (see Notes 3) it would not be inconsistent (if interests and intent toward helpfulness do perchance carry over into the next stage) that a physician, fond of alleviating troubles of all sorts, should take occasion to continue voluntarily busying himself in such directions still; having, further, a long familiarity with the Guide calling himself 'Imperator,' through the latter and others having 'put through' very many scripts to me, and to him with me, during his (my husband's) own lifetime—many of which I still have and may one day publish.

These are facts, and I only allude to them as having a bearing upon the London communications of Vittorio Centurione to me—and possibly also to Sr. Rossi with me—which are interesting to notice in connection with this Italian case. (See also Report July 29, 1918.)

N.B.—The foregoing observations, pertinent at this point, may serve as indicating connections of many cross-references received, from which a few excerpts are appended. (See Reports 1, 2, 3, and 4.)

Excerpt from notes during a sitting at British College, London, England, Friday, early September, 1928, soon after my arrival.

Mrs. Mason in trance-sleep reporting back what her control 'Maisie' heard, and says :

'There is a young man here in spirit-life, between twenty-four and twenty-eight, a fairly tall, slimly built gentleman, oval type face, forehead high, hair dark, is inclined to wave, just brushed back ; eyes dark. The boy passed very quickly, unexpectedly. I don't know if it was an accident, but that is the condition I am getting. He belongs to Italy. He speaks of his mother who is on the earth-plane still, a letter S. He puts up the letter S for me to see. (Scotto.) He fell . . . says " falling from a height." I asked him, and all I get is : " A hill and I see water in distance." He slipped, he was kind of climbing and slipped back. He shows me a mountain—a hill. A kind of a bag ? Or whether he fell like . . .' (Pause.) [V.C. fell from a height from his aeroplane, over Lake Varese in Italian mountains while trying-out a new plane, so it may be correct that he was climbing up when something slipped and he fell.] 'I get S.A.A.N.S.O.R.T., H.J. Victor. He calls name, " I'm Victor." The other letters belong in his surname. He tells me he hasn't been here very long—about two years. He tells me that he was away from home (when it happened). " Will you say that I came here. Will you tell mother that she must look after the nerve condition ? " (Yes.) Is there not a brother on earth-plane ? His brother is away too ? (Yes.) " I came from Italy." He shows me a rather large house white in colour, a large garden back of it, toward north of Italy. " Padre, madre," then (he says) " fratello " (fratello=brother). He laughs at that. " Dux M. Throsha," is there such a name as that ? (Pause.) Victor gentleman says : " Tell Daddy to try to believe." He says, " Mother believes." He says he comes back to mother and later to father, " because," he says, " I left home in the flush of my youth, and I was never able to say good-bye to them ! I never thought when I left home that I would not return in the physical form ; it made me very unhappy at first " He thanks you for your kindness in listening to him, and says, " Please give my love to them all." He says (he got in a few words in his own language) he thanks you for having called him. He's smiling. (Maisie, now I've got to go.)' After a pause Mrs. Mason's guide, 'Maisie' added : 'Charles gentleman came this afternoon, will try to talk ; Victor gentleman will try to come too !' (Referring to previous mention of 'Charles gentleman' being asked to attempt 'Direct Voice' if any occasions should offer in England, see foregoing pages.)

'In a sitting, January 4, 1929, with Mrs. Mason, the letter C was given, spirals, etc., stating 'that Charles gentleman will try to bring Victor there (Italy) too. " Imperator " helps you too a lot.'

On October 3, Mrs. Mason gave Signor Rossi a sitting, of which I took notes.

'Among other things 'Maisie' also spoke to him of same young man showing himself to her plainly. Rather more than medium height ; passed into spirit-life very quickly ; hair brown, forehead good. Victor. Victor. He comes rather close ; he takes me into country conditions, water, up to hills. He gives me a condition of falling. I get condition in the head ! He speaks of " Father." He has a father on the earth-plane. He also speaks of " Mother." He's not very long in spirit-life. If I can only get initial. He calls " Vittorio." Then he puts up the letter C after Vittorio ; then he puts a letter (I may not get them in order) C, and U, N, T—is speaking a different language—have to spell it as you go along. Spell his name. He puts an E up then. There is an S. He puts an E, N ; he puts an R up rather quickly, L (writes) D. He tells me that his father will not believe that he is living. He tells me that he's " tried lots of times to come home " ; that mother will open the door to him but father will not. He tells me he left home on . . . he had not been away very long (when he died). I asked him if there is a link of relationship with you, M. Rossi,

and he says not, but that he's known you (here) a long time. He takes me to rather a large house, other buildings, but there is rather a large garden, buildings white, dirty (old castle). I'm not looking at a red building. He says he's tried to come before, he made one or two attempts to communicate. He tried to get at his mother; that his mother hasn't been quite well—he's been a little troubled about her. He's been there but they don't seem to realize it. (See Preface.) " Maisie " then tried to get words in foreign language as she heard them, but couldn't. ' Charles is in spirit-life. I hear Charles called ! There's a Charles in spirit-life who seems to be helping this boy. (Foreign language.) Is there such a word as " amici " (friends) ? Signor Rossi asks if there is anybody else with V, a tall old man ? The boy tells me yes, that it is a link of friendship with him on the other side. He's rather tall, and is bent a little; he bends a little. A longish type of face; he's gone rather grey; he's got like a dress on, it's fastened so . . . (over shoulders). He has a dress on with rather bright in colour; a kind of a coat, and it has got some embroidery—loose. Short trousers to the knees. His coat is fastened down with a belt. A good rank, I don't say he was a king man, he's got an ornament on his head above. This man has been in spirit-life some time . . . a link of . . . another name beginning with A.' (This would appear to be Cristo d'Angelo in his Sicilian peasant costume. See Chapter II and XI.) ' This old man comes behind you, your Guide. He's been with you for some time. He tells me you have been sitting in a circle for some time yourself.' Here ' Maisie ' said that she had been asked to ask Signor Rossi if he had been sitting in Voice-circles, ' because the Guide gave me something . . . he shows me a trumpet over your head . . . You've got the power there, it's only that you've been sitting haphazard. . . .' Much else followed for Signor Rossi on personal matters, though Mrs. Mason did not know him at all and spoke in a light trance state.

N.B.—This sitting is consistent with that given me (G.H.) in September above cited.

The following letter, written at time by Signor P. E. Rossi to Prof. Castellani in Genoa, is copied here as descriptive and corroborative of the coming of ' Direct Voices ' in London to him and to me under following unexpected circumstances. (Copy translated from Italian.)

' LONDON,

September 21, 1928.

CARISSIMO CASTELLANI :

Here I am again writing you to tell you of a sitting of yesterday evening. It had to do with a private circle of Mr. B., co-operating with one of his young friends. Happenings were as follows : First the young medium fell into trance as if asleep, giving no further signs of activity (life). Then began " physical phenomena," such as transportation of objects from one part of room to another, materializations of hands, lights, and movements of the trumpet. This group had begun with a metal trumpet like ours but without ever having obtained voices. This first part of séance naturally takes place in darkness until the medium wakens up of his own accord and at once Mr. B. . . . etc.' (Signor Rossi describes the message-giving by second medium.) After further general observations Signor Rossi continues : ' We were ten; five women including Mrs. Hack, and five men including the two mediums (in trance). The phonograph was used and signing in unison. Mrs. Hack had brought along (in order to observe movements against its luminous bands) her cardboard trumpet, which has very bright bands painted on it. The young medium fell asleep almost at once, and after a few songs I saw the trumpet obscured at intervals, as in our séances when manifestations have begun. We were nearly all touched; a pearl chain, taken from a lady nearby, was put around my neck, etc.

After a pause the metal trumpet lifted itself slightly, whereupon began my hopes and all my attention toward obtaining " voices." So I asked if it was he, Cristo d'Angelo, who had moved the trumpet, and, if it was, would he not give me a characteristic sign. At that same time by speaking in Italian I encouraged the ' Voices ' to try to greet me with the trumpet. After an instant the cardboard trumpet began to swing and slowly to lift itself until it reached sufficient height to be able to place itself upon my knees and then passed over to the knees of Mrs. Hack, who was seated next to me. Evidently it wished to salute the two persons with whom it was acquainted ! (It confined its attention to them.) You may guess at this how my hopes rose. Thereupon I addressed a nice discourse to Cristo d'Angelo, concluding that he should succeed in making himself heard by a few words.

After a brief pause, the trumpet raised itself very slightly above the floor. I had the music-box stopped and we listened. I heard a weak whisper, and then : " Buona sera. Comé stai . . . ché cosa fai. (Good evening. How art thou ? What art thou doing here ?) I asked, " Is it really thou, d'Angelo ? " Answer : " Siii, Siii " (yes, yes) and then some other words incomprehensible. But these few words were heard with great satisfaction by the others present. I tried to continue the conversation but uselessly. After a few records (music) the metal trumpet again raised itself, and swung very slightly as the preceding trial. This time all heard most clearly : " Sono Vittorio," I asked. " But which Vittorio ? Tell me your surname ? " " Centurione, o (' or ') Senturion, o Centuriun ; " and here I could not understand which of the three he had pronounced. (N.B.—The latter are old forms of same name.) Then more clearly still all heard : " Mia Madre (' My Mother ').' . . .

At this point the young medium awakened.

None of the others present even understanding Italian, Signor Rossi and I were asked to translate what had been said and explain why the trumpet had greeted us so jubilantly !

The balance of this sitting, having no connection with Direct Voices, may be omitted except to say that some fine and accurate descriptions were given Signor Rossi of his wife and distant matters by Mr. B. and guide.

As in Chapter VII I have described Vittorio's second ' Direct Voice ' communication at this same place and with same group and conditions, I may skip such details. On this second occasion there were sixteen present, and all declared how well they had heard this robust clear voice twice announcing the name ' Vittorio Centurione, Vittorio Centurione,' when my trumpet rose toward me. The ' Voice ' next asked twice in Italian, as if surprised not to find him there this evening as previously : ' Where is Rossi this evening ? ' (Dové Rossi questa sera ?) I answered he was engaged elsewhere, and requested Vittorio to give me some message for his father who so wanted to hear from him. The Italian message was begun . . . ending in ' Mia Madre,' but the power waned and the voice dropped away, drowned by the music-box noise. This was regrettable, as his voice had been so loud and clear when he gave his name, thus apparently fulfilling the prediction given in sitting I had had on arrival in London with Mrs. Mason. (See Report 1.) On this evening, and probably the preceding sitting, when Signor Rossi had also been present, the Voice-power was likely drawn from us (through association previously), and the necessary Force apparently was supplied by the fairly large group of others there, plus the young man (medium) in trance, who has ' physical ' mediumship, occasioning the movements, etc., earlier described by Signor Rossi. (Such mediumship as I may have would be rather of ' mental ' type, as also probably Signor Rossi, and I am told that ' Direct Voice ' power is a combination—coming from throat centre, ' chakra '—of these two, i.e. mental and physical.)

