

VENETIAN VOICES

*Psychic Phenomena and Trans-Atlantic
Communications*

FIRST TRANS-OCEANIC TRANSMISSION
WITHOUT APPARATUS, BETWEEN BOSTON,
U.S.A., AND VENICE, ITALY

WITH COMPARATIVE INCIDENTS AND NOTES

By

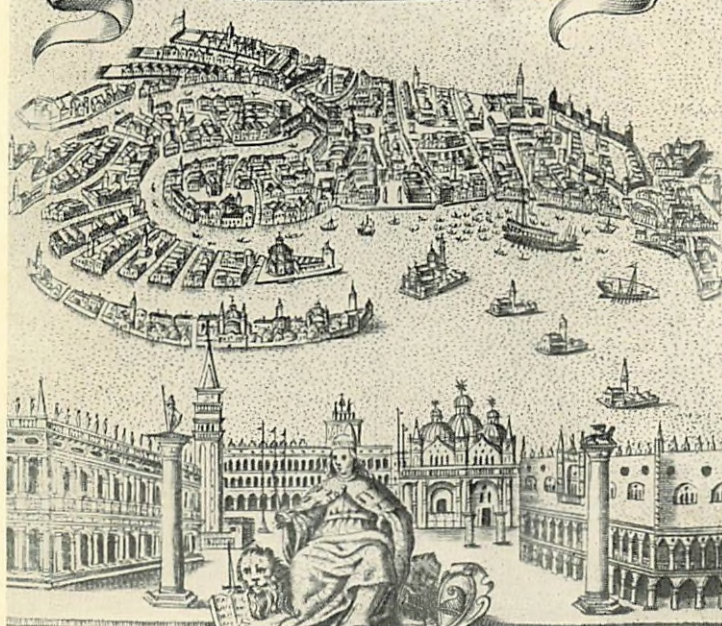
GWENDOLYN KELLEY HACK

WITH 14 ILLUSTRATIONS

LONDON: RIDER & CO.,
PATERNOSTER HOUSE, E.C.



VENETIA
 CITTA' NOBILISS.^{MA} E SINGOLARE
 DESCRITTA DAL SANSOVINO CON NOVE E COPIO
 AGGIUNTE DI D. GIUSTINIAN MARTINIONI.



ALLEGORY OF THE DOGARESSA OF VENETIA
 Showing the Doge's Palace, Campanile, St. Mark's Square, and
 MAP OF VENICE IN 1663
 From a very rare book of that date.

DEDICATED

TO MY DEAR FRIENDS

COUNT AND COUNTESS BON OF VENICE

AND TO THE MEMORY OF

THE MARCHESA ANTOINETTE CORNAGGIO-MEDICI

THE Author wishes most cordially to express her thanks and her sincere appreciation to the several kind friends who have been of assistance to her in connection with the present volume.

CONTENTS

	PAGE
INTRODUCTION BY THE AUTHOR	15

CHAPTER I

THE MEDIUMSHIP OF GEORGE VALIANTINE AND CONTROL OF CHRISTO D'ANGELO	23
--	----

Gramophone records of the Direct Voice—The Promise made in America—Experiences of Count Bon with George Valiantine while on a visit to U.S.A.—Count Bon's impressions of George Valiantine—Final sittings in New York before Count Bon's return to Italy—The promise made in America is kept—The "Direct Voices" in full daylight—Corroborative sittings in full light at subsequent date in New York, 1932—Independent voices heard in the Light: corroborative instances, 1932—Spontaneous phenomena in full light at Lime Street—A controlled séance and Direct Voice with Mrs. Myrtle Larsen—Experience of Prince C. of Greece with Valiantine.

CHAPTER II

DIRECT VOICE PHENOMENA OBTAINED AT A SERIES OF SITTINGS HELD IN VENICE, MAY, 1929	53
--	----

Direct Voice phenomena obtained under rigid control conditions through George Valiantine's Mediumship—Testimony contained in correspondence between Mr. Florizel von Reuter and Judge William M. Cannon—Sittings for the Direct Voice held in Venice with George Valiantine: Count Piero Bon's account—Sitting of May 24th, 1929—Corroborative statement by the Author—Sitting of May 25th, 1929—Sitting of May 26th, 1929—Sitting of May 27th, 1929—Sitting of May 29th, 1929—Attestation of sitters—The singing voices and some other phases analysed by Count Piero Bon—Lights—Brief remarks bearing on séances—The excessive control of mediums, etc.—Attestation of those present at the above sittings.

CHAPTER III

AN EXPERIMENT IN MEDIUMISTIC COMMUNICATION ACROSS THE ATLANTIC BETWEEN BOSTON AND VENICE, MAY, 1929 ; CONTRIBUTED BY COUNT PIERO BON	102
--	-----

The sitting at Venice—The sitting at Boston—The second sitting at Venice—The second sitting at Boston—The value of the experiments—Addenda bearing on the foregoing experiments—Time-table of sittings held simultaneously at Venice, Italy, and Boston, U.S.A.—The Boston-Venice cross-correspondence: Summary from official records by Frederick Bligh Bond—A curious apport by Walter—Attested records received in Italy from Boston—Subsequent records received from Dr. L. R. G. Crandon—Copy of Reports of sitting at Boston, May 27th, 1929, May 30th, and May 31st—Record of sitting at Boston, June 3rd, 1929—Observations by Mr. E. E. Dudley as to proportionate energy probably required for cross test of May, 1929—The preliminary experiments in thought transference, Margery and other mediums as Percipients—Observation concerning "Walter"—The first transmission of human voices via the Ethereal—Superphysical antecedents of Herzian Waves—Varieties of cross-correspondences.

CHAPTER IV

A REMARKABLE SÉANCE HELD AT GEMMOLA CASTLE, ITALY	176
---	-----

The sitting of May 28th, 1929, at Gemmola, contributed by Count Piero Bon—A note on Gemmola—The Nature of Miracles—Later references to the séance at Gemmola Castle—A statement regarding the use of the name "Imperator."

CHAPTER V

PHENOMENA OBSERVED DURING SÉANCES WITH THE MARQUIS CENTURIONE, SEPTEMBER, 1929, AND APRIL, 1930	205
--	-----

The Marquis Centurione visits Count Bon's group in Venice—An unexpected control—The sitting of September 12th, 1929, in Venice—Report of English researchers on interesting phenomena at a séance with Marquis Centurione, April, 1930—Remarks by Mr. E. A. S. Hayward, O.B.E.—Séance with Marquis Carlo Centurione Scotto in Genoa, Italy, on April 25th, 1930, at Centurione Palace: 6 p.m.—Vital energy, a comparative note—Hints from the Chinese as to elements making up man, and as to survival of the spirit and individuality—Corroborative travel notes among mediums, by the Author—Independent writing—Levitations, in the Orient and Occident.

CONTENTS

II

PAGE

CHAPTER VI

EMANATIONS MADE OBJECTIVE	232
-------------------------------------	-----

Magnetism as presenting an analogy to some aspects of life—Emanations made objective—The *modus operandi* reported by Mrs. Hewat McKenzie—Some remarks concerning “raps”—Some remarks concerning “apports”—M. René Sudre’s reference to “apports”—M. Gabriel Delanne’s account of “apports”—The apport of iron pyrites certified by Professor Bozzano—“Synthetic Chemistry”—Some observations concerning the Direct Voices by Professor Bozzano—My progress from Positive Materialism to Spiritualistic Science: autobiographical sketch by Professor Ernest Bozzano.

LIST OF ILLUSTRATIONS

ALLEGORY OF THE DOGARESSA OF VENETIA, WITH A MAP OF VENICE IN 1663	<i>Frontispiece</i> FACING PAGE
PORTRAIT OF COUNT PIERO BON, OF VENICE, ITALY	24
GWENDOLYN KELLEY HACK	30
"THE DOGARESSA" OF VENICE	54
VALIANTINE, WITH GROUP IN ITALY, 1929	84
"MARGERY"	104
THE FIRST TRANS-OCEANIC EXPERIMENT BETWEEN BOSTON AND VENICE, MAY 27TH AND 30TH, 1929	<i>Between pages 106, 107</i>
DR. RICHARDSON AND "MARGERY" (MRS. CRANDON) USING HIS "VOICE-CUT-OUT-MACHINE"	150
EXPERIMENTS WITH "MARGERY": SCALES TEST	158
GEMMOLA CASTLE, A.D. 1200	178
GEMMOLA: "THE GEM OF THE EUGANEA"	180
PROFESSOR ERNEST BOZZANO	268
MAP	278

INTRODUCTION

OWING to various unforeseen and unavoidable circumstances, publication of this volume had been postponed for several years, but the records it contains are of such a nature that their value has not been impaired by the passage of time.

In offering an account of the notable phenomena of which I was a witness, I have endeavoured to avoid the intrusion of personal opinions concerning them, nor have I ventured to enter into any consideration of their relation to religious beliefs or other matters of a controversial nature.

Some references to my earlier work entitled *Modern Psychic Mysteries* were necessary in order to explain certain incidents which were connected with previous happenings. Thus, in order to preserve the sequence of events, a certain amount of repetition has been found requisite for the convenience of those who have not read my previous work.

The object of this volume is to throw light upon the laws governing the phenomena encountered by all who undertake the investigation of mediumship. Much progress has been made of recent years in this direction, and to those who have pursued these investigations steadfastly and seriously I submit these records in confidence that they will be found to add further confirmation of the wonderful possibilities of obtaining further knowledge by means of co-operation with our fellow-workers on other planes of being.

To some of those who attend the séance room no phenomena carry such strong conviction as the manifestations called Voice Phenomena, whether

“objective” or “independent” or “direct”; to others the communications resulting from trance afford the greatest satisfaction, while physical manifestations arrest and often baffle even the most hardened sceptic. With regard to these diverse phenomena it is impossible to fail to note some apparent co-operation from an invisible source.

For those who are but slightly acquainted with the subject it may be stated that the mediums, through whom the results are obtained by those composing a séance, are endowed with a sensitivity to rates of vibration by which the average person is little affected. In this respect they are, as Captain Frost expresses it, “plus.” This “extra” of sensitivity and receptivity would seem to serve as a magnet by which a field is provided for the action of a force at the disposal of a directing unseen Intelligence. In combination with the “plus” vibrations of the medium, a “power” drawn from others present in the circle permits the directing Intelligence to manipulate the resultant force to the requisite ends, namely, the production of phenomena which may be methodically investigated and verified.

The more rapid vibratory rate of the superior Intelligence or Intelligences (whatever their nature or however labelled) must, it seems, be slowed down temporarily to “minus,” before any manifestation occurs and the necessary quickening ingredient be supplied.

Judging by many remarks made by the “Direct Voice” during séances held in Italy, England, and the United States, the force or power is not easy to gather from the circle; hence it is garnered economically by the so-called “guides,” who demur against undue waste of it. For this reason it is better to hold a séance in a room already impregnated with the previous “fluid” or “force” than in a room where no séance has been previously held. It has frequently been

observed that this force is generated more freely when those composing the circle are in harmonious accord. If harmony prevails the sitters presumably contribute supplementary force which augments that supplied by the medium.

The conditions under which phenomena occur appear to depend entirely on the vibratory rates obtaining at the séance.

Any close observer of such Voice and Trance Phenomena as occurred in Venice in 1929 must concede that these vibratory rates appear to be clearly understood by some unnameable Intelligence surpassing our own in power, since such vibratory rates are successfully manipulated, combined, and utilised so that "phenomena" *do occur* if the conditions are good.

To ensure good conditions it is requisite that the medium's physical vitality should not be depleted nor his or her mental serenity be disturbed, and that the harmony and strength of the supplementary sitters should contribute to the provision of the "vital force" so often referred to in the sittings of Marquis Centurione. In proportion as the conditions of the séance are good, so the results obtained vary, from faint voices and weak phenomena to powerful and amazing manifestations. In harmonious mental conditions among the sitters, worry, fright, anger, or premature scepticism effectively inhibit the production of phenomena, and thwart the efforts of those from "the other side," leading to disappointment which might be obviated.

It is worthy of notice that certain "guides" have stated that it is for the purpose of linking up and harmonising the varying forces available at a séance that the trumpet (illuminated) is passed around a circle touching the sitters in turn, or circles swiftly above their heads when a renewal of force appears to be required. This would seem to serve as a method of

"tuning in" to or reinforcing the desired wave-length. Further, we are told that sound-waves and rhythmical musical harmonies assist in causing the objective Independent Voices to be produced within the range of our hearing capacity. One investigator postulates as beneficial "a sustained vibration, a steady flow of tone from some musical instrument." This student's guide informed him that those on their side "have to concentrate and in a sense to solidify their fluidic-force to some extent first, in order to produce their manifestations on our side, so as to be perceptible to our senses." Others again describe their construction of something to serve as do the throat, larynx, etc.

It must be constantly borne in mind that some Intelligence must direct the process. What the Voices say, their intonation, their marks of identity, their timbre, the language employed, the reminiscences recalled, all these details form the evidential value of the phenomena. No mere emanations can account for these characteristics of mental and spiritual activities manifested. A resonator will not yield these. The strings of a violin cannot send forth their appeal except for the Intelligence directing the touch which evokes sound from them. Vocal chords—a resonator—may be played upon, but who is the player? The work entitled *The Blue Room* gives us glimpses of many players, and all students are indebted to the author, Mr. Chapman, for his close observations, and for the records of his experiments.

Seeing that Voice Phenomena (direct or independent) are rare in all lands, and unknown in many, it is to be hoped that with the co-operation of psychic experimenters and those who are experts in radio and wireless apparatus some means may be eventually discovered of demonstrating Voice Phenomena to the public. It is well within the range of possibility that some discovery may facilitate the production of these phenomena by applying technical knowledge of wave-

lengths and etheric vibrations to the reception of communications from those unseen Intelligences who are contacted in the séance room through the medium and the circle of sitters.

As Mr. Chapman points out in *The Blue Room* (p. 104): "It is only when conditions make it possible in a circle that those on the other side can steady the vibrations—ordinarily as intangible as steam—sufficiently to allow them to concentrate their power into a sort of ray which lifts and moves material things, just as a jet of water can be used to move an article, except that the power they use is invisible." In this manner, I suggest, are constructed those subtle "rods and cones" of the Crawford experiments, acquiring such rigidity that prodigious strength is manifested in the "physical" phenomena, as is observed in levitating, holding down or moving objects, "apports."

By extending the application of the concentrated power to occasional demonstrations of "materialisation" and "dematerialisation," the controlling Entities give further proof of the remarkable character of the force supplied under the best conditions.

By patient investigation and further experiments we may confidently expect to arrive at a clearer understanding as to the process by which the various phenomena of the séance room are produced. When this takes place we shall at the same time comprehend the nature of the Intelligence that directs the production of the phenomena, and the gap between the physical plane and the ultra-physical plane will have been bridged.