There is nothing further to say regarding these unlooked-for incidents except to append, in full verification of same, a reference written (over his own signature) by the gentleman at whose house Signor Rossi and I were guests. Speaking for himself, his friend the young medium, and his friends composing circles present those two evenings, he states in course of letter : ' With regard to the voice manifestations which took place in our little group on the two occasions when Signor Rossi and Mrs. Hack were present (1 and 3), we had no doubt whatever of the genuineness of the manifestations. On the contrary we were all very much impressed (October 30, 1928).'—The second sitting took place on a Monday night, when Signor Rossi, having an engagement, was absent, Cristo d'Angelo did not speak this evening at all, only Vittorio Centurione.

There was a third sitting the next Thursday, when Signor Rossi was again present, but when neither Cristo d'Angelo nor Vittorio Centurione manifested by ' Direct Voice,' and the atmosphere seemed heavier and more confused, but little physical phenomena, trance very restless, and current weak. Nevertheless, when I spoke to the trumpets, mine at last rose slightly and whirled vigorously round (near floor). Then an ' Independent Voice ' from air spoke in Italian, a voice unknown to us with a poor accent. It seemed to be off by itself high in air (much as Everett's comes). The music-box's noise prevented our understanding. Signor Rossi asked for repetition but the objective voice only answered twice : ' Ho parlato ' (I have spoken), and something ending in ' piacere ' (pleasure). Nothing further could be had of ' voices,' and balance of sitting does not concern our subject.

Such were these odd experiences ; and Signor Rossi and I wished when the name of ' V. C.' was given that the parents, who so often have asked for that name, had been present to reply in our stead ; as we were unable to identify ' V.C.'s ' voice, never having met him, although the voice and movements of ' d'Angelo were exactly as usual in Italy . . . !

On November 1, during a sitting with a trance-mental medium, Mrs. Rous, in London, after various personal matters, communications were given concerning the Marquis's son again, from which I quote in part (to me from Mrs. Rous's Guide ' Rita ') :

' Your husband is very strong ; his one interest now is " the Voice " ; he will succeed. At present he's trying to pick up how it is done. He sees d'Angelo very often ; will be with him. The son has spoken through the trumpet, the son has talked to . . . (See Report 2.) He will try. Do you know "A" ? The son comes nearly home to mother and father: He longs for them to hear his voice. And the great " A " presence, there by the son, there will talk to his father.' (Pause.) (See Preface.) ' Do you know Jock, Jock, Jock ? The boy almost shouts it at my side. Do you hear a whistle ? He's whistling.' (The name was attempted evidently to give ' Joaccimino,' the name of his brother living, called ' Mino ' for short.) ' He says : " I'm coming to mother and father, and I will also greet you." (Imitates taps.) " Mustn't be sad, alone." He's a very dark boy, standing by you. Very bright, dark eyes ; fine skin, dark hair, wavy. Young, in his twenties he tells me. He's with your husband . . . he makes a big golden heart. He's very interested in Jock (his brother). " Will you tell mother I want Jock to know too ? " He's telling father not to grieve about . . . That Angelo has promised him that he will give evidence of his return to them which will evidence him better. He brings music. He says, " I want to talk in that (place). Is there a house on a hill ? " (G.H. : " Yes.") (This refers to his Genoa home apparently.) The time of year about Christmas is the time he loves. " And is there a place with a garden, a kind of verandah there, a beautiful place, home ? " (G.H. : " Yes.") (This refers apparently to V.C.'s summer home, the Castle, etc. etc.) He says : Ask Mr. Rossi to give him a thought. And ask Jock . . . to sit (repeated). He says :

" I find it easy to work through him (J)—tell father." He shows me beautiful pictures; picture of head and asks: " How does he like his portrait?" (Meaning how does his father like it?) Has his picture been painted? He wants to thank father. He shows me a picture. And the picture is painted . . . a painted picture, a coloured picture. (This refers clearly to an oil portrait the father had had painted of V.C. not long ago.) (Pause.) He says: When his father is sitting (séance) he must think of his boy as coming to him in a brighter way. He (the father) sits in depression. He must sit in a brighter way the boy says, " as if he were expecting him home from his travels, or from his school." " As if I were coming home from College." The College where he was; it wasn't (in place) where he was living." (G.H.: " No.") He's telling his father, " I'll whistle if I can't speak!" Has his father had a big picture painted? (G.H.: " Yes.") (Pause.) H—Elene—E—" He " sending his love to someone with " E " in name (sound of " E ") (Luisa, his mother's name, is I in Italian–E in English.)

He says: ' Ask Mr. Rossi to help him. I'm depending on him and on you too. Is it Angelo? a presence here that will give evidence." But he (son) says: " What has father done with my watch? Ask father.[1] Is he keeping it, or is he giving it away to my brother?" (G.H.: " I don't know.") He speaks about a car too . . . this boy drives (meaning J.).

" Tell father I've got over my accident." Car, car, I don't know if it's his brother who drives a car, and " he's not to drive it fast. He's not to be too venturesome! I'm often with him in the car." (This is good, as his brother likes to race! As if warning, he (V.C.) says he's got over his accident and makes light of it. " Tell father I make light of that now, and that he's to think no more of it." He is longing for mother . . . to see her. He says: " It was a bit rough on her, wasn't it?" (His going on.) Was he four and twenty? He looks about that. " V. V." he's writing. " V." for me, he's trying to give me his name. The boy is talking too, about " Rome." I think he must have been there. He's not telling me how he had his accident, but I think he . . . I don't know if in his travels he went to Rome, but he's impressing me about Rome. Doesn't seem as if his father had been travelling. Has he (V.) been gone two years? " Tell father it's two years now." (Correct.) He says his " head is better now." I don't know if he hurt his head, back of head (makes movement to back of head). He says he " makes light of his accident, and to tell father to do the same." He thanks you very much for all you've done. He'll think of you when . . . (Here a loud rap was heard by both Mrs. R. and myself.) " Thanks." (Taps heard.) " That's the kind he gives you," he says. (Pause.) Is his father the Marquis? For he says " Tell father, the Marquis, love! It's only my own evidence, my voice, that will satisfy him." That's what he (V.) wants of you and Mr. Rossi, " to help . . . so as to give father evidence that I am there."

I don't know if there is a Mrs. Rossi. Is there? For he says, " she must be exceedingly nice too . . ." (Pause.) Oh, the drafts he brings! " Good physique," he says. " You know I passed away with plenty of pleasures in view.' (Meaning he was young still.) G.H. asked if he had made any attempt at ' Direct Voice ' in London? Answer: He knows he spoke to you—in London—and he'll speak again. He tells me to tell you he has a lot of information to give father. He wants to come and talk to father down there (Italy), and give evidence. Father's not to come up here; he'd get the same results because he's a little sceptic—P.—P.A.P.A. Wouldn't call him that, would he? Paulin, he says that! Can you follow that Paulin name? He calls that name. (G.H.:

[1] The following spring (1929) the subject of V's " watch " came out wholly spontaneously! Then only did I learn from the Marquis that he was letting V's brother, ' Jock '–Mino, wear it.

" Yes.") Says Can you tell Paulin he (V.) gave that name? (G.H.: " Yes, I will ! ") [It is Signor Rossi ; but Mrs. R. had never met Signor Rossi.] " Charlie Charlie ! " He (Charlie) is helping him (V.) ; they're great friends . . . through you. He says : " Father's picture is here " (referring to a photograph covered—of his father G. I. had laid in medium's hands), " but where's mother's ? " (picture). G.H. answered she had only sent me his father's. Are eyes drawn with his mother ? Suffer with eyes ; seems to rub her eyes. He says to tell Jock . . . to come and help him with trumpet, and, " I could work through you because I want to come and speak to father myself. And you could help, because I could use your voice (power). You could help." (This for his brother Jock. (To G.H.) : " Do write. It's no good bringing father evidence. Any message that comes. It's no good. He listens and reads, that's all ; because he wants still more evidence." Charles, or Charlie, is here and says to you, etc., " I can't do everything at once, and this (the speaking) is the most important." Says he's often with you, will do everything he can—one at a time. God bless you. Don't forget the boy. His name is " V., V." He's writing the initial for me to see. He's talking about . . . accident ? Wasn't there water ? Because he's showing me a lot of water. However, he didn't live there (where water was). (This is correct, as Lake Verese where V. was drowned is some distance from either of his homes.) " One thing sure he (Charles) puts a sign and again in a month, then he will speak. He will speak, Charlie, and he will bring the boy V. with him, V. They are showing me the trumpet. (Indicating a voice séance.) The older marquis in Italy will get evidence himself. He won't believe. Did your husband have a dog which looked much like a fox ? All full of excitement—nice dog, intelligent. With you I get an animal he loved very much . . . a dog around me . . . all are there together : there are four together. I get a dog." (Very correct as to our dogs. I asked who was giving all this to Mrs. Rous.) " Rita " (her control). At this point Mrs. Rous wakened from her trance, remembering nothing of it all, and was surprised and ignorant when, for observation, I mentioned one or two minor bits from this excellent " mental " sitting which had unrolled itself so smoothly and forcibly. Cold print poorly indicates the strong play of emotion throughout all these communications wherein I merely wrote down what she said, I making only the few monosyllabic answers noted. The series of references had come with unhesitating correctness, along with detail entirely out of reach, i.e. the homes, the accident, description and nature of V.C., matters as to his brother, parents, the new oil-portrait (See Frontispiece). Signor Rossi's abbreviated name, by which he is called only by his intimates in Italy.

I give this carefully ; as, irrespective of its many good points, it is an example of a fine type of sitting. Naturally neither I nor anyone else had spoken to Mrs. Rous in advance as to any such matters.'

At another time during sittings Vittorio reiterated his concern regarding his mother's health, despite my assuring him that she was not at all ill so far as I knew, and that she had seemed unusually well when last I had seen her before leaving Italy. But his feelings were seconded apparently by ' the doctor ' (Charles), he adding, however, ' that the blood-pressure was not bad ; that he had been down to look her over a little.' (Meaning to Italy it would appear.) This observation was quite characteristic from the purported communicator ; although I could imagine no connection with V.'s mother, whom I supposed in fullest health. It transpired she was not, at this time. (See Preface by Prof. Bozzano.)

During a ' Direct Voice ' sitting, November 19, near London, with Mr. A. J. Maskell, after communications to me in which my husband stated he had often

tried to use ' Direct Voice ' there in Italy, and should try every opportunity and also to help group there. He apparently brought in ' Vittorio C.' I made inquiry why V.C. had not himself spoken in Italy to his father ? The ' Direct Voice ' answered : ' There is a pall which is hung like a curtain between them which prevents the son from speaking there." In reply to my query when it would be removed : ' When the Marquis learns not to be so animistic. When he comes to know and proclaim, and is convinced by the fine credentials on the part of the speakers of the living dead as proclaiming the possibility of cummication." Such were the ' Direct Voice ' words given very impressively, confirming the obstacle encountered in V.'s speaking at home.