At present we are dealing with an unknown though very definite force, and endeavouring to co-operate with unseen workers on the other side by following instructions received from them.

In the end we may be assured that the results yet to be obtained will prove to be worthy of every effort within our power to exert.

THE *DRAMATIS PERSONÆ*

FOR the convenience of readers the following list is briefly set forth in the nature of a *dramatis personæ*. The characters are those most frequently referred to in this volume, although, after the conventional method, the names of sitters in each instance are given at the opening of each record.

THE LOCALITIES : Venice and Gemmola Castle, Italy.

THE DATE : May, 1929.

THE TIME : Usually in evening, sometimes in daylight.

THE HOST : Count Piero Bon, of Venice and Gemmola Castle, Italy (whose interest in this subject is described in the first chapter and whose reports are translated throughout by the authoress). Count Bon, being in prime of life, distinguished as a lawyer and in other directions, besides his invention of a new method of colour-photography—an observer and writer—of fine character and disposition.

THE HOSTESS : His wife, the Countess Nora Bon, a charming and competent lady, who kept many notes of sésances ; and his daughter, the Contessina Bona Bon, a beautiful vivacious girl of nineteen.

SIGNORA HILDA JAGLIAPIETRA : A musician of French birth, to whom we are indebted for her accurate recording of what transpired during sittings.

SIGNORINA MARIA AGOSTONI : Who faithfully assisted by taking charge of the gramophone.

CONTESSINA PIERA VALLE : Whose admirable trance-mediumship developed during this series.

ITALIANS USUALLY PRESENT : S'ina F. Micheliu ; Cav. Rodant ; Prof. Carlo Del Lungo ; Commandante Bellavita of Rome, whose report of the Gemmola sésance is given in Chapter IV.

GUESTS FROM ENGLAND AND AMERICA : Mrs. Dennis Bradley, of "Dorincourt," London ; Mrs. Bess Valiantine (usually in another room or absent) ; Mrs. Gwendolyn Kelley Hack, a visitor who had never before met the medium or others (except Count Bon), but whose records, observations, and translations are here given.

MANY ACQUAINTANCES INVITED BY COUNT BON : From various parts of Italy, but always varying with each séance and all being total strangers to the medium, his wife, Mrs. Bradley, and Mrs. Hack.

THE MEDIUM : Mr. George Valiantine, of U.S.A., by whose mediumship the Independent Voices were heard speaking in many languages and dialects. The main facts of Mr. Valiantine's life are stated in Chapter I.

THE MEDIUMS (AT THE BOSTON END) : "Margery" (Mrs. L. R. G. Crandon) ; "Sairy" (Mrs. Carl Litzelman).

See Photostats of signatures of persons present in Boston and also in Venice during the Trans-Atlantic Experiment of May, 1929.

SOME VOICES HEARD BY ALL PRESENT : "Cristo d'Angelo," of Sicily ; see data from Dr. Marchesi of Sicily in Chapter VI.

"Walter," a visitor from Boston, U.S.A.

"The Nonna" (the grandmother), see Chapter I, to whom this book is partly dedicated.

Those habitual to Mr. Valiantine's séances, and various other voices purporting to be relations or friends of those present from different provinces and countries.

VENETIAN VOICES

CHAPTER I

THE MEDIUMSHIP OF GEORGE VALIANTINE AND CONTROL OF CRISTO D'ANGELO

IN the record of the phenomena with which this book is concerned the reader's interest will be centred mainly on two figures, the medium George Valiantine and the control "Cristo d'Angelo." For this reason, the following particulars are given in some detail, that their *bona fides* may be established, and their personalities may be defined as clearly as possible. It should be noted that Mr. Valiantine is *par excellence* a "Voice Medium," and this should never be lost sight of whatever may be said of him by either his friends or his critics. Other lines, therefore, or any departures from voice-mediumship he may occasionally have made, either for his own interest or at the request of someone else, were merely taken as side-issues.

Sometimes these were successful, sometimes failures, and they must be viewed quite apart from his own phase of mediumistic power which he himself always refers to as that of the Direct Voice.

The success or failure of every investigation into psychical phenomena depends on a combination of circumstances and conditions which have their due effect on every member of a circle, but in the end the chief onus of bringing out convincing manifestations

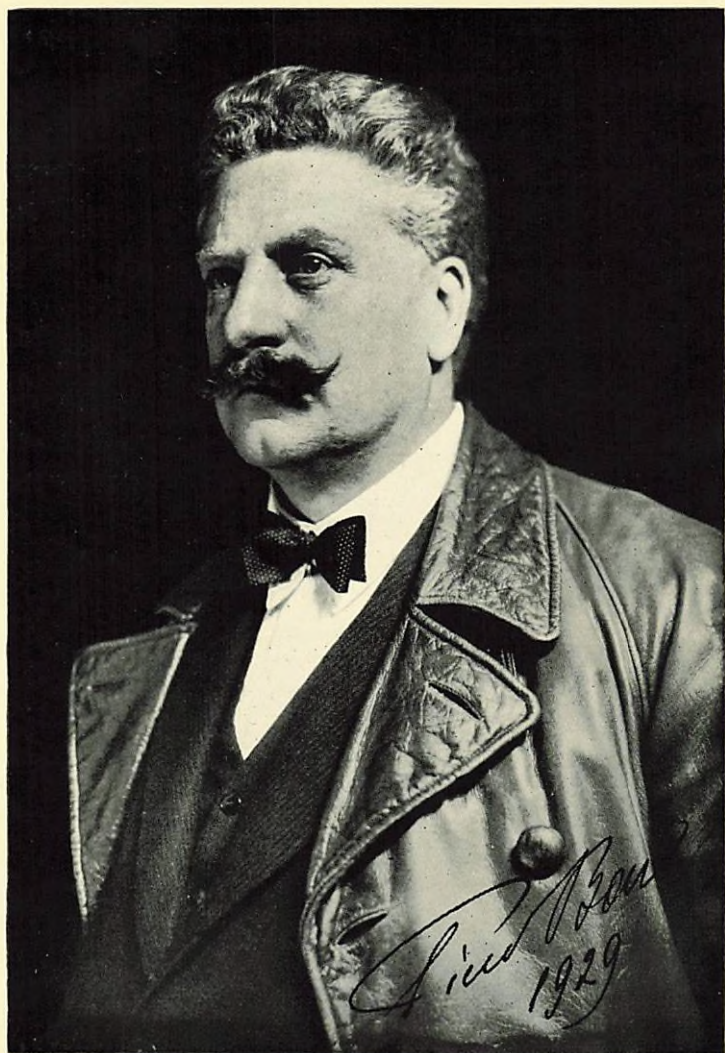
of psychic force falls on the medium and his unseen confederate, guide, or control on the other side. In the present instance the tribute paid to the medium George Valiantine by those who have tested his powers of mediumship and witnessed the phenomena produced through him attests that the success that attended the sittings recorded in the following pages entitle him to an honourable place in the list of mediums who have rendered notable service in the field of psychical research.

To give fresh readers their "bearings" concerning what led up to this "Venetian Series," and to satisfy speculation touching the past life of the "medium" George Valiantine, through whose sensitivity these recorded phenomena were possible, it is necessary to glance back and outline some essential points. This is further desirable so as to explain the names used by this medium's wonted "controls" or "guides," since it appears we must depend upon such *influences* (whatever they are or by whatever terms we may call them) and upon their association with the medium, for any results in sitting for experiments.

Especially is this important in the case of that quaint influence who, by the "Direct Voice" has always called himself "Cristo d'Angelo" of Sicily. Concerning his manifestations in America, England and Italy, etc., accounts have been written not only in English and Italian, but in other languages, besides translations of sundry records of séances.

Such meagre accounts as he gave of what he calls his "earth-life," however, have never conflicted, and again when in 1932 in America I plied him with questions he reiterated what he had for years asserted. Some of his claims, as we shall see, have been substantiated to our satisfaction (see Appendix). His voice in U.S.A. likewise was identical with that I had first heard in Italy in 1928-9.

As stated in the first chapter of *Modern Psychic*



PORTRAIT OF COUNT PIERO BON, OF VENICE, ITALY

See "*Special Coronet of Venetian Patricians*" in design of arms :
Nobile Commandatore, *Avvocato Piero Bon di Venezia, Italia.*

From *Enciclopedia Storica-Nobiliare Italiana.*

Promosso e diretta del Marchese Vittorio Spreti, Milano, MCMXXVIII,
anno VII (ed. *Enciclopedia Stor.-Nob. Ital.*).

FAMIGLIE NOBILE E TITOLATE VIVENTE E RICONOSCIUTE DEL RE
GOVERNO D'ITALIA

(page 195)

BON

"I Patrizi veneti potranno far uso d'una corona speciale formata da un cerchio d'oro gemmata e contornata, sostenente otto fioroni stilizzate alternati da altrettante perle (quattro visibili)."—Giugno, 1911.

Mysteries, "Millesimo Castle," this Sicilian "guide," calling himself "Cristo d'Angelo," joined Valiantine's group (of influences) long years ago, although his language then, as now, was understood only by occasional sitters. Nevertheless his and other of the "Voices" have been recorded under test conditions by the Columbia Company in London, the writer having some of these record-discs in her possession. As Mr. Valiantine's knowledge of Italian and other foreign languages is limited to but a few words, and as consequently this Sicilian guide seldom finds those present with whom he can converse, he becomes doubly powerful in his quaint songs and rapid words when any visitor to his medium's sittings makes him welcome.

Having heard descriptions of his powers by Count Bon, and wishing personally to learn what I could, it was with considerable interest that I accepted an invitation in September, 1932, from the Valiantines to pass a week-end at Williamsport, Pennsylvania. There, in their pleasant home where the family has resided long years, their lives run along quietly, broken by Mr. Valiantine's trips at intervals to some of the large cities or to his old clients at different places. When at home his main diversion is painting, he having arranged a simple studio in a building at the rear of their grounds.

On the evening when the family decided to hold a séance there was no paraphernalia whatsoever, nor other preliminaries beyond the informal pushing back of the dining-room table to make more space. The circle was small, consisting only of Mr. and Mrs. Valiantine, a couple who had called, and myself, yet great power soon evidenced itself. From high up near the ceiling came a Voice! It was interesting to hear the son of the house, "Bert Everett" (who had come to his brother-in-law, G. V., as "doorkeeper" and guide when first the voice-manifestations had

begun), calling out to his aged father, Mr. Everett, in greeting: "Hallo, Dad!" . . . And "Dad," seated in the adjoining room with only a *portière* between, answering his son Bert's greeting. This Bert Everett had died five or six years before his sister had married George Valiantine, having (in 1932) been dead twenty-seven years. The "Voices" first came to G. V. about five years after his marriage to Bess Everett, and were first received in Williamsport at the family home. "Give it out to humanity" he was told by his "Uncle George," the influence who later chose "Dr. Barnett" in his place just before Valiantine went to visit in England.

About 1925 the Valiantines made a trip to South America, where George "developed" Mr. Figuero, as he had various others.

In reply to my inquiries Mr. Valiantine told me that he had been born in Iowa, near Council Bluffs, his parents being Americans, his father, Peter Valiantine, of English descent. (There are in fact Valiantines in England.)

He further said that at the age of eight years his parents had taken him to Los Angeles to live, and that at seventeen he had gone to San Francisco, where he took up painting, studying with Paul de Longpre. Later he married Bess Everett of Williamsport, where they settled subsequently. Their honeymoon trip was spent in California. Their house being burned down, they lived for a time in South Pittsburg and elsewhere. From all of which it is apparent that Valiantine could scarcely have accumulated familiarity with the very numerous foreign and Oriental languages, modern and ancient, which have since been heard through his mediumship via the "Direct" or "Independent" "Voices."

Gramophone records of the Direct Voice. In March, 1927, during Valiantine's visit to London it was decided to make an attempt to obtain gramophone

records of the Direct Voices which spoke through Valiantine's mediumship. A microphone was installed in the séance room and a private telephone wire was laid by the G.P.O. to the recording studio of the Columbia Gramophone Company. The result was very successful. The voices were reproduced through a loud-speaker and recorded on a wax disc. I am indebted to Mrs. J. Hewat McKenzie of the British College of Psychic Science, London, for the following particulars of these records :

Columbia Company Records of the Direct Voices made on March 25th, 1927. Medium, George Valiantine :

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. The above records were made at Lord Charles Hope's apartment in London in the month of March, 1927.

As may be proven by Signor Rossi's letters and

statement, 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 Company made above-described records. These records thus afford positive evidence of 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 "toward the end of April."

This is of import since "Cristo d'Angelo," who had spontaneously entered Valiantine's group of independent Voices—nobody knew why—thereafter constituted himself the chief Guide and Director of the séances of Marquis Centurione and group 1927-8.

It only remains for me to make mention of how I myself first met this unusual medium, of whom I had heard so much in London and on the Ligurian Riviera, at Genoa, and Millesimo Castle. It was in 1928 that Count Bon visited that Castle to tell Marquis Centurione of the messages he had received in America for him (the Marquis). They were in Italian, purporting to come from the Marquis's son, through Valiantine, as is related in the Millesimo book, *Modern Psychic Mysteries*. The Count had exacted from Valiantine a promise of a visit to Venice when next he should come abroad. Hence it transpired that in 1929 Valiantine sailed for England, to give sittings near Southampton as well as in London at "Dorincourt" for Mr. Dennis Bradley. Following which he started for Venice. He made short stays previously in Germany and in Genoa (where I first met him and his wife); but results were not as satisfactory as anticipated, which was considered by some as due to sundry surrounding conditions and possibly to certain reactions upon the medium's own status. Psychic phenomena are variable both in quantity and quality and are definitely known to be influenced by many things, as most mediums can testify.

Upon his arrival at Venice, however, there ensued sittings which form the subject of the present volume, a series of varied phenomena probably rarely if ever surpassed by Mr. Valiantine.

Having myself gone across to Venice at Count Bon's invitation, I gathered the reports with observations upon the "Venetian Voices" and upon the first experiments (without apparatus) across the Atlantic: with which explanatory preamble I refer my readers to the following account by our host, Count Bon, of the "promise" made him in America and how that promise was kept in Italy. The promise made in America which was kept in Venice, Italy, concerned a promise made to Count Piero Bon by his grandmother, the Marchesa¹ Antoinette Cornaggio-Medici, who throughout this volume is referred to by Count Bon and others as "The Nonna" (grandmother).

Experiences of Count Bon with George Valiantine while on a visit to U.S.A.

In an extremely interesting account of his experience while on a business trip in America (U.S.A.) Count Bon, of Venice, gives his impression in *Luce e Ombra*, the Italian review, 1929. Much of his article is devoted to his impressive dialogues when his grandmother manifested potently and repeatedly in her own voice

¹ The Marchesa was born in Milan, Italy, on July 21st, 1818, and on May 27th, 1850, was married to Alessandro Bon, Patricio Veneto. As a young woman she was distinguished for her beauty and culture, and later for her force of character and courage. She was arrested (for her aspirations for her country's liberty) by the Austrians, while her husband, for the same reason, was a prisoner in Hungary. Upon her release and return to Italy her King presented her with a ring in recognition of her staunch patriotism, which ring Count Bon has placed in the Museum of History in Venice. He was a great favourite of hers up to her death, which occurred in Venice on August 11th, 1899. Her remains are buried in a family place towards Treviso, referred to in Count Bon's reports following.

and language, giving such proofs of identity as few receive.

He commences by describing his arrival as a stranger on March 21st, 1928, at "Hyslop House" (American Society Psychical Research), New York, and his prompt introduction into the home of Judge and Mrs. W. M. Cannon of that city, being included in the séances there being given by George Valiantine. He describes the personality of the latter and his total ignorance of Italian or other European dialects and the initiation of the sitting with the usual invocation and the beginning of the phenomena. Only the Cannons, Mr. and Mrs. Valiantine, and Mr. P. Grandi (of Boston) were present besides Count Bon. After a few minutes of silence a "robust" voice—recognised as that of "Dr. Barnett"—greeted the sitters, followed by the powerful voice of the American Indian "Blackfoot." Attentive, but without having any especial desire in mind, Count Bon was sharply observing everything, when in a moment of perfect silence a voice—soft as a sigh but full of anxiety and affection—repeatedly called his name and he recognised the voice of his father's mother, dead thirty years. The rapid intense dialogue ensuing between them lasted over half an hour to the great joy of Count Bon, leaving impressions never to be forgotten.

"At the first interval in this dialogue with my grandmother," he writes, "a heavy voice, calm and serious, addressed me in Italian but with a strong Sicilian accent. Turning to me, the voice announced: 'They are here—all of thy spirits (departed ones) wishing to talk to thee.' It was explained to me that this was the entity calling himself 'Cristo d'Angelo,' who already for some time had been manifesting himself during Valiantine's sittings." Count Bon then rehearses the previously published story of this Sicilian shepherd, "Cristo d'Angelo," and how he had appeared in London during the well-known sittings



Gwendolyn Kelley Hack.

Portrait of the Author by Miss Eva Barrett, Rome, 1936.

of Valiantine with Mr. Dennis Bradley ; and, later, how this same entity had come to the Marquis Centurione of Genoa and Millesimo in sittings with Professor Bozzano.

"Thus," he continues, "in this first séance of March 21st, 1928, in New York, Valiantine assured me that it was the *same* entity '*who always spoke in that fashion*,' and even before this had manifested with him since his return to America—all of which the Cannons fully confirmed. The most exquisite proof was then given when this same entity recited, by request, his particular 'Sicilian Chant' which had already aroused such interest in the London surroundings of Bradley and those in New York of the Cannons, even though those present had never succeeded in understanding a single word of this song or gentle pastoral Chant, which always repeated anew its refrain '*la figlia del re*' ('the king's daughter'). This 'Chant' Valiantine and Bradley had been able to have recorded, in London, upon gramophone (victrola) discs. (See details Chapter I.) I found myself, therefore suddenly confronted by a spiritual entity whose specific personality had been already completely individualised prior to my arrival. And I had the impression of its being a reality, clear and independent, to create which neither I nor my companion, Signor Grandi, contributed in the least degree, neither by any internal process of auto-suggestion nor by elements exteriorised from our own psychic forces."

Count Bon goes on to describe his personal impressions more fully and also how this entity "there in the middle of our little circle presented to me my dear ones who had passed over, aiding them in their communications, commenting on and emphasising our dialogues and our phrases." Count Bon reiterates the incontrovertible proof of the guide's personality—represented and recorded upon that phonograph disc of the Columbia Company, and establishing absolutely

that this personality had maintained itself intact through all its manifestations ; in different continents and times, and in the midst of most diverse components of the various circles.

Count Bon next asserts that from out the psychic elements of American individualities of these exclusively American sitters, with their exclusively American speech—viz. of the Cannons and Valiantines—it would have been impossible to produce so concrete, vivid, intelligent, and characteristic an entity as that of “Cristo d’Angelo,” a Sicilian peasant.

It is especially noteworthy that Cristo d’Angelo has not a trace of the Anglo-Saxon accent, which last would be inconceivable on the part of an American who might try to speak Sicilian. Count Bon continues by showing how puerile are the evasions and complicated explanations concocted by many outsiders in endeavours to “explain away” this very simple reality and truth which is consistently proclaimed afresh by all the entities, whether those manifesting themselves here or elsewhere, i.e. the spirits of those who have passed to the other side (the *al di là*) (or elsewhere).

Before leaving this part of his recital, which alone touches our topic, a few additional paragraphs must be quoted if only in part. I give Count Bon’s own words. “Thus when, after my first conversation with my grandmother, I asked Cristo d’Angelo to let me speak ‘with others of my dead’ whom he had announced to me, I was met in reply by a tone of greatest protest.

“‘No, not dead ; we are all alive !’ I felt that this was perfectly true, for I had been talking with beings full of life, which when living they had manifested to me ; the essential elements, the thought and the sentiments. Oh, the joy of that grandmother beyond words, upon rediscovering me, to persuade me that it was really she herself, ever the same, despite the thirty years of separation ; to assure me that at all

times of my life she had been near, to tell me that all my dear (passed) relatives were there happy with her . . . etc. Although I also was moved by emotion and joy I incessantly noted my own sensations, mentioning them now and then to Signor Grandi. This vivid dialogue, full of feeling, between me and my grandmother, occupied, at intervals, most of the first sitting at the residence of Judge and Mrs. Cannon. 'Cristo d'Angelo' in a comment to me exclaimed with warmth: 'Thy grandmother is a beautiful spirit' (*Tua Nonna è una spirito bella*), adding—as if to have the grandmother's sentiments towards me understood—"that they were like unto those of a mother." Everywhere later upon his journeyings this grandmother presented herself at sittings. On April 4th in a private daytime séance with Valiantine, at which only Signor Grandi was present, this grandmother suddenly came in saying to me: "This evening I am going to Zero." Now Zero is a little village of the Trevisiano Plain (Italy), where the grandmother had a villa, of which her grandchildren are all most fond and where her mortal remains are laid in the family tomb. This of course was utterly unknown to Valiantine and also to Signor Grandi. I myself was not thinking of it, in fact, at that moment, and to hear myself reminded, at New York, by that bright voice of my grandmother, of our dear little Zero, gave me even more clearly the sure impression that I was actually talking with her.

"The evening of this same April 4th, in a collective sitting with Valiantine at Hyslop House, 'Cristo d'Angelo' announced to me that he had been to Venice to do something which I had previously begged of him, and said that, at the present séance, would be gathered together the rest of 'miei spiriti' (my departed ones), among whom, as always, is the grandmother. Subsequently, an hour later, 'Cristo d'Angelo' returned triumphantly, saying that he had done what

I had asked, and giving me news of my family which was later proved correct so far as I was able to check it up. During their absence the consulting guides of Valiantine confirmed the departure of 'Cristo d'Angelo' and of the others from Italy and asked an especial concentration of force to help in the attempt.

"In truth, from what my grandmother had said but a few hours previously—'that in the evening she would be going to Zero' (near Venice), it may be deduced that she had purposely told me that so that I thereby might know in advance of the expedition organised for that evening."

At another point Count Bon cites a curious incident during a sitting on May 31st with Valiantine: present fourteen sitters, among them Signor Grandi and Mrs. Rita Molteni-Smith of Italian origin. The newspapers having just stirred everyone by the sad news of the loss of the *Italia* at the North Pole, Count Bon, in the course of the séance, asked 'Cristo d'Angelo' if he could not give some information as to Nobile. Cristo d'Angelo, who is always willing to confess his ignorance, replied: "And who is this Nobile?" Count Bon informed him briefly, and Cristo d'Angelo replied again: "But what should I know of such matter?" (*E che saccio io di queste cose?*) The Count pressed him to go and inform himself, to which Cristo d'Angelo said: "Very well, wait a bit." "After a short silence" (to quote Count Bon), "there was again the voice of Cristo d'Angelo, but less lively than usual. 'The balloon,' it said, 'is there yet but is caught in the ice. Oh, how much ice! Oh, what cold! Brr' (and the voice of Cristo d'Angelo trembled as if he were shivering from cold). 'Poor fellows, how they must suffer!' He then continued with some details which later proved inexact as to the party. Upon being pressed particularly concerning Nobile he first remained silent and then, still pressed, spoke of Nobile's being 'in great desperation,' that his sight

was affected so that he could no longer see anything there. This came in *an altered voice*."

A little later on Cristo d'Angelo came and spoke of other things *in his normal voice*. Noticing this, Count Bon said to him: "Tell me how was it, when you were talking to me about those poor fellows who suffered so from the cold at the Pole, that your voice trembled as if you yourself also were feeling that cold and shivering." But Cristo d'Angelo, with an accent of great surprise, exclaimed: "No, no! I tell you never."

Thinking over this confused incident Count Bon later realised that Cristo d'Angelo had seemed then somewhat drowsy, and as if referring to some vision of his own. He shivered as if having really been amidst polar ice. Stranger still, just thereafter he remembered nothing of all this. Could it have been that Cristo d'Angelo spoke in a species of hypnosis, or trance, into which he had fallen at that moment after a fashion analogous to those of our *earthly* mediums? I suggest this hypothesis only by way of an elucidation, but it seems to me that it tallies with the occurrences as a logical explanation of them. Upon the basis of such a hypothesis all would be clear. First Cristo d'Angelo "saw" the dirigible and the group with it. . . . Then his vision went wrong (perhaps without his being himself aware of it) and he referred to what seemed to him he saw as to Nobile. This Count Bon emphasises as being merely a hypothesis which he suggests, this possible "trance" affecting Cristo d'Angelo, passingly. It has often been asserted by students of trance-mediums of this side that there are mediums on the other side just as there are here; and doubtless fully as many changing "conditions" must obtain on their side as certainly do here. This would support a purely personal explanatory suggestion in connection with this coming of Cristo d'Angelo to the Count in U.S.A.

Count Bon's Impressions of George Valiantine at these sittings :

"In the midst of so many marvels what role was played by George Valiantine? To all appearances, none. He always stayed near me if we were alone; and in any position as it might happen—in the circle, if there were a few; in the middle of the circle if there were many present. Always during the sittings he chatted with us, or with the entity present, or laughed at whatever they might give out that was amusing, or commented upon any dramatic or moving situation, just as did the other participants. After some sittings he looked a little pale, slightly tired, just as happened for that matter to the rest of us. If it had not been implicitly admitted by all, if the communicating entities had not themselves confirmed it, no one would have been able to tell that he in particular was the medium. Rather short, somewhat stout, with a fairly large-sized stomach, correctly shaven and dressed, of swarthy colouring, of few words or gestures, simple in his ideas but clear in his expression of them, contented with his status which does not seem to appear at all exceptional to him, obviously tranquil in conscience, indifferent as to its being known that he did not possess the means to pursue a profession so as to be always available as medium, at home or abroad, of those wishing to study spiritualism under its latest and most potential manifestations. Such is George Valiantine, and then all is said. Is it possible that he tricks? This is the query put by some of the more experienced experimenters to all who have been able to experiment with him. I reply without hesitation: for the greater part of the phenomena, as well as those which I was able to control: 'Certainly no.' For the remaining part which I could not control, I did not glean the slightest indication which could raise a suspicion or a doubt. I have already shown

the impromptu manner in which I was invited to take part (being wholly new to any spiritistic experiences) in my first sitting with Valiantine. Immediately after it I was asked if I was convinced of the authenticity of that which had taken place. I replied: 'I am convinced that if there has been any "artifice," that it must have been produced only by God.' Such are my feelings, even though it may be correctly claimed that, despite all my assertions to disprove such criticism, on a first evening I could not pretend to be capable of coldly judging the facts and circumstances."

Count Bon later refers to further demonstrations witnessed by himself and many others of the great power of Valiantine's mediumship, saying: "The Voices produced themselves also while Valiantine was talking or laughing"; "the Voices came from all parts of the room, from on high, from low down, from in front or behind one, replying to mental as well as to spoken questions of which Valiantine could not possibly have known the connection or answers, and in Italian." Languages of all sorts—even ancient Chinese—were heard and many dialects, with accents, tones, and inflections of the greatest variety. Once when there were two trumpets, Count Bon tried to fasten one small end into the other to find if a ventriloquist horn effect could thus be concocted, as some might possibly imagine, but this was disproved as the ends would not fit into one another. Often there was but one trumpet in the room and often that one was lying idle while the Voices rang out independently from various quarters. Once when the trumpet was facing Count Bon, he says: "While the entity was talking to me through the trumpet, I took a notion to seize it: the trumpet was independent of every support and as if it had been floating in the air! And the room was always locked by key."

Final Sittings in New York before Count Bon's return to Italy.

Count Bon states that in his last sittings with Valiantine "there occurred four distinct entities speaking by Direct Voice at the same time, even though during that same time the medium himself joined in some of the conversations in his own clear voice, laughing, etc., a customary habit of his. This was a powerful demonstration as showing the separateness of 'the Voices.'"

After the communications cited from the entity recognised by him as his grandmother, Count Bon relates amusingly the somewhat embarrassing method by which Valiantine's guides attempted to accustom him to their presences, touches, etc., which at these séances were startling to him, as he confessed. His notes run as follows: "Séance at Hyslop House, evening, June 3rd, 1928: 'Sarabanda.' One of the most stirring moments of the sitting was when 'BERT EVERETT' arrived. As previously he busied himself immediately with me! He gave me touches upon my head, my hands, my knees; pulled my moustaches or my nose; while his strident voice kept resounding as it circled around me. At my starts, my protests, he merely laughed heartily, telling me 'he was doing this because he felt kindly toward me, and desired that I should accustom myself to endure this contact with the spirits, which then might prove very useful to me subsequently.' Upon my appeals, 'Cristo d'Angelo' intervened, joining his grave and benevolent voice to that of the insupportable 'Everett.' I begged him to protect me from the latter, but 'Cristo d'Angelo,' also laughing merrily himself, placed himself at my side telling me that I should not allow myself to be startled, that I must remain calm and straight upon my chair, that the spirits were kindly toward me and had only good intentions in my direction, and that all this

would be of use in future. At the same time as these two, there also manifested 'Kokum,' dancing about and exchanging ironical banter with the sitters, in a very high voice. As if this were not enough, 'Black-foot' finally joined the foregoing trio, with his bass voice, emanating, it seemed, from the floor. The effect of these four powerful Voices talking and joking all at the same time was magnificent, impressive, tremendous! But 'Everett' had the upper hand of the other three teases: and he then assumed a grave and pacific tone, delivering a long sermon and one of his special prayers to God, stupendous in its expressions and in its conceptions, intoned, it seemed to me, like our Paternoster. What a relief for me!"