I was next assured that Vittorio was present. ' V.C., V.C. He asks that you send his love to the family and he wants to thank you so much for all you have done in trying to help him. He often comes to you.' At this earnest appeal I promised to transmit his message to Italy, which I did when next writing his parents. Thus (V.C.) had sent word by yet another source, through ' Direct Voice,' messages we may not wholly dare to ignore or refuse to transmit.

(N.B—There were various witnesses who also heard above words besides myself, i.e. Miss Reutiner, Mr. and Mrs. Maskell, and Mr. J. A. Sayward of Victoria, British Columbia.)

A

RECORDS OF SEVERAL SHORT SÉANCES HELD DURING THE AUTUMN OF 1928, UNDER PARTICULAR CONDITIONS.

REPORT OF THE SITTING AT RESIDENCE OF SIGNOR ROSSI AT QUARTO, GENOA, ITALY, ON AUGUST 21, 1928

By Signor Paolo E. Rossi

(Translated from the Italian by Gwendolyn K. Hack.)

(This séance is self-explanatory, and took place—despite the ultimatum of the Guide at the last sitting [August 12]—for the reasons obvious herein.)

[Copy of report] :

Present : Signora Langheinrich, Avv. Castellani, Marquis Centurione, Sr. Rossi.

After the fourth disc on the gramophone :

CRISTO D'ANGELO (speaking from within the trumpet and without lifting it from the ground)[1]: ' Buona sera a tutti ' (Good evening to all).

[1] An instance of the ' shutting down until conditions are better ' met with in the above brief séance of August 21, is mentioned in *The Blue Room*, when the investigators questioned a Guide of Pearl Judd (voice medium, full light) : ' Tell me, Betty, has each of us over here got a " guardian angel ? "

' Most of you have each a " messenger " at any rate, to inspire you to go on. The more spiritual and higher your thoughts, the more advanced is your messenger, they act as an inspiration. When things go wrong with our loved ones over on your side it affects us here. We get " mixed thoughts " then, and see little streaks like spider's webs. This distresses, and then those from the higher spheres come through and talk to us, and then strong thoughts scatter the web and we're all right again. And when people are very obstinate or ignorant, and won't accept the advice of the wise ones, it is better just to close down and come again when conditions are better—when the love-vibrations begin again.'—*The Blue Room*.

After a brief interval the trumpet raised itself, stopping to greet Sra. Langheinrich, and then gave the single touch of the trumpet on the head of Marquis Centurione. . . . Prof. Castellani requested Cristo d'Angelo to do all possible to accord, as an exception, some further sitting so that his acquaintance, in a book she was writing, might cite having been present at some séance.

CRISTO D'ANGELO (to Castellani) : ' By superior orders it is necessary to obey. I spoke most clearly (as to this) last time.'

Prof. Castellani continued to insist upon obtaining at least one single sitting.

CRISTO D'ANGELO (to Castellani) : ' No. Do not insist. It does not depend upon me, but upon the Most High. The power is lacking.'

Frau Langheinrich asked Cristo d'Angelo to attempt an ' apport.'

CRISTO d'ANGELO (to Frau Langheinrich) : ' It must suffice you to hear my voice.'

Sr. Rossi interrogates Cristo d'Angelo as to the best way to follow so as to communicate with him in the future.

CRISTO D'ANGELO (to Castellani) : ' Find a good writing medium. Do not have faith in the table, because too many suggestions influence. Do not place too much reliance (belief) in the table (communications).'

Sr. Rossi asks of d'Angelo in what manner we will be advised when the medium (the Marquis) may have recovered his mediumnity.

CRISTO D'ANGELO (to Centurione) : ' When thou shalt have the spark of faith perhaps thou shalt again have it (power).'

Frau Langheinrich here put a question to Cristo d'Angelo as to her sittings (for ' Direct Voice ') with her secretary and what it might have been (spirit ?) which she had heard when sitting the day before, a singing sound accompanying while the gramophone was playing.

CRISTO D'ANGELO (to Frau Langheinrich) : ' At present try to develop your mediumnity. Then you might have much assistance from (the presence of) the medium here present without his functioning as the medium himself.'

After an interval :

CRISTO D'ANGELO (the trumpet in the air) : ' Good evening to all.'

Then the trumpet returned on high : ' Good evening to the mistress of the house ! '

Signora Rossi was in a room on the floor above (directly above the direction and point to which the trumpet arose, [see Preface by Prof. Bozzano as to movements of trumpet,] as if the Guide had missed her presence at the foregoing sitting !).

CLOSE

. . . . . .

ATTESTATION :

' Io dichiaro di aver assistito alla seduta del Aout 21, 1928, in casa Rossi e attesto ché la relatione fatta dall' Signor Rossi.

Corrisponde in ogni particolare alla verita.

(firmata) TULLIO CASTELLANI.'

B

RECORD OF SÉANCE HELD IN GENOA AT THE RESIDENCE OF SIGNOR GINO GIBELLI, ON SEPTEMBER 24, 1928, AS RECORDED BY SIGNOR GOTTARDO LAVARELLO.

N.B.—Séance held in an unfurnished and bare room.

Apropos of the question of ' the searching of the room,' although this searching has often been done heretofore, we have here an instance of a séance held in a room devoid of any furniture whatsoever, excepting the seats needed and the phonograph ! Here is a room innocent even of a chandelier, a room ' exclusively set aside for mediumistic experiments,' its emptiness and utter simplicity hence precluding any contentions of fraud being imagined.

This point being covered once and for all (since results were had nevertheless !), we find the medium again[1] in a place entirely new to himself ; and,[2] again with fresh sitters, previously unknown to him. So many instances of this fact (i.e., results in new places) have transpired that it is conclusively established that the new locality does not prohibit the mediumship of the Marquis. Many are the witnesses to attest this.

Again, then, we find him taking any seat his hosts have happened to reserve for him with his customary nonchalence : the same phenomena presently beginning, Voices, greetings, etc.

Also the same characteristic movements of the trumpet operating, visible to all, and unaided by any help from hiding-places under furniture or draperies, etc., since there were none ! . . Yet the séance rolls calmly along, and, nothing daunted by such a barren setting, the Guide continues to demonstrate psychic power : things occurring which (for some reason best left to the sceptic to explain ?) do not occur when there is no medium. (Query.) And occurring with this medium and all witnesses thoroughly awake and sound of mind and body fully attested). Again query ! Result : that at least all doubts concerning the room must be laid aside as inapplicable to this case.

. . . . . .

[1] ' The Sitting of the 24th September, 1928, in the residence of Gibelli, was held in a room adapted exclusively to mediumistic séances.

' In this room there were no other pieces of furniture except a sofa, the seats, and the phonograph. Also the chandelier, damaged in a previous sitting, had been replaced by one single small globe (light.) ' (Signed) TULLIO CASTELLANI.'

[2] ' I state that I was present at the Séance of September 24, 1928, at home of Gibelli, and that Signor Lavarello's account of it corresponds throughout with the truth. ' (Signed) TULLIO CASTELLANI.'

' I, Carlo G. di Colbertaldo dichiaro di aver assistito alla seduta del 24 Settembre, 1928, in casa Gibelli atteste ché la relatione fatta dall, Signor Lavarello, corresponde in agni particolars alla verita.

(firmata) CARLO G. di COLBERTALDO,
' Adresse : Casella, 1525, Genoa.'

The following record of the Séance of September 24, 1928, although brief is of importance (as is that of August 12, 1928) in reference to the conditions of control existing and vouched for by those present. Which conditions, etc, Prof. Bozzano refers to ably in his Preface in dealing with this case.

It may also be added that Prof. Castellani, Sig. Gibelli and Signor Lavarello, having assisted at previous séances, thoroughly recognized the 'Direct Voice' itself as Cristo d'Angelo's, and the same as had become familiar throughout other manifestations.

The ensuing record was sent with a letter by Signor Lavarello (a few days after the séance) to Signor Paolo E. Rossi, then temporarily in London—Signor Rossi showing me both at the time. I now copy from the original record then mailed him :

. . . . . .

Record of Séance of September 24, 1928

(Translated by G.K.H.)

(Copy) :

To Sig. Rossi :

I give you an account of the séance held in a room of the house of Gino Gibelli, at Genoa, the evening of September 24, 1928.

. . . . . .

There were present : Marquis Carlo Centurione Scotto, Prof. Tullio Castellani, Signor Carlo di Colbertaldo, Iing. Mongiardino, Sig. Nicolo Schiaffino, Sig. Mario Massono, Sig. Gino Gibelli, Sig. Gottardo Lavarello.

The séance began at 22.30 o'clock (10.30 p.m.) Those present were seated in a circle from left toward the right in the following order : Marquis Centurione, Prof. Castellani, Ing. Mongiardino, Sigg. Massone Schiaffino, Lavarello, Gibelli—who had at his right the phonograph,—di Colbertaldo.

Gibelli was at the gramophone, Lavarello took the notes.

For the sake of the greatest seriousness of the séance itself, and by reason (way) of control, those present had placed upon their hands and upon their legs strips of tape, fastened with seals (piombate) of lead and marked with somewhat phosphorescent spots. The doors were absolutely shut from the outside, except one which was fastened from the interior, its key being guarded by Prof. Castellani.

Four phonograph records were played. At the beginning of the fifth was had the first manifestation, the voice of Everett, which, as if coming from the ceiling, said : 'Good evening, souls.' The voice came forth from the corner (of room) above the Marquis Centurione, but gave the impression of being less close to the ceiling than usual, and certainly less strong. A sixth record was played, and then occurred the manifestation of Cristo d'Angelo, who—from outside the trumpet—said : 'Good evening to all.'

The impression of strong wind manifested—coming from the direction of left towards the right—which was remarked by Prof. Castellani and also clearly announced by Mongiardine, Massone, Schiaffino, and Lavarello.

Cristo d'Angelo, still outside the trumpet, observed : ' Too much light.'

Prof. Castellani stated noting a metallic sound upon the Marquis's head, and following this stated feeling something like a rough-haired hanging touching his head. The trumpet which had been placed in the centre of the room was thrown down violently. It was replaced straight by Prof. Castellani but was again violently thrown into the corner near Signor Gibelli, who picked it up and hid it under the portière hung against the wall.

(Explanation, see below.) D'Angelo had complained of ' too much light ' and trumpet also has luminous bands. Considered sometimes detrimental to voice vibrations.—G.K.H.)

Cristo d'Angelo here remanifested, saying : ' People of little faith, with your " controls " (bands) you will succeed in (obtaining) nothing ! '

Prof. Castellani, as if to the objections of Cristo d'Angelo, explained to those present how the ' controls ' (bands) should serve not merely for protection of themselves (sitters) against the intimation of any impressions of trick, but also to render it possible (through reference to this séance) to giving even greater value and added weight to the publication of the *compte rendu* of this same sitting. He used the words : ' But can't it be understood that . . .'