Count Bon adds that in this sitting he informed his grandmother of his near departure for Italy. She replied: "'I know, thou shalt leave on Saturday next.' I replied: 'No, I leave on Friday.' But my grandmother insisted and laughed: 'No, no, thou wilt find out . . . thou shalt leave on Saturday.' And in fact it fell out thus, because the *Saturnia*, which should have sailed at 11.55 p.m., was delayed at the last by ten minutes, thus leaving really on Saturday."

The Promise made in America is kept.

In the sitting of Millesimo Castle of July 28th, 1928, the Marquis Carlo Centurione Scotto acting as medium, Count Piero Bon of Venice received the corroboration through that medium of the promises vouchsafed to him some weeks earlier, before his departure from America, Valiantine being the medium there.

It will be remembered, as Prof. Bozzano relates in *Luce e Ombra*,¹ that Count Bon had gone to Millesimo to deliver to the Marquis Centurione messages pur-

¹ p. 88 "Primi manifestazioni della 'voce diretta' in Italia."

porting to have come from the latter's son Vittorio, which had been given him while in the United States.

Therefore the "NONNA," the Count's grandmother who had been so very frequent in her communications to him in America and had promised to come to him upon his return home to Italy, embraced, apparently, the earliest opportunity to do so—and this by "Direct Voice" in her characteristic manner and accent.

As this serves as a link it is desirable to quote this message as it came at Millesimo Castle:

. . . Presently the trumpet approached the lawyer Bon.

VOICE: "Piero, son mu." (Piero, it is I.)

AVV. BON: "Is it you, Grandmother?"

VOICE: "Yes; I have come here also. I bring thee my benediction. Soon I will also come in Venice."

(The sound of repeated kisses was heard.)

Lawyer Bon assured the others that he recognised the voice of his grandmother perfectly, as already he had recognised it through long conversations he had had with her in New York, by the medium Valiantine.

The trumpet arose, and went over to caress Mrs. Hack, touching her head.

D'ANGELO (to Mrs. Hack): "It is your husband—who is unable to talk and wishes to caress you. . . . Have patience! He is still too weak to be able to speak as you would like to have him."

This latter volunteered incident and the guide's explanation thereof to Mrs. Hack forms a further link with the later sittings which she had in London in the autumn of same year (1928) through a voice-medium there, and with the series of spring séances of 1929 held in Italy during the visit of Valiantine to Genoa and Venice. More strength seemed to have been acquired by "il marito . . . il dottore," and various communications were forthcoming, particularly in Venice. While as for the "NONNA" (who had meanwhile through trance-mediumship of a private person,

Signorina Valle, acted since January as a household-guide of her beloved grandson, Count Piero Bon), the manifestations were constant and increasingly excellent! These were continued after the departure of Valiantine, by the original method, through Signorina Valle . . . as subsequent accounts will show "the Nonna" associating with others and translating their messages and teachings. Particularly she co-operated with "il Dottore," it seemed, and also often brought to those present kindly reports of what their relatives seemed desirous of communicating. But this "is another story" to be touched upon in later chapters. (See Chapter VI.)

"The 'Direct Voices' in full daylight," by Count Piero Bon. Translated from Luce e Ombra of July, 1929.

" . . . The hope of having George Valiantine as our guest in Venice has been realised. Under the best conditions that one might desire we have held with him a most successful series of sittings in which facts and episodes of the highest value have been verified."

"Within the limit of possibility we admitted to the sittings all those who expressed a desire to attend; this, however, never prevented the powerful manifestation of the 'Direct Voice' under most varying and convincing aspects. Nevertheless, the highest and most significant results were those obtained with the limitation of the circle to those most suitable. They reached the highest power and beauty in a sitting held in my old ancestral home, isolated upon the top of a hill among the Euganei (mountains)."

"We also combined with friends in America an experiment of trans-Atlantic communications which succeeded completely: in a first instance by the mediumship of Valiantine; in a second instance, after his departure, by the mediumship of a lady, repeated,

obtaining proofs which, in the status of our studies, seem perfect."

"Furthermore, we actually experimented with 'Voices' in day-time and in full light. . . ."

" . . . Thus I open my series of articles dealing with all the results that we obtained, and of the phenomena which contain the maximum of evidence. Referring to these, I wish to state that in whichever following article they may occur, I intend to maintain strict adherence as to my belief in the reality of that which we witnessed, without preoccupations of any sort as to extraneous circumstances."¹

The "Experimentation" with the "Direct Voice" in full daylight took place on the morning of May 27th in my house on the Zattere (in Venice) in a room on the first floor, overlooking the Canal of the Giudecca, with four windows which admitted the air and glorious sunshine of this bright day.

"The first to experiment was Mrs. Gwendolyn K. Hack of New York, the well-known investigator of our subject—a resident for the past two years in Italy, and who, up to now, had never known Valiantine in other countries. This is what she says as to the result of what happened in her presence."

" . . . 'In few words I wish to record a special sitting in *full light* which I had with Valiantine on the morning of May 27th, 1929, in a sunny room in Venice. There was no one in this part of the house, and the doors were fastened. To observe better, I seated myself in a position so as to be able to continually look the medium straight in the face. Not only did his face and his mouth remain immobile, but he, tranquilly seated facing me in another arm-chair, held the trumpet at a distance from his face of the length of his (right) arm, the palm of his hand over the aperture

¹ See also "Initial Séances" in *Modern Psychic Mysteries: Millesimo Castle*, of Marquis Centurione with Valiantine, 1927, in London in daylight.

of the larger end of the trumpet. His elbow was resting upon the arm of the chair, while waiting until I should hear some voices forming themselves inside of the trumpet, which I was holding with its smaller point placed to my left ear. Nothing else to be described.' ”

“ . . . ‘After a few minutes’ waiting a distinct metallic rap made itself heard in the interior of the middle of the trumpet. Then commenced the whispers, which grew ever stronger until finally I seemed to hear pronounced the word “Marito.” These whispers became stronger and stronger. At last it seemed to me that there was—in them and in the way they came—a similarity to the speech that was characteristic of my late husband, enunciation, etc.’ ”

“ Thus also by the manner of speaking to me of divers personal matters : little suggestions, interrogations, replies to my intimate questions, allusions to other occasions in which he had attempted to communicate with me, all these details taken together could not but produce a unique effect ! ”

“ . . . To conclude, one cannot but wonder how so great a thing can be apparently so easy, so natural, so close, and occurring spontaneously, despite one’s continuing to watch the medium seated immobile a yard or so distant from where the Voice is producing itself. And a Voice ‘from the Beyond’—hidden only by that thin sheet of aluminium which serves as a screen for all the ‘Direct Voices’ in order that their more subtle etheric force may not be too quickly scattered, dissipated by the more vivid vibrations of our light, in which it would be drowned as would be a pale moonbeam, overpowered by the stronger glare of an electric lamp.”

But with all this . . . it is necessary, as in everything in life, to gather and jealously guard all that which is exquisite and rare to be able to arrive at *That Which Is*. . . .

As to these "Direct Voices," they accomplish what they can, here and there, in various countries, wherever can be found a medium and good-will on our part. But to arrive at knowledge, it is necessary that we ourselves should seek for it, and if this search brings a Voice in full light, on a beautiful Venetian morning, what can one say ?

To continue Count Bon's narrative : " After Mrs. Hack I experimented. The conditions were the same as so clearly described by her. Valiantine and I were seated one opposite the other. Valiantine held the aluminium megaphone with his left hand, stopping its larger orifice with the palm of the same hand. I, with my right, held the opposite extremity of the instrument pressed to my right ear. I looked George Valiantine in the face. He held the megaphone in the manner described, with his left arm thus extended, so that the larger opening of the instrument was removed from his face by about one yard and a quarter."

" A moment of waiting and then the voice of the 'NONNA' greeted me from inside the trumpet. I responded, and the 'NONNA' replied. There took place, thus, one of our dialogues, entirely in keeping with those of our weekly sittings." (See later chapters.)

" The 'NONNA' was succeeded by 'Cristo d'Angelo.' His Voice was the same only more subdued than when it resounded freely in space. The sound produced itself inside the trumpet, in the middle of this, and this was most clear. The timbre of the Voice, and the accent, Venetian in the case of the 'NONNA,' Sicilian with 'Cristo d'Angelo,' were perfect. Valiantine was motionless there before me, and his lips were as if sealed."

" At the end of our colloquy 'Cristo d'Angelo' said to me : ' I want to greet your wife : ask her to come here.' My wife with various friends was in the adjoining parlour, from where they had followed the

developments of the foregoing scene. She at once took my place, and between her and 'Cristo d'Angelo' there ensued the most vivacious dialogue, full of exclamations, and of laughter on the part of my wife, who was already most at home with the invisible friend. She was dismissed by him with an indescribable happiness radiating around her. What is there to add as to our part? **THUS IT IS; Enough!** The eloquence of the happenings is marvellous in itself alone. Its significance is *in re ipsa*."

The next day Valiantine repeated the experiment with Signorina Pierina Valle in a room at the Hotel Calcina (Ruskin's house). This is what is stated by the charming Signorina, our dear friend who at my request wrote down next day an account of the sitting as follows :

"... We were seated in a room with open windows, full of sun, and of the noises which came from the 'Fondamenta' (quay) of the Zattere. Valiantine and I, one facing the other. I held the smaller end of the trumpet close to my ear, he held the other extremity, stopping its mouth with the palm of his hand. We were both motionless. In front of me I fully saw the face of Valiantine. After a slight pause I heard within the trumpet a light sigh. Life! A clear Voice called me by name: 'Piera, Piera. . . . I am Papa. Your Papa. . . . I am happy. . . . I want to talk also with Mamma in Florence. . . . I saw you crying.' (It was true. I had wept upon finding a photograph of my father soon after his death!) 'Never weep! Crying is bad. I will always help you. I know. . . . I desire your spiritual progress. I shall always be near you.' Here the Voice of the father spontaneously entered into particulars of the most intimate nature of my life, giving me advice and instructions, and occupying itself with plans concerning my future and that of my

mother. Then added : ' I am here with grandmother, my mother. I have so much work to do. . . . I help the Spirits who suffer. You have had a letter from your mother. You must be happy. . . . It is good for you to talk with me. Later I will speak more strongly. . . . A kiss for your mamma.' (A loud kiss was heard within the trumpet.) ' She will always be able to see.' (My mother is suffering from her sight.) "

" What anxiousness, what affection, what an interest as to us—what a desire to make himself known as alive ! Alive, near to us ! . . . "

" . . . I kissed the hands of Valiantine with my soul overflowing with gratitude. . . . "

" PIERINA VALLE. "

Corroborative sittings in full light at subsequent date in New York, 1932.

1932, New York City. . . . The author, at this later date, wishes to add a note corroborative of her sitting in Venice in full light with Mr. Valiantine. In December, 1932, she again sat with him at the Hotel Lincoln, New York City, the surroundings being an ordinary hotel room and the hour 11 a.m., light full—a sunny day. Holding the trumpet to her ear (small end), the medium's hand placed over large end—taps presently began toward the middle of the horn's interior, then voices ! There were several communicators speaking to her intelligently upon personal matters, names being given. One voice attained the strength of normal tonality, the others being somewhat less than normal or than when heard in a séance held in the dark. After relatives had spoken, one announced that her guide Imperator wished to speak—which he did at considerable length and after his usual fashion. When the Voices had ceased, she examined the inside of the trumpet and found that the portion nearest

her, some feet from the medium, was coated with an ectoplasmic moisture. Reaching in, she streaked this mist with her finger-tip, the mark remaining until the mist had worn off some time later. Throughout the whole sitting she had had the medium's face in full view and at no time was it near the trumpet, nor did he speak—except to reply to some remark addressed to him by one of the communicators. This she had to repeat to the medium as, the voice being inside the horn, she could not hear it, he hearing only her end of the dialogues. The sitting lasted an hour.¹

Independent Voices heard in the Light. Corroborative Instances, 1932.

Corroborative observations and experiences being always helpful to those seeking on these lines, the author wishes—two years or more after completion of this MS.—to add a note or two as to *independent Voices heard in the light* during her experiments with Valiantine in Venice and in New York City, 1932. Having in 1931 gone from Italy via the Orient to California, it was her good fortune in San Francisco to have several private sittings with Mrs. Florence Becker, a medium much esteemed there, whose “physical phenomena” and “Direct Voices” are as powerful as they are varied; not to mention her excellent public work with regard to Clairaudience, Clairvoyance, etc. Her personal sittings are held in a

¹ With Dr. E. A. Macbeth also similar voice phenomena in full light have been had; the voice coming from inside the trumpet which a lady was holding at one end, but as he was standing his face was much above it and at arm's length. In bright light I stood in front intently watching both faces and hearing the voice and also their two voices. Of course, in a darkened room the voices are much louder, his guide, “Father Tobe,” having a rich *basso profundo*, whereas the medium's voice is higher. This certainly was not a case which could be attributed to personal or collective hallucination.

small room which is darkened while she is in trance during her Voice sittings. Twice, at the close of these and with nobody else present and after the light had been turned on, the clear voice of her little "door-keeper" guide spoke to Mrs. Becker. The voice came from behind her—from somewhere near the ceiling—when she herself was about to leave the small room Mrs. Becker started visibly. Another time this same "Lollie" spoke to her from above (as she had started to go up some stairs) saying: "Oh, you'll be all right in a few moments, Mother!" This was occasioned by sitter's remark that Mrs. Becker must be tired. Lollie usually throws her mother into trance before the voices begin, stating that she can thus get much better results. Mrs. Becker herself is unused to hearing the voices and so seems always surprised when they address her unexpectedly, or when she sees the beautiful lights before she falls into her deep trance. It is also interesting to hear "Lollie" trying to awaken her at the close of her séances, at her side calling her and saying: "Mother! Wake up now, we're all done with you, wake up!" etc.

.

Another corroboration occurred unexpectedly just before Christmas, 1932, at the home of Miss Maina Tafe, the New York voice-medium whose work is described in Mrs. Bessie Clarke Drouet's book, *Station Astral*. A gentleman, for long a powerful medium himself, and an old friend of Dr. J. H. Hyslop was present and had given an interesting demonstration of independent writing. Subsequently Miss Tafe allowed "the Voices" to come, and this gentleman was addressed by Direct Voice by his own guide, who had just been communicating through him. Following this the lights were turned up. The gentleman, Dr. E. A. Macbeth, chanced to be seated directly in front of the writer—she having her back

against the wall. Thus, unexpectedly, in the space in between herself and Dr. Macbeth's shoulder his guide's voice was heard speaking to him. This was heard by several besides the writer. It seems that his guide, who also directs his fine independent-Voice-mediumship, frequently addresses his medium in this wise and often in tones audible to whoever may be present and this too in the light.