Cristo d'Angelo, however, almost as if offended by the ' controls ' (bands) which had been installed and by the explanation just referred to of Prof. Castellani, replied—still outside the trumpet and with his voice exceedingly close to Prof. Castellani's face, so close that the latter felt the breath : ' I understand more about it than you do, and more than do the rest.' (Capisco piu di te, e piu di tutti.)

The Marquis Centurione announced what seemed like the presence of someone in front of him and felt a seemingly perfectly formed hand, which took hold of his (the Marquis's) own hand, the latter being still armed with the ' controls ' bands.

It must be remarked here that—after the first expostulation of Cristo d'Angelo—the sitters had torn the luminous bands off from their hands.

With the exception of the Marquis Centurione, who had kept his upon his left hand ; but these luminous bands (which had remained) were now violently torn from off the Marquis's hand (by the hand which had seized his) and Cristo d'Angelo (still outside the trumpet) exclaimed : ' The medium is exhausted (sfinire), do you all wish to wreck him ?—do not disobey, let him alone.' Whereupon it was decided to bring the séance to a close.

(The above is a translation of record sent Sig. Rossi by Sig. Lavarello.)

THE CONTROL DEVICES

The ' Control '-bands referred to were used so that each and every movement might be made visible to all present, even though séance was held in dark. Hence none of the persons in the sealed room could have manipulated the trumpet or any other article without being perceived. In most countries where ' Direct ' or ' Independent ' Voices are had it is believed that light destroys or at least interferes with these more delicate vibrations requisite for the production of the phenomena ; and most

Guides seem to coincide in such statements. (See Cristo d'Angelo's reference, July 24, 1928.) Hence his strenuous objections to the presence of the various phosphorescent-light bands this night (September 27) upon the numerous sitters, besides those bands already existing upon the trumpet.

Having on July 24 told the group that the 'Direct Voice' would not stand light, although the materializations might, etc., Cristo d'Angelo on this occasion appears in high dudgeon at the introduction of the control innovation without his being even consulted, and waxes sarcastic by consequence, as is seen above, terminating the séance in short order.

He, moreover, would appear to be so jealous of his medium (for whom he evidences great devotion) that he resents any even imagined reflection upon him—such as these control precautions—more than does the medium for himself: the Marquis having lent himself heartily, along with the others to these scientific precautionary measures, he being the last to hold out against the removal enforced (as above described) by the disgusted Guide!

The bands used, however, were again tried at the following séance when Mme Rossi was present and also wore them, 'Voices' and other phenomena occurring. She states these control-devices to consist in two rings slipped on to two fingers, from which rings are fastened tapes extending to meet the wrist luminous band. All being fastened firmly, and the wrist-band then sealed and made unremovable by lead seals, such as used on baggage (piombi).

. . . . . .

In strong contrast to this annoyance of Cristo d'Angelo at this innovation (despite the obviously good intentions back of the use of the luminous 'control'-bands—as explained so painstakingly by Prof. Castellani), we may note the spontaneous programme initiated by the Guide himself to arrive at the very same ends of control and precaution against unmerited criticism from any non-witness.

Thus (referring back to Chapter X) on August 12, 1928, at the castle, we find d'Angelo himself directing the control co-operation of the sitters, relative to a demonstration as yet unknown to them, and announcing: 'Pay close attention; this evening is the last séance, and I wish to make certain "apports." Fasten well the doors . . . so that no impression (idea) may exist that anybody might have brought the objects in from outside. Meanwhile (while securing the doors) suspend the sitting; thus you will do the thing better.' What occurred may be read in Chapter X, which accounts (by Prof. Bozzano) conclude: 'The séance finished at 12.40. When the lights were turned up, were to be seen, upon the knees of Marchesa Luisa, the big doll "apporta," and on the floor, in the middle of the circle, the sword of the Roman centurione, (etc.). Upon exact examination, the wax seals which had been applied to the openings of the doors were found to have remained intact!'

The 'apports' projected had nevertheless arrived; and 'Voices' too had been had!

. . . . . .

These two séances are, therefore valuable for the observation of the

results obtained : in the one case just cited with the co-operation of the Guide, and in the last without ; results different, but both under conditions of control.

C

RECORD OF ATTESTED SÉANCE AT CASA GIBELLI, GENOA, OF OCTOBER 20, 1928.

(Recorded by Commander Litterio Butti, of Florence, with signatures of all witnesses.)

(VII. 1) Neque volucras abscondita abyssi, neque coelorum laudabunt mirabilia pisces.

(2) Neque infantulus expers aeris, adhue videbit risum expectantis matris.

(XI. 2) Vixi in occultis abstractus meditationibus tuis ; et in mysteriis tuis recreata est anima mea. (3) Quoniam omnia in omnibus mirabili ordine ; singulis autem hominibus judicium tuum reservasti.

(XX. 6) Mortem amplius non video, neque corpus moriturum meum ; tetigi jam spiritus mei.

De Novalibus Animae, by Comm. Litterio Butti.

SITTING AT GENOA, OCTOBER 20, 1928, ATTESTED BY SEVEN WITNESSES

[From Comm. L. Butti. Translation from Italian.]

' 5 VIA GUIDO MONACO,
FLORENCE, ITALY.
March 29, 1928.

DEAR SIGNORA,

I am returning the page signed as testifying to the perfect exactitude of the account given by Lawyer Frazzetto of the sitting at the Raimondo residence, October 22, 1928.

I request you to obtain a description of the marvellous séance which was had with the Marquis Centurione in the Gibelli residence at Genoa on the 20th October, 1928, at midnight ; when, in clear and distinct voices, were heard the words given in this declaration, of which I send you the original. You may return it to me at your convenience. I think it may be of use to you.

With cordial and fraternal greetings,

COMM. LITTERIO BUTTI.'

. . . . . .

[Enclosure of original document mentioned above.]

' GENOA,

October 20, 1928 ; 24th hour (12 p.m.)

During the sitting at the house of Signor Gibelli with the medium M. Centurione, there manifested the entity Cristo d'Angelo, who spoke to Comm. Litterio Butti the following specific words (textuale) :

" Thou art a man of good intentions. Thou art an apostle. I have always followed thee, mayest thou be blest." (Tu sei un uomo di buon volonta. Sei un apostolo. Io ti ho sempre seguito. Chétu sia benedetto.)

These were the words spoken by means of the acoustic trumpet ; but clear, distinct, heard and understood by all those present, below signed.

The trumpet flew two or three times in the air and then returned heavily to its position on the floor.

[Original signatures] :

COMM. LITTERIO BUTTI.
TULLIO CASTELLANI.
M. C. MASSONE.
MILA DI COLBERTALDO.
G. LAVARELLO.
GINO GIBELLI.
PIERO CHIMICHI.'

(Nella seduta in casa del Sig. Gibelli con il medium M. Centurione, e venuta l'entita Cristo d'Angelo il quale ha detta al Comm. Butti Litterio queste textuali paroli (see above) : " Queste parole furono pronunciate colla tromba acustica, ma chiare, distinte, udite e comprese da tutti gli assistanti qui contra firmati. La tromba voltazzio due e tre volte in aria poi recadde di peso al suolo." Date and original signatures.)

. . . . . .

Copy of letter from Comm. Litterio Butti, of Florence, Italy.
[Translated from the Italian]

' 5 VIA GUIDO MONACO,
FLORENCE, ITALY,
March 16, 1929.

DEAR SIGNORA,

I have indeed given up my life to these researches, and I am glad and content to have been given a final proof by the ' Direct Voice ' through the declaration of the 20th October, 1928, of which here is the direct explanation :

The last signature (on list of witnesses appended) is that of Signor Piero Chimiche, via Fiume 9, Florence, who had come especially to control the séance.

Comm. Butti then goes on to say that any disparagers or persons inclined to undervalue what occurred should be ignored as being merely weak in faith, and having a lack of comprehension of the Divine mission vouchsafed them in this revelation.

You may record as follows. The importance of this sitting consisted in the fact that it was held all *impriviso* ; thus, at midnight of the 20th October, 1928. It occurred after another sitting to which various Congressionists had come, held with two mediums of Turin, and took place in the same room at the residence of Signor Gibelli. Therefore by eleven o'clock, when nearly all had left, those few friends who remained (signers of the declaration) so begged the Marquis that the latter lent himself to having this improvised sitting.

Hence everything that happened took place in half an hour, no more.

The doors were fastened ; and I, who was the President of the Congress, had every interest to pay strictest attention to whatever might transpire.

Not only I, but beside me was Signor Piero Chimiche, purposely come from Florence ; a person of utmost dependability, one who wished precisely to assure himself of the truth as to the ' Direct Voices,' in which he, like myself, placed very little credence.

Yet I must assure you all, upon my soul, that nothing, absolutely nothing which occurred could have given rise to one suspicion ! And further, I must assure you as to the trumpet ; that I saw it suddenly flying ; rapidly, and in every direction ! And that the ' Voice ' was slightly hoarse, strange as a sigh, and had nothing which could in any way remind one of the natural voice from the human organ.

Be it understood, that there was all the phosphorescence necessary to furnish assurance of the isolation of the trumpet in space as it flew about high above our heads.

N.B.—This refers to the bands of phosphorescent paint upon the trumpet which renders it visible to all whatever its movements or flights.

All this is certain, and I should not dare to affirm what my conscience would not sanction my stating ; and I thank you for your interest in such a sublime matter, and remain, etc. etc.

LITTERIO BUTTI.'

. . . . . .

D

RECORD OF SÉANCE, FOLLOWED BY CORROBORATIVE ATTESTATIONS OF ALL OF THE WITNESSES OF OCTOBER 22, 1928.

(Held in Genoa at residence of Signora Raimondo, with the lawyer from Sicily, Avv. Salvatore Antonio Frazzetto, with whom Cristo d'Angelo conversed in the Sicilian dialect.)

(See account by Dr. Neville Whymant, Professor and Lecturer of Oxford and London, of the first coming of Cristo d'Angelo in New York, U.S.A. *vide* opening Chaps. I and II.)

THE SICILIAN D'ANGELO.

(Author's Note.)

On October 22, 1928, a sitting was had unexpectedly with Marquis Centurione, to enable a Sicilian gentleman, Sig. Avv. S. A. Frazzetto, to get in touch, if possible, with his brother. The evidence obtained was unusual, aside from the particular feature of the sitting ; valuable in that the Guide, Cristo d'Angelo, used the Sicilian dialect, which would give corroboration to his own previous accounts of himself as having been of Sicilian birth (in the Garibaldian period).

At this sitting both Signor and Madame Rossi were absent and therefore, owing to Mme Rossi's non-presence, no ' apports ' were had.

. . . . . .

Prof. Bozzano, November 8, 1928, in writing Mrs. Hack of this séance, says : ' In reference to the séance held in Genoa by the Marquis

Centurione, Cristo d'Angelo conversed lengthily in Sicilian dialect with a Sicilian lawyer ; a sitting theoretically of much importance.

This séance will be reported by that same Sicilian lawyer himself, who held this converse with Cristo d'Angelo, and it will be published in its turn in *Luce e Ombra*. It may be added that the dialect used in Sicily referred to, differs so greatly from the Italian language that it is with difficulty that the Italians understand its meaning ; its pronunciation also being very unlike ; as anyone having visited Sicily is aware.'

. . . . . .

THE TRUMPET.

There is perhaps no séance which better illustrates one of the points to which Prof. Bozzano calls attention in his Preface.

In this he indicates the inimitable phenomenon of the movements of the trumpet itself (see Preface), which movements all are clearly and continually visible to all present by reason of the bands of luminous paint around the trumpet. Its motions are familiar to old sitters in its characteristic greetings at opening and often close of séances. On this occasion the new recorder, among others, instances such movements as follows : unexpected and spontaneous, ' unexpectedly rising with extraordinary speed,' approaching different sitters when special voice approaching was to address these particular persons with messages appropriate to each of intimate nature ; the voice of Rabelais coming as if from the ground (which it always does), voice clear and precise, from the floor beneath my legs, whilst the phosphorescent trumpet had already moved away from us. (This last is significant.) Again reference to certain movements whilst the Marquis was conversing, etc. etc.

These accounts are not new, but valuable as coming from a fresh sitter in his obviously frank *compte rendu* of what he attests having witnessed.

(Reference is also made to the human quality of the voice which so impressed Signora Rossi.)

. . . . . .

ATTESTATION

(Author's note :)

Here we have another instance of a séance, held by the Marquis in a totally different house, one in which he had never before set foot and amid strange surroundings and people—an improvised sitting so Signora Raimondo, the hostess, told me herself. The same had been true of the previous sitting of September 24, held at yet another house, previously unfamiliar to the medium. Constantly surrounded by different people thus frequently and in new localities (as also at Villa Rossi at Quarto in spring, witnessed by me), he would needs be a wizard indeed to stage anything but a genuine programme !

This point it is but fair to keep in mind, irrespective of the other precautions seen to, varying in each case.

. . . . . .

The happenings and conditions described on October 22 are furthermore attested as follows : ' Those whose names are signed below declare

that they were present at the sitting of October 22, 1928, in the house of Signora Raimondo and attest that the account of this sitting, given by Lawyer Frazzetto, corresponds in every particular with the truth.'

(Avv.) TULLIO CASTELLANI (Genoa, via Capa Sta Chiara).
(Sra.) ANNA L. RAIMONDO (Genoa, 15 via Cesurea).
COMM. LITTORIO BUTTI (Florence, 5 via Guido Monaco).
(Ing.) ALDO GODENIGO (Trieste, 9 via Zonte).
(S'na) MILA DI COLBERTALDO (Venice).
(Signor) SIRENO PIAZZO (Milan, via Guiseppe Ferrari 12).
(Signora) LUISA PIAZZO (Milan, via Guiseppe Ferrari 12).
(Signora) LICINEA GIOVANNETTI (Milan, via Lullino 10).

' I sotto scritti dichiarano di aver assistito alla seduta del Ottobre, 1928, in case dello Signora Raimondo ed attestano che la relazione di tale seduta, fatta dell' Avv. Frazzetto corrisponde in ogni particolare alla verita.

(signatures) : TULLIO CASTELLANI.
MILA DI COLBERTALDO.'

Comm Littorio Butti, 5 via Guido Monaco, Florence.

[Copy] :

' Firenze. I. 3/29. Le ritorno il foglio colla mia firma essendo perfettamente esatte la relazione dell' Avv. Frazzetto sulla seduta in casa Raimondo.'

. . . . . .

RECORD OF SÉANCE IN GENOA ON OCTOBER 22, 1928

Recorded by Avv. Salvatorio Antonio Frazzetto, of Catania, Sicily.

(Translated from the Italian by Mrs. Evelyn Hamilton Gordon.) With acknowledgements to author, to translator, and to editor of *Luce e Ombra*.)

(From *Luce e Ombra* of January 1929.)

THE 'DIRECT VOICE' WITH MARQUIS CENTURIONE SCOTTO AS MEDIUM

Last October (Oct. 22, 1928) I succeeded in arranging a séance for myself and a few acquaintances for the purpose of studying the phenomenon of the ' Direct Voice,' of which neither I nor any of the others had had any personal experience, as we did not belong to the Group which meets at Millesimo. On the evening of the 24th we met at Signora Raimondo's house.

Those present were the Lawyer Tullio Castellani, Marquis Centurione Scotto, Signora Piazzo, Lawyer Frazzetto, Signora Raimondo, Engineer Aldo Godinego, Signora Licinea Giovanetti, and Prof. Carlo Del Lungo, who formed the circle when the sitting commenced ; Signorina Mila di Colbertardo, Signor Sereno Piazzo, the Sra Luisa Piazzo, and

Commander Litterio Butti were also present, forming a second line apart from the circle. After the other investigators had taken every means to control the medium, the séance began with the recital of our Lord's Prayer. The light was then put out, and Lawyer Castellani, who took charge of the proceedings, started the gramophone which was placed on a small table on his right. The trumpet had previously been placed in the centre of the circle, where it was visible to everyone in spite of the darkness as it had been painted over with phosphorus to make it luminous.

When the gramophone had ceased playing several sitters felt a wave of cold air in the room, and while this was being discussed, and explained by Lawyer Castellani, the gramophone was started again. All the sitters now noticed the cold blast, and while the gramophone was playing for the third time, and we were all talking, the trumpet rose from the floor unexpectedly, and with extraordinary speed, made various circles in the air, and then suspended itself against the entrance door of the room behind the medium's back, and fell heavily on the floor. The medium, who was awake and normal, was sitting by himself on a divan and joining in the general conversation. Castellani then replaced the trumpet in the centre of the circle, and explained to us that the manner in which it had moved was characteristic of the entity Cristo d'Angelo.

The music was again started on the gramophone, which Lawyer Castellani was always careful to stop whenever the trumpet rose from the floor. Hardly had the music ceased when the trumpet rose and moved horizontally, and said distinctly, but as yet not in a harmonious human voice, ' Buona sera a tutti ' (good evening to everyone) and then fell. We now come to the third (gramophone) record. The trumpet rose, and then accosted everyone forming the circle, bending gently as if to greet us, and finally when it came to the medium saluted him with a little tap on the head, and then fell on the floor as usual. We then felt an intense cold. The trumpet was replaced in the centre of the circle, and the gramophone was restarted. Signora Raimondo was evidently perturbed, and asked Cristo d'Angelo : ' Mi può dire chi in questo momento è vicino a me ? ' (Can you tell me who is near me now ?) The trumpet suddenly came and placed itself in front of her, and out of the profound silence came a human voice which said clearly and distinctly : ' C'è tuo marito, il quale si trova sempre vincino a te, ti benedice e ti manda due baci ' (It is thy husband who is always near thee, who blesses thee and sends thee two kisses) whilst the sound of three loud and sufficiently distinct kisses was heard coming from the tube of the trumpet, which then fell on the floor. Signora Raimondo was much moved, as indeed we all were, because we knew that her husband had died in this house a few years ago, after being ill for a very few days.

The gramophone was started again, which ended the silence into which we had all fallen, and everyone, including Marquis Centurione Scotto, conversed.

At a certain moment the trumpet rose again and placed itself in front of Lawyer Castellani, to whom the voice said : ' Avverti questi signori che vi sono molte anime che vorrebbero parlare, ma non c'è forza ; parleranno solo le Guide.' (Inform these ladies and gentlemen that there are many souls here who would like to speak, but there is not sufficient

power ; only the Guides will speak.) Signora Raimondo asked : ' Può dirmi, Cristo d'Angelo, il nome col quale mio marito soleva intimamente chiamarmi ? ' (Can you tell me, Cristo d'Angelo, the pet name that my husband used to call me by ?) And the trumpet replied : ' Two marito sie ritirato—Abbi pazienza ; deve parlare una Guida.' (Thy husband has left—Be patient, a Guide must speak). The trumpet fell to the floor again. While Lawyer Castellani was talking and replacing it in the centre of the circle I felt a gentle hand on my left caressing my hair. I mentioned this phenomenon, and Signora Raimondo also informed us that she had felt two taps on her right hand from a little stick. These taps were also felt by Engineer Godenigo and Signora Giovanetti who were on Signora Raimondo's right. While the gramophone was playing we suddenly heard a rolling sound as if two drumsticks were beating on the wooden lid of the gramophone in syncopated time to the music. Lawyer Castellani gave both his hands to be controlled by Professor del Lungo, who was on his left, and after a few minutes the same syncopated beating was heard on the wall behind me, with rather heavy blows. At this moment the sitters almost unanimously asked Cristo d'Angelo : ' Hai visto che c'è un tuo compaesano tra noi ? ' (Hast thou seen that one of thy fellow countrymen is amongst us ?) To tell the truth I did not understand why this question was asked, as I knew nothing about Cristo d'Angelo's former life on earth, not having happened to have read the numbers of *Luce e Ombra* in which he is mentioned. Moreover I thought that he might be some very high entity. The trumpet then rose up and whirled in front of me, and spoke the following words : ' Benedicite, fighiu binidettu di la nostra santa terra, va, va, porta i saluti e la binidizione ai fratelli ed amice nostri ' (Salutation, blessed son of our sainted land, go, go, and take greetings and blessings to our brothers and friends.) The trumpet fell again, as usual, and I cannot conceal how greatly impressed I was.

Still believing that Cristo d'Angelo was a high entity, I formulated the following request : ' Prego Cristo d'Angelo di dirmi se è contento di me ? ' (Pray can Cristo d'Angelo tell me if he is pleased with me ?) I own that my question had a private meaning which aimed at being rewarded by the desired answer, and also for the moral anguish that I had suffered for nearly two months.

After a pause, the trumpet, making the usual movements, placed itself a little to my right, and said (in Sicilian dialect) : ' Autru ca cuntentu . . . che tu sia binidittu . . . ma iu sugnu un poviru pasturi e la mia binidizione vali pocu ' (Much pleased . . . may you be blessed . . . but I am only a poor shepherd and my blessing is not of much value). The trumpet fell again. I cannot deny that for the moment I was disappointed, because I did not see a logical connection between my question and the reply. But I asked at once who this Cristo d'Angelo was, and when I was told that he had said that he had been a Sicilian shepherd, I was amazed, because, far from not being logical, the reply showed an exact reading and interpretation of the thought underlying my question, which could not have been understood by anyone else present. The word ' benedicite ' is characteristic as being the salutation used by the people in Sicily to those of a higher rank in life. I was far from thinking of such a precise detail, and still less could anyone present have thought of

it, for I was the only Sicilian amongst them, therefore I was immediately enabled to definitely ascertain the social position of Cristo d'Angelo, Sicilian and shepherd, in relation to my own. Whilst the sitters were talking, and I was commenting on the reply, the trumpet moved from the centre of the circle and came almost between my legs. I felt somewhat apprehensive, because I thought that should the trumpet rise suddenly as it usually did, I might receive an unpleasant caress on my chin. The thought had no sooner passed through my mind, than, as if in answer to it, the trumpet, to my mortification, moved away and placed itself by Signora Giovannetti. Whilst I was reflecting on the lesson that I had received, I heard plainly and distinctly from between my legs the following words in English : ' Good evening, souls,' and Lawyer Castellani explained, ' This is Bert Everett.' I was greatly impressed. The voice came clear and precise from the floor beneath my legs, whilst the phosphorescent trumpet had already moved away from me.