Regarding this interesting evening it may be added that "Fletcher," the well-known "guide" of Colonel Arthur Ford, similarly conversed—through Miss Tafe's voice-power—with Mr. Ford, an animated dialogue taking place. In this conversation it was observable that "Fletcher's" voice and accent differed from Mr. Ford's just as it had when Fletcher had been speaking through Mr. Ford (in deep trance) a half-hour earlier while giving accurate and detailed personal messages with much evidence and no failures, no hesitation, no putting off of questions nor "padding"—a demonstration truly 100 per cent perfect. Mr. Ford's well-known work upon the platform is *Clair-audience*, and only occasionally does he consent to go into trance in public.

.

Spontaneous Phenomena in Full Light at Lime Street.

While on the subject of Full Light phenomena the author wishes also to refer to certain spontaneous manifestations which occurred repeatedly during her visit in the autumn of 1932 to 10 Lime Street, Boston. This is the residence of Dr. and Mrs. Crandon, and upon the ground floor there is a square hall-room in which, quite detached from any other objects or walls, there stands a large victrola. It is usually left with its top lid raised and wound up. The winding-up is done by a handle, there being no electrical attachments, wires, or connections whatsoever. The four

legs are not fixed to the wooden floor and the instrument is easily moved, the floor beneath it being wood. The machine has been taken apart by experts more than once, and was carefully examined by all of us this autumn—including Mr. William Button (president of A.S.P.R.), Mrs. Helen T. Biglow (executive-secretary of New York Section of same society), Miss May C. Walker—an experienced researcher from England—besides the author. What happened was this: that—supposedly “Walter”—*started* the victrola playing whatever record was upon it while no human person was close enough to touch the machine! This occurs quite spontaneously, apparently by way of a greeting when someone—two or more persons are in one of the adjoining rooms. It also seems to occur sometimes even with “Margery” (Mrs. Crandon) at a distance, the house naturally being long impregnated with her vibrations. The incident is always welcome as it occurs when people are chatting or otherwise occupied. It cannot be induced by any volition on their part. Moreover, the ordinary lights are on and there is also an adequate ceiling-light in that hall-room itself.

.

A Controlled Séance of Direct Voice in New York with Mrs. Myrtle Larsen (of St. Louis, Missouri, U.S.A.).

The popular notion that a psychic must necessarily be a “nervous” person is out of date. Certainly it must be dismissed in the case of the St. Louis medium for Direct Voice, Mrs. Myrtle Larsen, one of whose large circles at Hyslop House (A.S.P.R.) I attended in winter of 1933. No one could be more serene than this pretty woman as she enters and takes a chair in the middle of the circle of many sitters who join hands in chain. Looking leisurely around, Mrs. Larsen invites some stranger to occupy a chair *vis-à-vis* to herself, both her hands being held throughout the

séance, and knees touching knees and feet touching feet. Frequently she speaks during the séance as well, while the manifold voices come through to one and another of the sitters, who are generally all strangers to her.

It is also erroneous to picture séances as dismally depressing. On this occasion great exuberance was manifested, I recall, by two youths (who had passed on) who seemed to scramble playfully with one another for the possession of the trumpet, first one and then the other snatching it to talk to the parents seated below. The trumpets were soaring about high up in the large library room. Much fun was evident and joy at being able to communicate so freely with their parents, but it must be added that the latter accorded them also a cordial and natural welcome.

In contrast to the above was the attitude of an inexperienced sitter in another part of the room, an Italian gentleman, to whom his wife endeavoured to speak, probably for the first time. She (the voice) and he used the Italian language, which perhaps the medium does not know. Understanding it, I could not but pity the wife, for no matter how affectionately she spoke to the man, he would have none of it, but demanded that she repeat to him "the last lines of some poem or song they had both known," always adding . . . "Tell me those lines then I will believe it is thee!" obdurate otherwise. As she could not . . . in that moment of emotion and new manner of communication, call that line out to order (probably as the Rev. Drayton Thomas via "Feda" pointed out . . . words lying underneath in her memory) the husband remained unresponsive. In which relation it is but fair to acknowledge how apt are we, in usual life, to try vainly to recall on the spur of the moment some name, number, or other matter, which for the nonce gives us the slip obstinately though usually turning up later when not specially demanded, the

block being removed. It may possibly be that this may to some extent account for the curious fact that through his own mediumship Marquis Centurione never could get his son Vittorio to speak his principal desideratum!

CHAPTER II

DIRECT VOICE PHENOMENA OBTAINED AT A SERIES OF SITTINGS HELD IN VENICE, MAY, 1929

Direct Voice Phenomena obtained under rigid test conditions through George Valiantine's Mediumship.

SINCE the phenomena obtained through the medium Valiantine have sometimes been called in question, and in order to show that he has produced supernormal phenomena under strict test conditions, the following letters will be of interest. They are taken from the files of Judge William M. Cannon of San Francisco, who has kindly given permission for their reproduction. Judge Cannon has had very remarkable experiences with Valiantine, and the publishing of the full records of his series of many "controlled" séances has long been awaited with interest both in England and here. Such pains have been taken that their results must constitute a distinct contribution to science.

Mr. Florizel von Reuter, the noted violinist, who was about to deliver a lecture in Berlin, wrote Judge Cannon for particulars concerning his controlled sitting with Valiantine and asked him to answer the following questions :

1. What control-conditions were enforced ; was the medium bound ; who sat near him ; was his voice also controlled ?
2. Upon how many occasions was bodily control of this sort enforced ?

3. Who were present ?
4. What kind of phenomena took place during these control-conditions ?
5. Was the medium's wife present ? If so, was she also controlled ?
6. Was Dr. Whymant present upon any of the occasions upon which Valiantine was controlled ?
7. How many sittings had you before the Confucius episode took place ?

Sincerely yours,

FLORIZEL VON REUTER.

Judge Cannon's reply follows :

NEW YORK CITY,

Mr. Florizel von Reuter,

October 8, 1929.

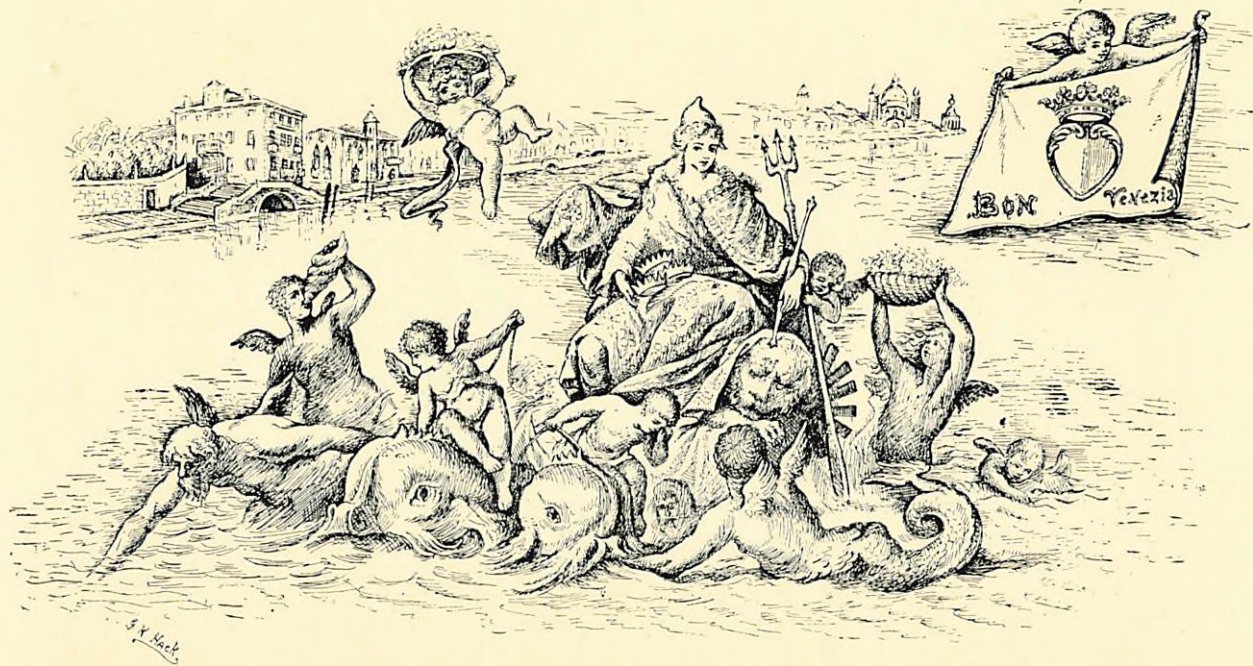
Schloss Wiesenburg

(Mark) Germany.

MY DEAR MR. VON REUTER,

I have just received your letter of September 26, 1929, and shall be very glad to comply with your request for some particulars of my controlled sittings with the medium Valiantine.

These sittings took place in November, 1927, after Mrs. Cannon and I had been sitting with Valiantine about two years. Because of very disagreeable experiences had by him on former occasions with others while controlled, he was very much opposed to anything of the sort. However, during the course of our sittings he had developed great confidence in Mrs. Cannon and myself, and when I suggested controlled sittings he consented, although reluctantly. I did not blame him, because the experiences he related were sufficient to induce well-founded objection and distaste to any such procedure.



“THE DOGARESSA” OF VENICE

Adapted from a rare, ancient design by G. K. Hack.

The house of Count Bon, where sittings were held, is seen at left, in background.

In all I think I had about twelve such sittings. At the first no one was present but Valiantine and myself in a locked room. At others I invited different friends to sit with us. Usually about three or four altogether were present. You will hardly be interested in the details of the earlier sittings because they culminated in one which was pronounced by those present a perfect demonstration. On this occasion I invited to sit with me one of New York City's most celebrated lawyers and a very prominent Judge. They both had sat with Valiantine in uncontrolled sittings and were curious to see what would happen under fraud-proof controlled conditions.

I asked the Judge to name the conditions. He suggested that Valiantine be controlled with handcuffs and leg-irons. To this Valiantine consented, the Judge's bailiff supplying the irons.

The sitting took place in the dining-room of my apartment, Mrs. Cannon purposely absenting herself. The servants also were absent. I had my two guests search the apartment, including closets, for any confederate or suspicious apparatus of any sort. This they did quite unwillingly, having confidence in me, but I insisted because I wanted the experiment conducted as though I were under suspicion. After completing their search, the outer doors were locked, leaving the four of us the sole occupants.

Valiantine was seated in a large, heavy, high-backed arm-chair. His hands were clenched and then enclosed in stockings to prevent the use of the fingers, then each wrist was hand-cuffed, over the stocking, to an arm of the chair. Around each ankle was placed one end of a leg-iron, the other ends being locked to the stretcher underneath the seat of the chair. All the irons were locked by the Judge, who took the keys. Then a rope was placed around his neck, tight under the chin, carried back through the carving on the back of the chair and securely knotted, the knot being wound with

adhesive tape. Then a piece of adhesive tape about two inches wide and six inches long was pasted over his mouth. The effect of this control was that he was obliged to sit upright in his chair, could not speak, could not move his arms nor legs forward, and could not use his fingers. In short, he was absolutely helpless.

My two friends and myself sat side by side, myself in the middle, about seven feet from Valiantine, with an aluminium trumpet composed of three sections standing on the carpet about three feet from the medium. It was a physical impossibility for him to reach the trumpet.

I insisted that I be placed under control also, so the lawyer on my right held my right hand and placed his left foot on my right one. The Judge, on the left, held my left hand and placed his right foot on my left one. This control was maintained during the entire sitting. The lawyer extinguished the light, leaving us in complete darkness. In a few minutes we could hear the trumpet whirling around in the space between Valiantine and us, and soon the usual voices of Valiantine's controls and others came. They spoke louder if anything than usual and with perfect articulation. Without going into detail the sitting was unusually brilliant and a great deal of phenomena occurred. Finally, the trumpet was separated into its three sections and thrown into different parts of the room by one of the controls. We were then asked to turn on the light and examine the medium, which we did. The irons were found in place, and were unlocked and removed by the Judge. The adhesive tape on the knot had not been interfered with and the rope was still tightly around the medium's neck. The tape on his mouth was still in place and was removed with difficulty. In short, there had been no interference whatever with the control measures. It is unnecessary to add that both guests were satisfied that no one entered the apartment during the sitting.

The medium's wife was not present at any of my controlled sittings. Neither was Dr. Whymant. My recollection is that he had already returned to London. The Confucius sittings had taken place a year earlier—in October and November—after we had been sitting with Valiantine about a year.

Of course, I have full notes of all these controlled sittings which disclose all the phenomena that occurred, but my understanding is that you are more concerned with the controlled conditions than with the minutiae of the phenomena. It will suffice, I think, to say that in all the controlled sittings there were both voices and pronounced physical manifestations. As Mrs. Cannon did not attend the sitting I have outlined she will not sign this letter.

With best regards to your mother and yourself, and trusting that we may soon have an opportunity to renew our very pleasant acquaintance,

I remain,

Very sincerely yours,

(Signed) WILLIAM M. CANNON.

With regard to the sittings that Count Piero Bon held with Valiantine in Venice and at Gemmola Castle, recorded in this chapter, it should be stated that the Count allowed as many as possible to share in these sittings. Owing to this generous impulse it happened that several of those present were only slightly acquainted with the Count's family, and had only a very slight knowledge of the family's affairs. Many intimate matters alluded to, and nicknames used were only within the knowledge of the recipients of messages received through the Voices, and the circle varied nearly every evening as to the members present.

Except where otherwise indicated, the language used was Italian, which I have translated, but there were also various and widely differing dialects . . . such as

Piedmontese, Venetian, the Sicilian tongue, etc. Needless to say Valiantine's own habitual "guides" spoke in English via Direct or Independent Voice as also did the personal communicators addressing Mrs. Valiantine, Mrs. Bradley or myself.

Sittings for "The Direct Voice" held in Venice with George Valiantine. Count Piero Bon's account. Translated by G. K. Hack from the Italian series published in 1929 in Luce e Ombra.

"George Valiantine has held for me, from May 23rd to 29th, six collective sittings in Venice and another in a villa of mine in the Euganei Hills. I intend to give an account of these, as briefly as possible, transcribing from the separate reports the most important things. I shall add, where necessary, brief comments as illustrative, leaving the happenings their full simple but formidable significance; and if occasion demands, shall reserve a few comments for the end."

"The Venice sittings were held in a room of my house on the Zattere, No. 559. The shutters of the two windows and to the two balconies were always kept closed, and to prevent any light from filtering in from outside heavy curtains were placed there besides. The room has two doors. One, which opens into the entrance-hall, was always locked by key. The other, giving into a *salon* was kept open and a thick curtain was hung there; thus other friends who could not participate at the sitting owing to the excessive number of sitters were able also to be present from this little *salon*."

"The séance-room had been provided with a red light and a blue light. We had arranged a gramophone with a few discs of good music. Nothing else in particular. The reports were written down each time from notes taken serially by some of us."

"Each of the sitters is ready to testify to the truth

as far as shall here be set forth." (Statement by Count Bon.)

" *Sitting of May 23rd* (1929).

"The circle is formed of the following men : G. Valiantine, Rag. E. Curti, Captain G. Rodano, E. Nunes-Vais, P. Bon, and these ladies : Mabel Denis Bradley, Nora Bon, Hilda Tagliapietra, Bianca Nunes-Vais, Gwendolyn Kelley Hack, as well as the Misses Pierina Valle and Bona Bon."

"In the adjoining *salon* : Professor Carlo Del Lungo, Ing. M. Cassinis, Maestro Gino Tagliapietra, Mrs. Bess Valiantine."

"The room was darkened and the Pater Noster was repeated by all. Four pieces were played upon the gramophone. During the fourth disc the loud voice of Bert Everett stated that the conditions were 'exquisite.' There had been placed in the centre of the circle, on end, two trumpets made of aluminium, mine marked with a wide luminous band at its lower border, the other, Valiantine's, marked with large points equally luminous. Both move, become agitated, and then mine flies lightly into the room, then falls to the floor noisily. BLACKFOOT, from the floor, gives a heavy sigh. KOKUM's voice is heard on high from various points. A trumpet floats lightly in the air and stops near me. A low voice calls me : 'Piero, Piero.' I recognise the Nonna, and between her and myself follows a rapid and affectionate dialogue, with exchange of kisses. The NONNA passes on in front of Bona, then in front of Nora, saying most tender things to them and leaving kisses. To Bona she says : 'I adore thee !' A voice in front of me : 'OTTAVIANO, I am Ottaviano.' With joy I welcome the coming of my cousin Ottaviano, passed over a score of years ; but I tell him that I do not really recognise his former voice. The voice answers that it is truly Ottaviano, who is well, contented and so on. Then goes on to greet my

daughter, calling her by name. She replies to the greeting, adding: 'I, however, never have known thee.' The voice replies: 'But *I* have known thee, yes!' and laughs heartily with the characteristic laugh (a little gurgling in the throat) of this good cousin of mine. What he tells her is true because Ottaviano had made his last visit to us when my daughter was less than one year old, and he had wished to look at her while she was asleep in her cradle. A voice greets Mrs. Hack in English, saying that it is her husband. Then the same voice crosses the circle and comes and salutes me, introducing himself: 'DOCTOR CHARLES HACK.' Then adds: 'How do you do, Count Bon. I am glad to meet you; I am glad that my wife is here with you.'"

"In front of the Signora Nunes-Vais (at my right) a voice suddenly, but clearly, exclaims: 'Aunt MINIA' then repeats this name, with anxiety to be recognised, in front of the Signorina Valle (at my left), who had *also* known 'Aunt Minia.'¹ Signora Nunes-Vais answers: 'Ah, the aunt . . . Flaminia,' and adds that this aunt of hers was in fact called 'Minia' in the family. The entity adds something which could not be understood."

"Meanwhile Captain Rodano had entered into a lively dialogue with a voice claiming to be his father, Rodano making excuses for speaking to him in Venetian. One of us, interrupting, asked: 'Why? Where was your father from?' The voice at once replied, turning and going over in front of the person who had put this question: 'I was Roman.'"

"Captain Rodano explained that his father, really, was Piedmontese, but had always lived in Rome, where he 'died.' Immediately the voice said: 'I am not dead, I am alive, alive!'"

¹ Observe the selectivity in this "Aunt Minia," choosing from among the many sitters one who had known her in life; a fact which could not have been familiar to the newly arrived foreign medium.

"BLACKFOOT, from the floor, comments : ' No die ! ' Captain Rodano begs his father's pardon for the word let slip and begs him to talk to him in Piedmontese. At once between the father and the son occurs a lively dialogue in full Piedmontese dialect, of which we were able to understand but very little. . . ."

"A Voice in front of me calls me, claiming to be my father, and giving me his name. Says many affectionate things to me and charges me to give my mother a kiss (for him). Then goes in front of my daughter, saying to her that he is her grandfather. . . ."

"An entity, calling himself his grandfather, talks to Signor Curti. The Voice has a very particular sort of accent and timbre. . . ."

"Suddenly with his great voice, so well known to me : CRISTO D'ANGELO ! ' Good evening to all.' (Buona seaa a tutti.) All reply to this greeting and welcome the arrival of this much-desired guide with exclamations of wonder and joy. Cristo d'Angelo at once turns to me and says : ' I have so many things to say to thee. Yes, I want to talk to thee, but privately.' Cristo d'Angelo and I launch into an animated dialogue, and we come to an arrangement, Valiantine willing, for our special private meeting. Cristo d'Angelo goes on to greet my wife and my daughter and talks to them affectionately. My daughter asks him if he remembers a certain thing sent to her from America . . . (1928). Cristo d'Angelo, interrupting : ' Yes, yes, a little note ! ' My daughter had meant to refer to quite a different thing ; but the mistake of Cristo d'Angelo is most fortunate, having thus shown that he remembered perfectly a prominent incident of our American sittings."

"While d'Angelo is talking with me BERT EVERETT cries out : ' What are they talking about ? ' Then assures Mrs. Bradley that everything is all right at her home in London. Mrs. Valiantine, from the adjoining *salon*, asks Bert Everett for news of their father, who

lives at Williamsport and is eighty-five years old. She adds that she had that morning sent him a cablegram. Bert Everett replies: 'Yes, I knew it,' and reassures his sister as to their father's condition. This dialogue, from one room to the other, is most interesting. A voice claiming to be 'CLOTHILDE' talks with Mr. and Mrs. Nunes-Vais. 'Clothilde' was the name of Signora Nunes-Vais Arbib's mother."

"Another voice, calling himself 'OBERTO,' talks with great tenderness to 'Aunt Nora' (my wife). Exchange of kisses and of promises."

"George Valiantine's mother talks with her son with a very clear voice, but tremulous, characteristic of an old woman, with a marked American accent. Brisk dialogue between Valiantine and his mother upon their family matters. Then the mother says: 'How's this gentleman? I saw you at Williamsport,' referring evidently to my visit to Valiantine in 1928."

"Mrs. Bradley says something heavy has touched her. BLACKFOOT: 'Touch you all a heap lot.' In fact, touches are distributed to all in the circle."

"The 'NONNA' returns to me again and at my request assures me of its being really she herself who comes to our weekly sittings, repeating this to me with especial fervour in her anxiety to persuade me of it. Another voice in front of me: 'ALFREDO AICARDI.' I recognise the entity who last year in America had talked to me so many times and I greet him warmly. Alfredo Aicardi: 'I bring you good tidings of the Grandis.' I thank him, and recall our meeting in New York. Aicardi tells me he wishes to take up certain subjects spoken of then and assures me he will do so in the special sitting planned with Valiantine. I accept the appointment, but say: 'However, your terms were not realised; you had told me it was a matter of months. . . .' Aicardi, with energy, interrupting me: 'No, no! Cristo d'Angelo had said months, not I.'"

“BERT EVERETT : ‘I’ll have to close now.’ . . . The sitting is ended.”

.

Sitting of May 24th (1929) in Venice, Italy.

Those forming the circle : Mr. G. Valiantine, Lawyer G. . . . , Captain Rodano, Signor Rag. Curti, Professor C. Del Lungo, Doctor P. Bon, Mrs. Bradley, Signora N. Bon, Signorina Valle, Signorina B. Bon, Signora Nunes-Vais Arbib, Signor E. Nunes-Vais. Outside the circle : Signora H. Tagliapietra, Mrs. G. K. Hack. In the adjoining *salon* : Maestro G. Tagliapietra, Mrs. Valiantine. Conditions and proceedings the same as those of the preceding sitting. Rather a long period of waiting. After four pieces on the gramophone breezes of cold air are noticed in the circle. While I am changing the disc and am turned towards my right a white light flashes in middle of the circle which brightly lights up all the room. I had seen it by glancing back with my left eye. The others had seen it fully and by its light had been able to verify that all was in order and that all those forming the circle were in their places. I had the impression of it as if a little flame had flashed. Others had that of a magnesium lamp. Others affirm the unexpected light to have lit up with the suddenness of a star. No one traced any odour, nor any smoke. Valiantine said he had never had a similar phenomenon. Other lights, but faint, later were noted here and there, but especially between Signorina Valle (on my left) and myself. One of the trumpets placed on end in the circle (mine) left the floor and sailed in the air ; then lightly rested in its former position. Later, one of the trumpets came and placed itself upon my knee, from which it rolled to the floor, hitting and knocking over the other trumpet. By agreement Valiantine picked up one of these instruments and my daughter the other. The voice

of BERT EVERETT: 'Good evening, souls!' Then it said we must have patience. We made 'the chain' (of hands)."

"A Voice from the floor, underneath the trumpet: 'Piero, Piero. I am OTTAVIANO.' I greet him, and ask why he speaks from down there? 'Can'st thou not lift up the trumpet?' The Voice: 'No, there is not the force.' EVERETT returns to greet us. BLACK-FOOT laughs. A little cold air comes between Signorina Valle and me; soon in the same spot a whisper of a voice, but most clear, calls and greets me. I recognise at once the voice of the NONNA. But contemporaneously I see the two trumpets immobile in the centre of the circle. It is the first time that I have with certainty observed the Nonna's voice as *independent from the trumpet*. Her voice is even sweeter than before and what she says to me gives me an even fuller impression of life than when she spoke with the *porta voce* (trumpet). EVERETT also speaks without trumpet: a high and clear voice and less strident than many other voices. It seems to me that he no longer needs to strain the vocal organs. He tells the people to sit up straight in their chairs, perhaps because at this moment Signorina Valle was bending forwards. The trumpets move and jostle one another. OTTAVIANO returns and greets me, sending me kisses. Presently does the same with my wife and daughter. Signorina Valle and others are touched. BLACKFOOT: 'Me here.' Curti is stroked upon one hand. He asks what it was. A voice opposite him replies: 'Thy father.' Brief dialogue between father and son. A Voice from the floor beneath the trumpet calls: 'Carlo Del Lungo.' Del Lungo asks who it is. The Voice replies: 'Papa.' I ask: 'Senator?' The Voice in front of me, weak but clear: 'ISIDORO DEL LUNGO.' The Voice says some other things to his son, but has become so weak that I can understand nothing further."

"The voice of the NONNA again speaks to me, most

faintly but freely and clear. Tells me several things in relation to her other manifestations by other means, which makes me very happy because of the value of the double-proof which the incident affords."

"A voice underneath the trumpet, on the floor, repeats with the greatest insistence one word . . . which we finally understand to be: 'Colonnello . . . Colonnello.' We ask: 'Who? Art thou maybe D . . .?' The Voice: 'Yes, Colonnello B' and gives the surname of the name we had inquired about. He forces himself to say other things anxiously, but the voice wanes and we understand nothing more. While I turn to set the gramophone in motion and have my hands busy, some big solid thing comes and lands itself upon my knees, perhaps a cushion, then vanishes."

"A Voice beneath the trumpet calls me, saying he is my brother 'SANDRO.' But I do not succeed in catching anything else of what the Voice tries to tell me. Rodano is called distinctly by a voice which comes from the trumpet in mid-air. Says it is his father. Between father and son a most lively dialogue takes place in broad Piedmontese. The father assures his son that he will always be near him, even after the departure of Valiantine."

"EVERETT says that the forces are very much lowered. Valiantine asks Everett if he can make an apport and Everett promises to try. Soon after that, between my feet, a rattling and a series of knocks (raps). I ask, laughing, if there is an earthquake. As if by reply the two trumpets are thrown to the floor, and EVERETT says 'Good night.' . . . We close the sitting, but Valiantine appears dissatisfied and expresses the desire of trying again with a smaller number of sitters."

"We reform the circle as follows: Valiantine, Signorina Valle, Signora Bon, Dr. Bon, Captain Rodano. The others have withdrawn to the adjoining *salon*. BLACKFOOT greets us and says that they have all gone away: Soon after a voice from under the trumpet

calls me, saying as before that he is my brother SANDRO. I ask him questions, to which I obtain only confused answers. Upon my insisting, the Voice says with an effort : ' I cannot again.' "

" The voice of the NONNA, free and very pure, opposite my face calls me with greeting. Both the trumpets are visible, motionless, on the floor. The impression of this independent voice, in which I recognise the accent, the inflexions, the pronunciation, gives me a profound sense of happiness. In sum, yes—it is really my grandmother (the Nonna) living, who is in front of me ! I say to her : ' Then, Grandmother, hast thou known all that has happened to Valiantine ? ' Reply : ' Thou seest that the Nonna had told thee the truth.' This response is simply marvellous. Before Valiantine's coming to Italy the ' Nonna,' by means of a pure trance of a young lady friend of ours, had foretold of the successive happenings, verified in full. And now she, by this simple phrase, not only shows herself aware of that but comes to give us the most beautiful of proofs of the veridity of these manifestations by *trance*, as to which, generally, there remains ground for perplexity."

" A short pause ; then the voice of the Nonna returns to me as before, most clear and independent : ' Piero, to-morrow evening I will tell thee all—to thee alone ! ' To-morrow evening we have planned the particular sitting with Valiantine requested by Cristo d'Angelo. The voice of the NONNA returns anew. It seems that she stopped to take fresh breath and recommences as soon as the forces permit her to do so. ' Piero, to-morrow in the evening, with four only (present).' I ask who these four should be, and the Nonna replies : ' Valiantine, tho . . . ' then after a little renewal adds : ' Nora, Bona.' I ask whether Signorina Valle also may be present as that would be a pleasure to her . . . but I cannot catch the reply. I ask Signorina Valle if she has understood, but she

does not answer me. The voice of the Nonna, joking in Venetian : ' She is no longer there ! ' "

" The Signorina Valle awakens soon after this from a light sleep. We close the sitting."

Sitting of May 25th, 1929, at Venice.