The gramophone was playing—Marquis Centurione Scotto was asking me to explain to him what had been said to me in the Sicilian dialect, which he does not understand or speak. Some of us noticed the usual cold blast, more especially Castellani and Signora Giovannetti, who felt it intensely, when a strong and very distinct voice rose from the centre of the room, as if from the floor, and said, almost as if disclaiming : ' Bon soir. Je suis Rabelais. J'ai dit à Londres que la mediumnité est un don divin. Attendez ' (Good evening. I am Rabelais. I said in London that Mediumistic-power is a divine gift. Wait). Castellani explained that the Marquis Centurione Scotto had received orders to suspend the sittings, but he was inclined to take too much advantage of his mediumistic power, and was still making use of it rather often. The music recommenced. The same voice spoke in the same modulated and characteristic manner, saying : ' A Londres j'ai dit la raison. Nous avons donné toute notre force pour vos associés, pour le bien que vous pourrez faire à tout le monde. Je vous remercie. Attendez ' (I gave the reason in London. We have given all our power for your associates, for the good that you can do to everyone. I thank you. Wait). In the meantime Marquis Centurione Scotto was complaining of a strong current of air, and also above all of a loss of sensation in the legs,[1] when the same voice said in the same manner : ' C'est la force du medium qui s'en va. Il ne doit plus souffrir. Nous dirons à son temps quand il faudra recommencer. Bon soir ; que vous soyez benis ' (It is the medium's power that is leaving him. He ought not to suffer any longer. When the time comes we will say when he should begin again. Good night. May you be blessed).

We once more continued making our comments, and were all full of emotion and delight. The music resumed its harmonies, and the trumpet rose unexpectedly and came up to greet each one of us in turn. We all understood that this was the permission to leave, and we thanked Cristo d'Angelo and gave him our good wishes. Finally the trumpet approached Marquis Centurione Scotto and touched his head gently and almost paternally before falling inert to the floor. The séance was at an end. The light was at once turned on, but in the adjoining room, while we

[1] See Séance, July 29, Chapter IX.

waited till Marquis Centurione Scotto had recovered his strength. Our satisfaction was great. Nobody doubted either the genuineness or the object of the phenomena, which gave us all positive and absolute proofs of the presence of entities who acted spontaneously and with intelligence.

From that evening I felt still more attached to our research, as being one of the most reasonable and sure ways we can have for leading us to faith in the existence of a Primary Cause, the survival of the human personality, and of the necessity of a moral law to bring individuals to perfection and make them of ethical use to humanity.

(signed) LAWYER AVV. SALVATORE ANTONIO FRAZZETTO
(of Catania, Sicily).

N.B.—See Preface by Prof. Bozzano regarding allusions to visible movements of the luminous trumpet. Also regarding identity of the Sicilian Guide Cristo d'Angelo, refer to Chapters II (1927), VII (1928), and observations by G.K.H.

CORROBORATIVE ATTESTATION OF SIGNOR AVV. FRAZZETTO. WITH SUPPLEMENTARY DATA AS TO CONTROL CONDITIONS OF FOREGOING SÉANCE.

[Copy of Avv. S. A. Frazzetto's letter, kindly translated by Mrs. Hamilton Gordon.]

CATANIA,
February 18, 1929.

'DEAR MRS. HACK,

I am replying immediately to your letter of February 9, etc. . . . The meeting took place on October 22, 1928, in Signora Raimondo's house in Genoa. The measures taken for control were as follows: The aluminium trumpet with a phosphorescent base was examined, and had nothing out of the ordinary about it. All the furniture was removed from the room in which the séance took place, with the exception of a divan, placed against the wall, on which the 'Direct Voice' medium was to sit, and a little table on which the gramophone, which was also examined, was placed. The room had two interior doors, one of which had panes of frosted glass, and both of them were locked. I also examined the medium by engaging him in a psycho-analytical conversation for the purpose of observing his more or less normal characteristics, and I positively declare that the Marquis Centurione Scotto ('Direct Voice' medium) is not only perfectly normal, but sceptical about the phenomena which he produces and of his own powers. I am also convinced that if the facts were verified the subconscious of the medium, and of those present, must be excluded. The sitters were all strangers who had never previously been present at any 'Direct Voice' phenomenon, with the one exception of Advocate Professor Castellani, on whose integrity and good faith I would stake my life. I had adopted these measures of control from both the physical and the psychological points of view, and was therefore enabled to witness the phenomena with calmness and scientific objectivity. Finally the facts that were verified around me, at least those that concerned me personally, gave me not only the proof, but the

counterproof of the fact that the 'Direct Voice' really came from entities that were in no way connected with our Circle, because of the special details and characteristics which, as I will shortly explain, could not possibly have been produced, I will not say by the deception, but even out of 'the subconscious' of any of the sitters, or by any mental force including the will of those present.

First incident of importance : The Sicilian and the Palermitan provincial accents.

Amongst those present I was the only Sicilian, and I am a native of the province of Catania, where the accent differs very much from that of Palermo. I have never in my life spoken, or even imitated the Palermitan accent, and I should not be able to speak it in any sort of way. Who, then, amonst those present would have been able to produce a language so characteristic and difficult to imitate ? I must add another distinctive point. I knew nothing whatever of the origin and the former individuality of the entity, Cristo d'Angelo. I did not know who he was, and had no idea that he was a Sicilian. Therefore until Cristo d'Angelo conversed with me for the first time in the Sicilian tongue I did not know that he was a Sicilian.

Second incident of importance : the word 'benedicite.' Such a word, as I have said in my account in *Luce e Ombra*, is truly characteristic of the Sicilian working class when greeting anyone of a higher social position.

Who, amongst those present, could possibly have known such a particularity, by which it appeared that Cristo d'Angelo wanted to give me a proof of his goodwill and of his identity ?

Third incident of importance : Everett's greeting came suddenly from between my legs, and I had the clear perception that the phenomenon was objective, as the trumpet had moved away from me and lay on the floor. Nobody would have been able to speak under such conditions. I heard the voice as if somebody were lying on the floor and speaking with his mouth between my legs. My chair was placed with its back almost touching the wall, in such a position that the most skilful trickster could not possibly have left his seat and got under mine so that I should hear the voice in the manner described, without making a noise whilst moving.

Fourth incident of importance : Cristo d'Angelo's reply to my question asking if he were pleased with me. I should like you to pause attentively at this incident. I said, 'I pray Cristo d'Angelo to tell me if he is pleased with me.' The question was not an easy one to solve, nor could the most sensitive amongst those present have had any clue to its purport, as it referred to a private history in my life. When I put the question I looked upon Cristo d'Angelo as an entity of a very high spiritual order, and my aim was that he might bless my efforts, my self-sacrifice, my strivings, my misery, my voluntary poverty, and note that above all I aimed at obtaining mystical and spiritual counsels and guidance.

The answer, spoken in the Palermitan dialect, signified 'more than pleased, but I am only a poor shepherd, and my blessing is not of much value.' Such a reply was an exact interpretation of my meaning, and

nobody present could possibly have made it ; so what more perfect proof could anyone have that my subconscious had nothing to do with it ?

What conclusion can therefore be gathered from such an accumulation of strikingly similar proofs ? That which I have written calmly and soberly namely, as the ' Direct Voice' could not have resulted from the mind-power of any of the living sitters, it must have been produced by the deceased personality who distinguishes himself as Cristo d'Angelo. I have not only acquired a conviction of this fact, but also the faith in it that makes martyrs !

I have finished. If you require any further elucidation, if you write to me I am at your disposal.

Receive my most cordial salutations and consider me,

Yours faithfully,

(Signed) Avv. Salvatore Antonio Frazzetto,

Via Squillaci 8, Catania, Sicily.'

. . . . . .

From Avv. Frazzetto to G.K.H.

' Catania,

9 *Marzo*, 1929.

Io ricordo ancora perfettamente che la voce di Everett si parti tra le mie gambe, al punto che mi fece molto impressione e dico anche paura.

Puo anche darsi che io ricordo male.

Communque resta certo ché Rabelais parlò in francese a varie riprese e dal centro della camera. Everett invece parlò in inglese.

Io ero situato nel circolo alla destra del C.S. (medium), quasi all'angolo della camera. Vi faccio ansi uno schizzo.

C.S.

Frazzetto. Castellani.
Raimondo. Del Lungo.
Ing. Godenigo.'

Translation from the Italian :

' I recall still perfectly that the voice of Everett came from between my legs, in such a manner as to both greatly impress and startle me.

It is certain that Rabelais spoke in French several times and from the centre of the room. Everett, on the contrary, spoke in English.

I was seated in the circle to the right of C.S. (medium), almost in the corner of the room. I make a sketch for you :

C.S. (on divan).

Frazzetto. Castellani.
Raimondo. Del Lungo.
Ing. Godenigo.'

Concerning following Attestation of Signora Raimondo

On this day, March 5, 1929, during a call upon Signora Raimondo at her residence, No. 15 via Cesaria, Genoa, she wrote the following statement in verification of facts of the ' Direct Voice' séance of October 22, 1928. She also showed me the room where this séance had been held,

as described by her, 'her husband's study'; a small room, its only window high above the street (three flights), and we tried the two doors which, as she remarked, we could not open or close or lock without distinct noise.

Signora Raimondo herself I found a gracious and cultured lady, cosmopolitan, a sincere investigator, and careful searcher after accurate truth. She is a lady who has read and studied broadly during her travels, and her contact with superior minds makes her own clear estimate of a double significance, which we cannot fail to appreciate.

(G.K.H.)

ATTESTATION.

[Copy]:

'I, Signora Anna L. Raimondo, state that what Signor Frazzetto writes is correct in every detail:

That the medium, Marquis Centurione Scotto, had never before been in my house, therefore he was not familiar with it.

That the furniture had been previously removed from this room except the two narrow bookcases and the seats; there being one sofa on which the medium sat alone, the other seats being chairs.

That the room had been previously examined and the doors locked by key by us all.

That all the sitters were strangers to the medium except Prof. Castellani.

That the medium sat upon the low upholstered sofa. I, being familiar with the sounds of my house, the medium could not have made a movement without my noticing it. (See Note.)

That when the séance was over the doors were found to be locked, no one having moved.

What most impressed me was the peculiar aphonic voice from the entity Rabelais (all who have heard Rabelais have noticed that!), which seemed to emerge from the floor between me and Avv. Frazzetto, whose chair was very near mine.

What was also especially impressive was the perfect accompaniment of the rolling of the drum-sticks on top of the gramophone, keeping the rhythm with such mastery and precision.