" We have reached the special sitting requested by Cristo d'Angelo and arranged according to the instructions given us by the Nonna on the previous day. Mrs. Valiantine, Mrs. Bradley, Mrs. Hack, and our other friends are gathered in an entirely different part of the house. Between the room where they are and the séance-room are four other large rooms. The door of the séance-room and that of the *salon* adjoining are locked by key. The little circle is made up of George Valiantine, Signorina P. Valle, Dr. P. Bon, Signorina N. Bon, Signorina B. Bon, seated in this order from the right of the medium. We have wished to have Signorina Valle with us for particular reasons for observation (control). The light is extinguished, only one piece is played on the gramophone and the Paternoster is said. One of the two trumpets placed in the centre of the circle, mine (marked with a luminous band), springs up from the floor and flies in the air, then comes to rest, gently, upon the rug. Between Signorina Valle and me there flashes a bright light for an instant, like a star. EVERETT greets us and tells us ' to lift up our souls.' The other trumpet also flies in the air, that of Valiantine, marked with large luminous dots. Blackfoot greets us in his usual fashion. Then the well-known voice, most powerful in tone : ' CRISTO D'ANGELO ! Good evening to all,' and turning to me : ' Count Bon, I arrange so many things. . . . ' Thus begins a brilliant conversation with Cristo d'Angelo which from the outset has a tone of particular confidence. Nor are my three companion sitters in any way nervous, and they give themselves over to a most

lively chat with the invisible Friend, who, at a certain point remarks, laughing cordially: 'All of you be happy this evening, ah, ah!' Cristo d'Angelo goes from one to the other holding with each a most lively dialogue. While talking with my daughter she asks him: 'Dost thou remember what it was thou hast said thou wouldst bring before thou left us in America?' And he, most promptly: 'Yes, a kiss! And now I send you another.' Immediately in the direction of my daughter resounded a big kiss. Cordial laughter on this side and on that other side. I beg Cristo d'Angelo to sing us his song, as he did in America. He acquiesces at once and asks me which one I wish. I can only recall one, that with the refrain: 'The daughter of the King.' Cristo d'Angelo: 'And that one, "Sleep thou in this sleep," dost thou not want that one?' I recall the phrase, but in America it had seemed to me that the songs were one. Cristo d'Angelo, with a powerful voice, intones: 'Seated upon this stone. . . . The daughter of the King. . . .' The effect is tremendous. I recognise word for word, tone for tone, the song which Cristo d'Angelo had sung to me so many times in America. We applaud warmly, and Cristo d'Angelo laughs contentedly. Then he chants another song noisily. If the windows had been open I think that it might have been heard at the far side of the wide Giudecca Canal. Our friends on another floor of the house heard all of the songs. Valiantine, seated at my side, comments with satisfaction. Cristo d'Angelo fully participates in our joy and says he gets on so well with us and would like to remain always. Says that our forces are excellent, and that we furnish even too much of them. Adding: 'I am also coming to the country. It is a beautiful spot which I already know.'¹ We inquire whether our friend Signorina XY has good force. (Signorina Valle.) Cristo d'Angelo: 'Yes, yes! She

¹ Referring to Gemmola, Count Bon's country estate and castle.

is the media of the Nonna.' This confirmation affords us much pleasure, and Cristo d'Angelo gives us other assurances as to this."

"Signorina Valle expresses to Cristo d'Angelo her worry as to her mother's eyes. Cristo d'Angelo ascertains where her mother is and then spontaneously promises to take a doctor to see her mother. Specifying 'The spirit of a doctor.' Then he turns to me and tells me he has so many special things to say to me. These things are, principally, clarifications of the utmost interest to me, of his dialogues with me at Millesimo in July, 1928, via the medium Marquis Centurione. These were concerned with private matters which Bozzano omitted in his reports. This present dialogue of ours is noteworthy in the naturalness and in the precision of Cristo d'Angelo's recollections, recollections which not only refer to our meeting at Millesimo, but are interwoven also with much which had at a preceding time been said to me in America. Finally, Cristo d'Angelo announces to me that the Spirit of Alfredo Aicardi is present wishing to speak to me. This entity made himself known first in a sitting with Valiantine in New York, April 4th, 1928, when only Signor Paolo Grandi of Boston was present with me. A voice came to Signor Grandi, calling itself Alfredo Aicardi, with great anxiety to make itself recognised. But Signor Grandi really did not recall that name, even though the entity reminded him of having been a soldier under him. It was only later on, with the help of his own wife's memory, that Signor Grandi remembered a military tailor named Alfredo Aicardi, who had come from Paris to give his services in Italy. A few evenings later the same entity came to me in a sitting with the medium Mrs. WRIEDT of Detroit and, speaking to me in French, confirmed what Mrs. Grandi had remembered as to himself, and showed me fully his attachment to Signor Grandi who had been for him the best of officers during the War. To proceed:

ALFREDO AICARDI greets me with effusion, and in reply to my question replies : ' Yes, I am Grandi's friend. Now Signor Grandi is all right and is well. Also his wife is well. A good lady, brave ! ' This exact news of Signor Grandi refers to particular circumstances which could only have been given me by one thoroughly familiar with their facts. The voice continues : ' They have had a sick child ; one of the two little ones. But now it is better.' I ask if he can tell me nothing of my other friends in America. Alfredo Aicardi : ' Yes, the Mrs. XYZ. . . . The affairs with her husband have gone badly, badly, badly ! She is no longer with him. . . . And she is so good-looking, beautiful, beautiful young woman ! ' With phrases in French he next confirmed having been a tailor in Paris before the War. ' Now,' he said, ' I am always with my companions.' At this point Aicardi, with a tone full of heartache, expressed to me the horror of memories of the War in which he was killed, and—as already in America he had told me—he and his companions have a supreme concern, that of seeing the world saved from the danger of other wars. . . . But to relieve us from this sad subject now breaks in the heavy voice of Cristo d'Angelo, who says : ' Here I am, I am back again.' He informs Signorina Valle that her mother is in no danger '*as to her eye*' (Signora Valle has lost the other eye), and that it will suffice for her to bathe it with malva water, a remedy certainly not unusual but adapted to the case."

" Then he renews his former discussions with me, emphasizing certain of his ways of viewing matters which I do not entirely agree with. He talks to me at length as to the recent activities of Valiantine, warmly defending him. Then he recalls to me certain details of a sitting of last year (1928) in Williamsport in Valiantine's house, referring to the promise he made me then, at his request to give *Luce e Ombra* what had happened to me he added : ' But to write once or

twice does not suffice. 'Thou must always write!' To which I object: 'But to write, it is necessary to have something to say. Furnish us thyself a little with subjects! (argomenti).' Cristo d'Angelo laughs and promises to return soon after the departure of Valiantine."

"Now comes a welcome surprise: 'HONEY,' the dear child who often manifests in America in the sittings of Valiantine. Valiantine begs her to sing one of her little songs. HONEY replies that she cannot because she hasn't her doll. In fact, in America they place in the middle of the circle a little doll with which she plays and to which she sings. However, she yields to our entreaties and sings a cunning little song with her baby voice. My NONNA comes several times, always full of tenderness. She talks to my wife, with my daughter and with me, and sends us all many kisses. I ask her if she recognises a little portrait placed on the opposite side of the séance-room. She replies at once: 'My son, when he was a boy.' . . . It is really the picture of my father at fifteen years, dressed as a Garibaldian. . . . I ask again: 'And dost thou recognise the little portrait near by there?' 'Yes, Vittorio Emanuele.' *Question*: 'Thou wert very fond of thy King. Dost thou recall what he gave thee?' . . . *Answer*: 'A jewel.' . . . *Question*: 'And where is it now?' . . . *Answer*: 'In the Museum.' (Musio Correr in Piazza S. Marco.) All this is exact. When Victor Emanuel entered Venice after the liberation of the Veneto, he had presented to the Nonna (my grandmother Marchesa Cornaggio-Medici) a ring in memory of her imprisonment, endured through her patriotism, under the Austrian Government."

"The dialogue with the grandmother ceases, and at once another voice calls me: 'Piero, Piero, I am OTTAVIANO!' As always, the voice of this cousin of mine is unrecognisable; but he with great anxiety

assures me of being really himself, Ottaviano. I ask him : ' Dost thou remember the days of our youth ? '

Reply : ' Yes, all. . . . And dost thou remember the girls of those times ? ' I answer : ' To which ones wouldst thou allude ? ' *Reply* : ' To those whom we saw at the theatre together. ' What a ray of light thrown upon memories far distant ! Yes, it was true. In our lyceum days, we lived together and always we went to the theatre together ; and naturally, together we admired. . . . "

" I add : ' And as to certain young ladies who always came to our home, dost thou recall ? One is still our good friend and is near by here. . . . ' *Reply* : ' Yes, yes ! La Rosina ' (Rose). Exact and exquisite. *Question* : ' Thou used to like, really, to court the young ladies ? ' *Reply* : ' Yes, yes, ' with the happy laugh characteristic of my cousin. *Question* : ' And now . . . what dost thou do as to the young ladies ? ' *Reply* : ' Now it is another thing. Here it all is spiritualised. ' "

" Cristo d'Angelo returns to announce to Signorina Valle the coming of her father. In fact, soon after, the trumpet moves and, as if sailing on the air, stops in front of the face of the Signorina. There issues from it a new voice, calling himself her father, and between the two follows a brisk dialogue full of emotion, during which the father gives to the daughter most affectionate advice as to various contingencies of her private life, charges her as to her mother, assuring her that wherever her mother will be all will always be all right. Finally, through the trumpet, sends her many kisses.

" Cristo d'Angelo and Everett bid us good night and we respond with warm thanks. It is 11.30. Two hours and a half, full of marvellous results as to abundance of forces, fullness of life, clearness of communications ! "

" . . . Valiantine is happy ; and we radiant. "

" Dott. P. Bon. "

Sitting of May 26th, 1929, at Venice.

Present in the circle : Mr. G. Valiantine, Captain G. Rodano, Rag. E. Curti, Admiral XY, Lawyer G——, Mrs. Dennis Bradley, Signora B. Nunes-Vais Arbib, Signorina R. Del Lungo, Signora N. Bon, Signorina B. Bon, Maestro Tagliapietra, Dr. P. Bon. Outside the circle : Signora H. Tagliapietra, Mrs. G. K. Hack. In adjoining *salon* : Signorina I. M. L., Professor T——, Professor C. Del Lungo, Mrs. B. Valiantine. Conditions and proceedings as before.

“ . . . A long wait. Finally movements of the trumpets and frequent scratchings inside of same. Breezes of cold air are noticed here and there in the circle. . . . Everett greets us as customary. Says the conditions are good, but that we must have patience because they are preparing the *apport* promised in the sitting of the 24th.”

“ Blackfoot now and again says something in his characteristic way. The Nonna comes to me and speaks with the *porta-voce*. She says she has little force because they are using it for the *apport*. Everett announces the imminence of the *apport*. Says that they will be two little stones with incisions nearly the same as the others lately *apported* at Genoa. . . . Soon after this we hear two sharp raps on the glass of the chandelier hung from the ceiling in the middle of the room, and two little objects fall, one at my feet and the other at the feet of Signor Curti. . . . Everett laughs with satisfaction. He is asked whether we may pick up the two little objects. He replies : ‘ Wait till afterwards.’ ”

“ Here suddenly the familiar Voice : Cristo d’Angelo : ‘ Good evening to all.’ The salute is acknowledged and all acclaim the good guide. But he says : ‘ Wait. I have too much work this evening.’ Repeats that there is little force for the Voices. That

later on he will try to sing. One of the sitters introduces himself to Cristo d'Angelo as a Palermitan, saying to him (Cristo d'Angelo) that he understands his tongue fairly well, although many years away from Sicily."

"CRISTO D'ANGELO : 'Then, we are both from the *quattro canti*' (a very well-known centre of city of Palermo)."

"A Voice, to me : 'Piero, Piero, I am SANDRO, thy brother.' This is the former mode in which this 'Voice' presented itself, but which I have, however, never been able to recognise. I put to the entity sundry questions to establish his identity, but I only receive confused replies. I beg him to call me by the nickname which my brother used for me when we were boys. The Voice, with a discouraged accent, replies to me : 'No, I do not remember any longer. . . .' I insist, asking him if he remembers our boyhood times in villa X. The Voice, reviving with joy, exclaims : 'Yes, yes, yes !' but nothing else."

"The NONNA, with an accent trembling with affection, passes from me to my wife and my daughter, speaking to them with words of encouragement and of love. My wife begs the Nonna to bring her her father. The Nonna replies that he is present and that he will soon try to talk. Soon after a Voice, which we do not recognise, comes to my wife saying he is her father. Usual exchange of affectionate things and references to persons of the family. Then the Voice comes to me calling me by name. I reply with a tone and familiar terms and the Voice replied with a satisfied accent, returning my greetings and affectionate assurances."

"A pause. The NONNA comes to me and urgently asks me for 'Music, music.' All turn to her asking that she send some dear person. She promises to do her best, but that the available force is small. Repeats :

'Musica, musica.' . . . Unexpectedly a new Voice, masculine and rough, emanates from a corner of the room, outside the circle: 'SABASTIANO CABOTO.'"

"One of us: 'Really Sebastiano Caboto, the great navigator of the fifteenth century?'"

"The Voice: 'Vivo, I live, Vivo!' Then talks, referring to America and to Columbus. But the phrase is not entirely caught. He seems to be reminiscencing, as if dreaming about something of (in) his life. Then the Voice exclaims, with satisfaction: 'The woman saw me!' . . . He is asked to leave his signature on a piece of paper placed on the floor, in the middle of the room, along with a pencil. He replies: 'I will try.' But adds after a little: 'I cannot. I have not hands. Only the Voice.' . . . And the Voice intones a song of archaic style in an early Venetian (dialect) which we cannot grasp easily; I have the impression that it had to do with a scene on a sailing-boat. The song has a refrain: 'Tututu, tututu,' which seems to accompany the boat bobbing up and down on the billows. . . . A highly intense moment! . . . When the Voice ceases we are all holding our breath. We are all stirred with emotion and astonishment. Finally, from amongst us, come forth the comments and explanations. . . . G. Valiantine, pleased, with his wife who is in the other room and between them they refer back to what preceded this appearance (of Caboto)."

"I endeavour to explain it to the friends present. But Cristo d'Angelo intervenes: 'You all always talk at the same time. One is enough.' . . . Then friend Rodano describes how during the morning he accompanied the Valiantine couple in a visit to show them the Ducal Palace, when—passing along the gallery of illustrious men—Mrs. Valiantine suddenly had stopped before one bust beneath which was inscribed the name of Sebastiano Caboto. And she had run to her husband exclaiming: 'Isn't that the same name

we've heard so many times from an unknown voice during our last sittings in New York ?' "

"Interested in the case, the Valiantine couple stopped to copy off the epigraph graven upon the column supporting the bust of Sebastiano Caboto."¹

"Meanwhile a Voice, in front of me : ' Piero, Piero, I am OTTAVIANO. I should be so happy to talk with

¹ Regarding this visit to the Ducal Palace I can testify, having been with the party when we accidentally passed by this bust of Caboto on this first visit of the Valiantines. Since their arrival in Venice their time had been otherwise mapped out by their hosts, who always had to pilot them about as they speak no Italian. Hence on this morning Captain Rodano had made up a party to glance over several sights, their time being limited, and the Valiantines, Mrs. Bradley, and I had followed through the gorgeous inner rooms—considerably put to it not to lose one another midst the crowd of tourists. Then turning down the outer gallery, which is adorned by an indefinite row of historical busts close together along the wall and alike in pedestals and type as can well be, we were going towards the exit stairs. All were busy chatting, giving no attention to this long row of busts and the men and Mrs. Bradley had gone on ahead of Mrs. Valiantine and myself. Suddenly the latter dropped behind me and then ran past me to call her husband back to look at one of those inconspicuous busts. The name on its pedestal had caught her eye, who knows how, as being the same as that repeatedly announced in late sittings in New York at the Cannon residence. The men and all the party returned with Mrs. Valiantine to examine the bust together ; Mr. Valiantine exclaiming with equal surprise : "It must be the same fellow, we'll write the Cannons anyway."