(signed) ANNA L. RAIMONDO,

GENOA, *March* 5, 1929.'

N.B.—Signora Raimondo showed me the distinctly noticeable sounds unavoidably produced (the leather and springs) by anyone seated upon the low sofa trying to rise.

I also noticed that the ceiling of the séance room was so high that the (visible) circling in air of the trumpet could not have been produced by human hands without introduction first of a tall ladder. There were no wires or chandeliers, the central globe being also near ceiling. The room being small when guests were seated no ladder could have found room or support, obviously. (See Preface of Prof. Bozzano, *re* trumpet.)

CORROBORATIVE ATTESTATION

From Signora Licinia Giovannetti of Milan, Italy. Translation of letter accompanying her signed attestation.

'As to my frank impressions (of the séance of 22 October)—what is there that I can say of a thing so marvellous, great, and unforgettable!

I must tell you that after having so clearly heard the 'Voices' of such different timbres and so individual, voices warm and full of life, expressing thoughts—real complete thoughts, the only impression is that of a high and divine revelation, for which I thank God.

(signed (Signora) LICINIA GIOVANNETTI.
11 *May*, 1928.' Milan, Via Lulli 10.

(Translation): 'I attest having been present at the séance of October 22, 1928, at Signora Raimondo's home in Genoa, and that the record made of this sitting by Lawyer Frazzetto is exact.

(signed) LICINIA GIOVANNETTI.
Via Lulli 19, Milano.'

. . . . . .

CORROBORATIVE ATTESTATION

From Professor Carlo Del Lungo, of the Royal Technical Insitute of Padua, Italy. Concerning the séance of October 22, 1928.

[Translated Copy of a letter to Mrs. Hack with statement]:

'DEAR MADAM:

In an account of this séance of October 24, 1928, words about "the control" seem superfluous, because verily there was nothing to control! We prepared the room, clearing it of various furniture: we assured ourselves that the windows and doors were locked—that finished it!

But the phenomena—of the aerial flights of the trumpet and of the "Direct Voice"—which took place under these conditions do not permit of any reasonable doubts. For personal reasons I may say the same relative to the rhythmical rappings (tambourinage musical) upon the lid of the gramophone; but this phenomenon has no importance in comparison with the others, and can be passed over.

The date of the sitting was October 22. The Guides addressed us in this order: 1st, Cristo d'Angelo, 2nd, Everett, 3rd, Rabelais, 4th, Cristo d'Angelo again, to dismiss us and to give his adieux.

(I may add that the séance was twice interrupted at the commencement to better shut out—by placing rugs against the glass door and the window—tiny rays of light which although almost imperceptible bothered the Marquis Centurione Scotto. The entities manifested after their exclusion.)

The *compte rendu* of this important sitting, written by the Lawyer A. S. Frazzetto (see *Luce e Ombra* of January 1929), conforms entirely to the truth of the facts (happenings).

The only exception is a slight topographical detail which I here mention, i.e. when Sr. Frazzetto writes that the voice of Everett—who saluted those present in English—came from the floor and almost as if from under

(or between) his legs, his impression of the happening is wrong. The voice which pronounced the three English words of salutation—without trumpet, clear and very loudly—came from on high and exactly from the corner of the ceiling situated to the right of Marquis Centurione Scotto. The ' Voice ' which came from below, about half a metre from the floor in our circle, was that of the entity Rabelais, who (he also without the trumpet) spoke clearly in French.

I wish to make this remark, in itself of little importance, for two reasons : First, to demonstrate that the phenomena took place with conditions of such objective evidence as to permit even of a tiny correction of happenings, of the sort of this cited. Secondly, to declare that while the Lawyer Frazzetto, as he says, was very much stirred by the personal greetings coming from Cristo d' Angelo in his own native language, I who had no reason for such commotion of feelings, and had only a great surprise because I was listening for the first time to the ' Direct Voice,' was following the succession of the phenomena with absolute calm and vigilant attention ! From my point of view, what gave great and especial value to this memorable sitting were its improvisations !

The Marquis Centurione Scotto was not (mediumistically) in good condition, and it was only to accede to our desires that he consented to hold the séance. He was alone, that is without his usual mediumistic aids (of his group). The circle was numerous, and almost altogether made up of new and heterogeneous elements (sitters). We ourselves, in the home of Signora Raimondo, prepared the room, divesting it of all furniture which could be removed. At the last moment the gramophone and the trumpet were brought there.

I confess that, thinking of all these circumstances, I expected little or nothing. Instead, after barely a quarter of an hour, and with some interruptions (to exclude the rays of light coming from outside) the trumpet began to fly aloft in the air, and by means of it was heard the first " Voice "—that of Cristo d'Angelo.

(signed) CARLO DEL LUNGO.

PADUA, *February* 20, 1929.'

CORROBORATIVE ATTESTATION

From Signor Sireno Piazzo and Sra Piazzo, of Milan (12 via Guiseppe Ferrari). Account referring to séance, October 22, 1928.

(Translated from the Italian, letter addressed to author.)

April 28, 1929.

' GENT' MA SIGNORA :

Regarding what pertains to the Report of Lawyer Frazzetto it is exact, and we are sending our affirmation of same.

Regarding the movements of the trumpet, I being actually in front of it in the circle, I can attest that really during its movements it was not touched by a human hand.

The phenomenon of the ' Direct Voice ' which we witnessed was very impressive, precisely because one must exclude from it any sort of trickery.

I had the trumpet within a step or two of myself, and not only did I hear the Voice of the Entity, but also besides I very distinctly heard the breathing as of a living person.

I must confess that for me, who had never before been present, it was marvellous. The more so when Cristo d'Angelo spoke to Lawyer Frazzetto, who was seated actually beside me. It was equally so when he spoke to the Signora Raimondo, etc. Besides this I felt a hand leaning upon me and pressing on my left arm rather heavily; and I do not deny that I remained quite impressed, because on my right I had the Lawyer Frazzetto, and on my left—nobody; since beyond the circle there was, neither more nor less, only the divan—where the Marquis Centurione was seated. It was thus, however, that we are able to attest having felt the gusts of cold wind across our hands and legs, etc. etc.

. . . . . .

I must tell you of a strange happening which happened on the next evening after the sitting of Genoa. Here in Milan I was going to bed toward ten o'clock in my parents' house. I had not had the time to get under the covers when I heard a voice most extremely distinctly—I may say deep—say, "Ricordati!" (Remember!) I sat up in bed to listen better as soon as I heard that voice, which—even though I was startled, I am ready to declare was that calm and known voice. It is a pity that it did not reach others, even if only one word, but I have it impressed on me to-day still as it was then. Perhaps some entity had wished to allude and to recall to me all that which I had seen and heard? I do not know; but however that may be, for me it is one proof the more to attest to me that something exists al di là (hereafter), beyond our earthly vision.

(signed) LUISA and SERENO PIAZZO.'

P.S.—There is also here in Milan
Signora Giovanetti who was present (via Lulli 10).

. . . . . .

'I testify that I was present on October 22, 1928, at Genoa, at the house of Signora Raimondo, with the Marquis Centurione, and to have found correct the report made of it by Lawyer Frazzetto of Sicily.

(signed) SIRENO PIAZZO, LUISA PIAZZO.
Via Guiseppe Ferrari 12, Milano.'
(Translation)

. . . . . .

AUTHOR'S COMMENT

CONCERNING THE SÉANCE OF OCTOBER, 1928

With Signor S. A. Frazzetto (att'y-at-law of *Sicily* (Catania).

(See Record)

Much we have heard of bumptious entities masquerading with grandiose names and demeanour, flattering the ingenious, and tritely

quoting familiar platitudes! Again, such influences have been known to *superimpose* their assumed personalities in cases of weakness or at some crisis, taking advantage of the frailties of humans, and it requires long years of patient medical scrutiny and care to eliminate one by one, as in the noted " DORIS CASE " of Dr. Walter Franklin Prince, Dr. Morton Prince, and others.

Pushed yet further, influences sometimes dominate some weakened will, morale or physique, as quite too actual Obsessions ; which only may be dislodged by skilled treatment of one such as Dr. Titus Bull[1] and combined with such a physician's regular care, helpful surroundings.

. . . . . .

Cristo d'Angelo, however, seems not to belong to any of these categories ; his own simplicity refuting any rôle other than what he consistently claims to be merely a ' Shepherd from Sicily ! ' In this séance of 21st October, 1928 (Chap. XI) we find him substantiating his previous claim to Sicilian origin (first made in America, be it remembered, in 1921) by his talk with this lawyer from his own land, after bringing within communication-reach the lawyer's (dead) brother.

In matters of asserting his own capacities as to understanding and manipulating the psychic conditions, currents or forces necessary for production of manifestations on our plane, d'Angelo occasionally has evinced his own self confidence and authority, not untinged by a fairly human sarcasm bordering on annoyance, as on the evening of Sept. 24, 1928 (Chap. XI). A simple Guide and usually doing his utmost to accommodate our inquiries, he may still consider that he is conferring a privilege upon sitters to procure them a glimpse into the ' borderland ' or into his laboratory, to which we have not yet the keys !

But in contrast to this, and to arrogant masqueraders, where it is a question of higher spheres, or such, we are struck by the sincere humility with which d'Angelo makes reply to a query put to him regarding planes beyond the Guide's own ken by the Sicilian lawyer ; whose first séance it was and who imagined a Guide must—through having passed over—have the ' open sesame ' to all knowledge (a frequent but apparently erroneous impression). In answer we find d'Angelo modestly replying : ' May thou be blessed ; but I am a poor shepherd and my benediction is of little value.' (See Record.)

. . . . . .

[1] An Institute for the treatment of such cases was founded in 1928 in New York City (' The James H. Hyslop Foundation, Inc.') by and under direction of Dr. Titus Bull, who was associated with Dr. (Prof.) Hyslop in the study of abnormal mental states. Dr. Bull is a member of the American Medical Association, of the New York County Medical Society, the Medical Association of the Greater City of New York, and the American Association for the Advancement of Science, and besides his medical and surgical experience of years, is a man of particularly careful judgment and keen observation, quite apart from his own rarely intuitive and beneficent gifts. He is the author of many careful articles pertaining to his medical, scientific, and psychic observations and findings, which should be known among scientific men of Europe and Britain, especially those concerned with ' Research.'

(Similarly, lately in England, an old quarryman not long passed over, in trying through a trance-medium to express gratitude to Miss Bubb for past kindnesses, added : ' Who would have thought that an old fellow like me, what used to wheel a barrow full of stones, would come and speak to you. But I want to tell you something. I don't know much yet, but I may tell you something that perhaps the higher spirits won't tell you——' Again, this simple soul corrects the usual first impression prevalent, referred to above, that access to indefinite knowledge is instantaneously available no matter what the previous degree of awareness or understanding may be.)

Again, in *The Blue Room* we read how ' Betty went on to explain that they were always learning " over there," just as we are here. Teachers came from the higher spheres, met them at certain places, talked to them, and then went back.' This last reminds me of a lady near whose country place a simple farmer persistently described to her a certain nearby rustic spot where he (clairvoyantly) was convinced he saw a school building, to which many souls daily came, entering in and coming out. Some time afterwards, meeting him, she got him to show her where this was, and he outlined the details to her just as he apparently saw this school in its quiet woodland position, considerably to the lady's astonishment, it not being visible to her eyes.

Although our normal vision cannot prove this, psychic records are replete with intimations, corroborative one of another, as to teaching and teachers.'

This frankness and freedom from ostentation and pompousness is nothing new however. Without turning to Biblical instances we have only to hearken to the superlative modesty and sweetness with which, in her trial, Joan, the Maid of Orleans, insisted, against every cunning of her accusers to trick her : ' Probably because it is the Will of God. In any case, so far as I am concerned, I can do nothing without the grace of God ! ' Again : ' When I speak of the ' Voices ' I mean you to understand that I also speak of the Light that accompanies it ' (page 177, Dr. Lamond), and to the question of Dr. Beaupere of Paris, examiner, whether she had seen anything else along with the Voice, Joan replied : ' I will not tell you all ; I am not allowed to do so.' Yet her Voices (which she heard clairaudiently) seemed clearly recognizable to her, for Joan retorts to their quizzing as to how she knows that the Object which appears to her is a man or a woman : ' I know quite well. I recognize the " Voice " . . . Besides, the " Voice " has told me who they were, I know nothing beyond what has been revealed to me by God.'—(*Joan of Arc and England*, page 178, by John Lamond ; Rider.)

In these and manifold other messages from all quarters of our globe there appears much of consistency in what is repeatedly repeated back to us on such demands : ' Wait, I will go and ask. I will inquire beyond and will come back and tell you what I am told ; after I have found someone further along, etc.'

. . . . . .

Another point. This recognition of the ' Voices.' In this Italian séance of October 22, 1928, although it was the first experience of the Lawyer Sr. Frazzetto, others who had been at earlier sittings state that they thoroughly recognized as identical not only the characteristic movements of greeting and adieu, but the ' Voices,' which to them were most familiar in tone and speech, viz. Everett, d'Angelo, and Rabelais.

At the conclusion we find the latter speaking (as usual in French.) Rabelais who comes seldom but always with something emphatic to drive home (viz. London, 1927, and Millesimo, 1928). His words hark back to the London séance of April, 1927 (see Chap. III), since which we have witnessed the apparently combined efforts of these Guides, to which Rabelais this October refers. We cannot do better than quote these his words of adjournment of the present series of experiments: 'We have given you associates all our power. For the good which you can accomplish for all the world.' (Nous avons donné toute notre force, pour le bien que vous pourez faire a tout le monde.)

(G.K.H.)

CONCLUSION

AS TO PRESENT AND FUTURE OF THE CENTURIONE SEANCES.

For the satisfaction (or otherwise) of those who may wonder if, perchance, these Italian séances of the Marquis Carlo Centurione Scotto are not carried along further, or pursued with regularity in the immediate or the further future, two reasons must suffice.

First, it must be pointed out that, aside from the drain of such powerful sittings upon the medium (being of a highly-strung nervous temperament), that the Marquis's life is a very busy one, with interests in various places and time filled to overflowing with not only personal but public matters.

Second, that his primary aim is and always has been to get in touch with his son. Such attention as he has given to psychic affairs has merely been as a means toward that end; his foremost desire, as that of the Marchesa, being to hear Vittorio's voice! This they hoped might result from their sittings in Italy, after it seemed once to have been heard by the father, i.e. through Mr. Valiantine's pychic voice-power. As the first of the history shows, the Marquis had not reckoned at all upon the developments which followed that visit to London, plus the diversity of phenomena added by the auxiliary forces of Madame Rossi.

Considering all the circumstances, it therefore must be granted, as the Marquis has nothing to attain or to obtain from continual psychic investigations (as he sees it), and as his interest is not all absorbed in the vast laws which underlie all such phenomena, that he has really given very generously of himself, his time and convenience, both to friends and strangers, for such comfort and happiness as they might derive therefrom and for the benefit of Science!

Therefore, how much or how little he may feel inclined further to do, remains for the future to unfold, or what that unfoldment may yield. Meanwhile, we must say 'Grazia,' for such insight as the Marquis Centurione has made possible for us into such mysteries.

CONCLUDING IMPORTANT NEWS

(October 1929.) Just as this volume is going to press news has reached me in England which I am pleased to announce in brief. This is important for two reasons: (1) That it justifies the observations of Prof. Bozzano and others in establishing the real power of the mediumship of Marquis Centurione even after many months without any sittings. (2) It further establishes (and by many outside witnesses) incontrovertibly—once and for all—that, given a good Circle, his mediumship (albeit unexpectedly) operates *per se*—even afar from home, amid strangers, and wholly inde-

pendent of his wife, any of his own household, or any of those forming his usual group.

The full details must be reserved for my volume on the phenomena at Venice and Gemmola Castle and the first Trans-Oceanic Tests ; but I quote from the opening words of Count Piero Bon's report :

' Venice, Thursday, September 12, 1929. To-day I received an express note as follows : " Venice, 12–9–29, Thursday. Dear Avvocato, I am here for two days and should be glad to see you again. If convenient to you I will come to your house this evening at about 9.30. Kindly inform me, at least by telephone at the Danieli, if I shall be welcome. With regards, believe me, Dev'mo—CARLO CENTURIONE."

I stopped at the Hotel Danieli to leave a word for the Marquis, telling him that I should be glad to see him again at my house ; that this evening we were holding our usual weekly sitting ; that if he cared to participate in it I would present him to those present only after the sitting (as I do always with strangers, for the sake of study).

The séance had commenced when the Marquis arrived, and Count Bon notes : ' The Marquis had meanwhile arrived. I led him into the séance room without anyone of the friends present knowing whom he was, excepting Rodano, who had waited outside to let him in. We formed the circle anew and began again. . . .' The séance then proceeded with brilliant phenomena, and also with independent and trumpet voices, which voices the Venice circle had not had by itself before this.

' The Nonna ' (controlling S'ina Valle in trance) ' at once announced the realization of the entrance of the ' powerful Signor with the great force,' even though in the total darkness no one knew his identity.

Further, incontrovertible evidence accidentally occurred when a Venetian sculptor, Signor S. C.—who was seated just outside the inner circle (and who had never attended such a séance before)—became so astonished at the flights of the trumpet, voices, and phenomena occurring that he decided to see how much the newcomer might be actually responsible therefor. All unconscious of that visitor's identity, the sculptor, from behind, clasped both his arms suddenly around the Marquis's shoulders and arms, holding him thus while exclaiming to himself, " Now I shall catch him ! "

The Marquis Centurione remained immobile, paying no heed whatsoever to the sudden seizure or embrace. As both his hands were at the same time held in ' cadena ' (chain) by the Countess Bon on one side and by the Signora Agostoni on the other, the control was complete, which in no way embarrassed the Marquis's tranquillity nor affected *or impeded* the phenomena in progress, nor the rapid movements of the Trumpet, the sundry Touches, or the ' Voices ' *while* he was so held.

During the manifestations the Guide of the entranced medium (S'ina Valle) exclaimed ironically : ' *Now will you say these movements have been done by a trickster ?* ' To which Count Bon replied that ' Here, in this house, no one has ever said that.'

Only at the end of the séance was the medium's identity revealed to the sitters or to those who had been next him and thus controlling him.

Note.—The foregoing happening disposes of the hypothesis that habitual surroundings or people have in past been responsible for the phenomena due to the mediumship of Marquis Centurione.

. . . . . .

In closing, may I express anew my thanks to the kind friends in Italy, England, and America, whose courtesies and co-operation in my compilation of this book I have so thoroughly appreciated.

. . . Much else there is, separate, which I cannot include in the present volume but which divers and unusual happenings, however, form a sequel to *Modern Psychic Mysteries.*

FINIS (by the author)

"THE LINK"

In the pages of this book we have spoken of Modern Science of the Occident as related to many mysteries. So as a word of Finis I may quote a few phrases from an obscure and quaint compilation (reprinted by Douglas M. Gane ; Luzac, London) translated from an Indian manuscript by an ancient Brahmin. Unearthed in Lhasa in Tibet, obtained through the friendship of a learned Llama for an emperor of China ; a voyager first put some portions into English in 1749, sending them to his English patron, Lord ——, under title of *The Economy of Human Life*. We are not concerned with the dim history of this script, nor of ' Cao-tsou ' ; but only with a few of the following thoughts from out of the far Orient.

' . . . Bow down your heads unto the dust, O ye inhabitants of earth ! be silent, and receive, with reverence, instruction from on high.'

' All things proceed from God. His power is unbounded ; his wisdom is from eternity ; and his goodness endureth for ever. The voice of wisdom speaketh in all his works ; but the human understanding comprehendeth it not. The shadow of knowledge passeth over the mind of man as a dream ; he seeth as in the dark ; he reasoneth and is deceived. He (God) it is, O man, who hath created thee ; thy station on earth is fixed by his appointment ; the powers of thy mind are the gifts of his goodness ; the wonders of thy frame are the work of his hand. Hear then his voice, for it is gracious ; and he that obeyeth shall establish his soul in peace.'

' . . . Envy not to these (animals) their senses, because quicker than thine own ; learn that the advantage lieth not in possessing good things but in knowing how to use them.'

' Wherefore to thee alone speak shadows in the visions of thy pillow ? Reverence them ; for know that dreams are from on high . . .'

' Wherefore is consciousness reposed in thee alone ; and whence is it derived to thee ? Something is added to thee, unlike to what thou seest ; something informs thy clay, higher than all that is the object of thy senses. Behold ! what is it ? Thy body remaineth perfect after this is fled ; therefore it is no part of it ; it is immaterial ; therefore it is eternal ; it is free to act ; therefore it is accountable for its actions. Know thyself, then, the link uniting divinity and matter ; behold a part of God himself within thee. . . . Vaunt not of thy body, because it was first formed ; nor of thy brain, because therein thy soul resideth. Is not the master of the house more honourable than its walls ? Thy soul is the monarch of thy frame ; suffer not its members to rebel against it. . . . That thou hast a soul is of all knowledge the most certain, of all truths the most plain unto thee ; be meek ; be grateful for it ; but seek not to know it perfectly ; it is inscrutable. Thinking, understanding, reasoning, willing, call not these " the soul " : they are its actions, but they are not its essence ! '

'. . . While the planets perform their courses; while the sun remaineth in his place; while the comet wandereth through liquid air, and returneth to its destined road again; who but thy God, O man! could have formed them? What but infinite wisdom could have appointed them their laws? Behold how awful their splendour! yet do they not diminish; lo! how rapid their motion; yet one runneth not in the way of another. Thou who seest the whole as admirable as its parts, canst thou better employ thine eyes than in tracing out thy Creator's greatness in them; thy mind, than in examining their wonders?'

'He who formed thee of thou knowest not what, can he not raise thee to thou knowest not what?'

FINIS