As they paused to copy the inscription on the pedestal, the passers-by collected round, peering to find out what we foreigners saw in that plain bust . . . but one in so many ! . . . Judging from Caboto's remark in the séance subsequently he would have it that he, too, had witnessed this incident, as he said : "The woman saw me !" meaning of course Mrs. Valiantine.

The inscription on the pedestal of Caboto's bust in the gallery of the Doge's Palace in Venice :

"SEBASTIANO CABOTO

Emulo a Colombo

Nuovi Mari e Nuove Terre. . . . Le respirò Forse

Prime aure Americane . . . concesse agli Europei.

Nato circe 1476. . . . Morte . . ."

Neither Mr. Valiantine (Mrs. Bradley nor I) nor Captain Rodano—who was piloting the party had seen the bust ; they were walking on ahead busily chatting on other topics when Mrs. Valiantine called them back to look at the inscription.

thee.' He added that there are present with him all of my dear ones who have passed over, but that there is little force for them (to talk). . . ."

"Another Voice called Rodano claiming to be the 'Maman.' Affectionate effusions and dialogue in the Piedmontese dialect. The mother sends kisses to the son."

"Blackfoot comments, laughing with satisfaction. Alfredo Aicardi presents himself to me with a festive greeting. At my request he confirms, in French language, having been a tailor in the regiment of Signor Grandi, of whom he gives me other news. He again talks to me of his companions, worried always with the thought of war. Finally he says to me: 'I have no more voice. Good-bye.'"

"Uncle Fantino presents himself to my wife and to my daughter with words of much affection. Would say something which he does not succeed in putting through. CRISTO D'ANGELO: 'There is no more force.'"

"The trumpet used by the other entity falls noisily to the floor. Soon after this we turn up the light and we find in the respective positions where we had heard them fall, the two engraved stones, two species of seals, come from the Ex-voto."

Sitting on May 27th, 1929, at Venice, Italy (i.e. the first part of séance up to time of the Boston-Venice test . . . which is reported separately in Chapter III in full).

Present in this order from my right: Signora B. Nunes-Vais Arbib, Commander S. Bellavita, Mrs. G. K. Hack, Signor Cosmo, Mrs. D. Bradley, Captain Rodano, Signorina R. Del Lungo, Signorina F. Michelin, Admiral XY, Mrs. Valiantine, Signorina P. Valle, Dr. Bon—all forming the circle. George Valiantine this evening sits in the middle of circle in

a big arm-chair with a high back. Outside the circle : Signora H. Tagliapietra at the gramophone, Signor Cibi. In adjoining *salon* : Professor C. Del Lungo, Signorina Agostoni, Lawyer A. Lancerotto. Conditions and proceedings as previously.

"After but a few minutes, beneath the ceiling behind Valiantine, there lights up in the corner between a window and a balcony, a light of the same sort, although a little less strong, as that noted in the sitting of the 24th. A trumpet circles beneath the ceiling following the circle in the most rapid fashion, dizzily fast."

"DR. BARNETT : 'Good evening, Souls.' EVERETT salutes and says the 'Conditions are exquisite.' Light breezes of fresh air (the atmosphere is extremely hot) are noticed by all those present in the circle. Rodano is called by his FATHER (papa). Lively dialogue in Piedmontese. The trumpet touches him : then sailing in the air, comes to me and touches me several times. . . . EVERETT chats and laughs."

"The NONNA comes to me in her previous way, talking to me with the trumpet. Says that all is going well and that we have a fine circle. Also greets my neighbours. Signorina Valle and Signora Nunes-Vais, who beg her to bring them their respective fathers. Soon after, a voice in the trumpet, in front of Signora Nunes-Vais, says : 'PAPA, yes, I am papa.'"

"Dialogue. The Voice says he is with mamma and 'with Minia.' (This is a family abbreviation of 'Flamminia' ;¹ intimate term unfamiliar even to the hosts, still more out of reach of visiting medium.)"

"A Voice in front of Commander Bellavita calls him by name. BELLAVITA : 'Art thou papa ?' The VOICE : 'Yes, thy real papa.' (Si, tuo papa vero.) Commander Bellavita explains that his father 'died' when he was a child and that later he had a stepfather whom, however, he always called 'papa.' The

¹ Father's cousin was called "Aunt Minia."

VOICE : ' But I am alive, alive ! ' The trumpet tours the circle and touches many sitters. Here CRISTO D'ANGELO with his powerfult voice gives a ' good evening to all,' adding : ' This evening I am good.' . . . I am touched and I shrink back with my usual invincible start. CRISTO D'ANGELO : ' Why dost thou jump, thou ? It is nothing. I have touched thee so many times ! ' "

" EVERETT asks for music : ' A little music, please ' (in English). A trumpet slowly rises with movements which follow the tempo of the music."

" Rodano is called by MAMMA. Exchange of tendernesses and of kisses. CRISTO D'ANGELO : ' There will be so many things this evening ! Si, si.' He is asked the name of the spirit who a little before had spoken with signor called Spiro. CRISTO D'ANGELO : ' Bellavita ' (exact)."

" EVERETT to Mrs. Hack, who had expressed the desire to talk with her husband : ' Sit up straight ! I'll do the best I can.' Then talks with Mrs. Bradley who asks him for a little air. At once breezes of fresh air circulate around the room."

" ALFREDO AICARDI talks with me, promising me to come to-morrow evening in the sitting which we shall hold in the country. A light, above the Signorina Valle, illumines the portrait of my father, an oil portrait hanging upon the wall. CRISTO D'ANGELO announces to me the arrival of a lady who wishes to talk with me. A NEW VOICE, of feminine timbre, in front of me : ' CONCETTA AVERNA, di Palermo. I beg thee, send a word to my sister, Baronessa Maria Assunta Averna, at Palermo, telling her that I am alive.' . . . The Voice repeats her name and that of her sister to me several times, and instructions to make it known that she is alive, really alive. Adding that her sister is known to all at Palermo and that a more precise address would not be necessary, an address which she had noticed that I had been unable to understand

very well. She thanks me warmly." (Note by Count Bon. I wrote to the address given me by the entity above-mentioned and had a reply stating that the Signora Concetta Averna passed over about ten years ago.—P. B.)

"CRISTO D'ANGELO to me: 'She is a beautiful woman.' Then he turns to Signorina Valle and to me, joking and laughing merrily with us. Someone asked where the two little stones apported the previous evening had come from? He replies: 'I think they are Indian, they are so very old.'"

"Signorina Valle asks him for explanations as to the *acqua di malva* which her mother should use (for her eye, see sitting of May 25th). . . . CRISTO D'ANGELO: 'The doctor said "*acqua di fiori di malva*."'" (Note.—Signorina Valle has since used this with the soothing effect desired.)

"Somebody asks news concerning 'the soldiers' who are in company with the spirit of Alfredo Aicardi.

"CRISTO D'ANGELO: 'Let the soldiers be; I don't like them; they kill i picciotti,¹ the young fellows, without any reason.' Then adds: 'Keep quiet. No music. I sing.' And sings with his usual most powerful voice his song with the refrain: 'La figlia del re' (the King's daughter). This time he prolonged the last note to a most exaggerated length. He sustains it in a manner no human throat could do. It is evident that he has no need (to stop) to take breath. A tremendous effect. All applaud. Cristo d'Angelo laughs, pleased, and starts another song new even to me."

"Admiral XY says that it is authentically an old Sicilian song, and that only a real Sicilian can sing it in that fashion! CRISTO D'ANGELO: 'Yes, it is (a song) of the times before Garibaldi.'"

"A VOICE in front of Signorina Nunes-Vais: 'PAPA

¹ "I Picciotti" is definitely a Sicilian term meaning young fellows.

SALVO' (Signor Salvatore Arbib was called 'Salvo' in family, as the Signorina Nunes-Vais later explains to us). He says to his daughter that she also ought to 'try with Marcella'; that in four months they might obtain the 'Direct Voice' in her home. 'Then I will speak at home with my daughters. Thereafter they will hear the voice of their papa. Thou must not study too much. Paint, do not write.'" (Note.—G. H. This refers to some automatic type of paintings the signorina was making in private.)

"In front of Signorina Michelin a Voice presented itself, calling itself 'ANDREA,' whom she at once recognised. The VOICE: 'Andrea; I am Andrea, come to bring thanks for all the kindness received. My appreciation is great and never can I repay it (kindness). Now I am content. I am often near you all.' Then the Voice became weak and faded away. Signorina Michelin has thoroughly recognised a dear family friend who passed over toward the end of 1928." (See note *re* this.)

"Her own GRANDMOTHER (Nonna) presents herself to Signorina Del Lungo. Signorina Valle is called by her PAPA, accompanied by CRISTO D'ANGELO who had announced his coming."

"CRISTO D'ANGELO passes on to talk to Mrs. Hack. Lively dialogues on all sides. Signorina Valle asks Cristo d'Angelo for help for one of her friends. CRISTO D'ANGELO: 'Let her continue as at present. I will try to give her strength as to that other woman near by here, for whom il dottore Hack will soon come.' In fact, at once after this, in front of Mrs. G. Hack, a Voice presented itself, calling itself 'Doctor Charles Hack.' Spoke affectionately to her, and then begged her to write down a prescription for the lady as to whom we had interested ourselves the other time. (A sitting of May.) Cristo d'Angelo repeats to me the words of this recipe: *Grasso* (grease), potassium and sulphur. It is a pomade with which

the lady must rub 'one breast' (*un petto*). She will need a half-cup every day and that is enough."¹

"Rodano had expressed to Cristo d'Angelo a desire to talk with the spirit of his friend, General G., who had recently passed over. Now he is called by a Voice who says: 'Indeed, it is the General G.' Lively dialogue upon private matters. Then the Voice says to Rodano to 'galutargli l' amico Carlo.' (To greet the friend of Carlo.) Cristo d'Angelo comments and says Rodano knows how to talk with the spirits very well." (Note.—His manner is as if genially addressing any friend in life here and quick in responding to answers.)

"A VOICE turns to Mrs. Hack and says in English² (see Chapter IV):

"'It is I, IMPERATOR. I wish to tell you that I have been always with you.' . . . The VOICE then recalls to Mrs. Hack the dictations of former years, complaining that she should not yet have published them. That they were not given her for herself alone, but for all! The signora replies that, remaining alone after the death of her husband, she would not know how to proceed as to this publication. . . . She asks IMPERATOR if he will not help this circle. . . . I hear my name spoken by this entity, who soon after comes

¹ Apart from any intrinsic quality of this remedy, it is noteworthy that no one had ever known that the lady was suffering particularly from one side only of her chest; as she was in reality.

² That same morning Mrs. Hack had held a conversation in full daylight by Direct Voice with one purporting to be "Her husband, Dr. Charles Hack"; she holding the small end of trumpet to her ear while Valiantine closed its larger end with his palm (arm extended in full view, face immobile). After some taps inside trumpet, *il marito* (Dr. Hack) spoke to her on various personal subjects. Then spontaneously announced to her: "I will come this evening and I will also bring 'Imperator.'"

From the above communication and manifestation it may be observed that "the Doctor" had kept his word this evening, he himself manifesting, as has been related by Count Bon, just previously to "Imperator" and just shortly before the commencement of the Boston-Venice Test part of this séance (recorded in Chapter III separately).

to speak to me in Italian. He speaks to me in a calm and elevated manner. His Italian seems to me a little difficult, with an exotic accent. . . . The Voice seems that of a masculine and serious person, of maturity. He promises to return to help us. Finally says to me 'Arrivederci.' "

"CRISTO D'ANGELO comments: 'He is a beautiful Spirit.' We ask him if he can describe to me the appearance of this Spirit while he has been talking with me. Cristo d'Angelo replies: 'He had long hair and a white robe.' Then adds: 'He has lived before—other times—in the past.' 'He is a Spirit of antiquity, of the epoch of Christ.' (Ha vissuto altre volte. È uno spirito antico, dell' epoca di Cristo.)

"BLACKFOOT also makes comments, and then says he would be glad if I could talk to him. (He speaks only English-American Indian.) He asks my wife as follows: 'How is the Head Chief? (lady).' . . . I answer that she has preceded us to the country where we are all going to-morrow. BERT EVERETT laughs at BLACKFOOT, whom he calls 'the traffic cop' (the circle's policeman). Says that the *ambiente* 'is exquisite,' and goes to one and another asking jokingly: 'How do you like that?' A number of spirits talk in English in a lively manner. I recognise the deep voice of Pat O'Brien, the Irishman, who comes over to greet me, remarking (with broad brogue): 'I'm sure I don't understand what they are saying' (meaning the Italians). At his request we form a chain of hands and Pat O'Brien sings an Irish song, 'My Wild Irish Rose,' with full voice and going about hither and thither in the room as he sings. All of us applaud."

"At the same time 'HONEY' talks to various sitters; then comes to me, greeting and patting me caressingly. She calls for her doll, and Mrs. Valiantine tells her: 'Go to Miss Michelin, who will give you one.' "

"HONEY: 'Good evening, Grannie, are you really going to give me a dolly?' Signorina Michelin:

'Yes, certainly; you will have one to-morrow.' HONEY: 'Oh, thank you so much, you are very good, and I am going to sing you a little song.' (All this in English.) And HONEY, pleased, sings her little song: 'Rock-a-bye, baby.'"

"The heavy voice of 'KOKUM' breaks in. EVERETT lets loose his shrill voice¹ here and there. 'BLACK-FOOT' returns with good news of my wife and daughter (who are in the country to-night)."

"CRISTO D'ANGELO asks me: 'What time is it?' I tell him 'it is 11.30,' the hour fixed with the Friends in Boston for the projected experiment of trans-oceanic communications. . . . The sitting then continues. 'AN EXPERIMENT OF MEDIUMISTIC COMMUNICATIONS ACROSS THE ATLANTIC. . . .'"

(For continuation of above sitting see Chapter III; Dr. P. Bon.)

Sitting of May 29th, 1929. In Venice.

"Last evening we held a sitting which had memorable results in my villa of Gemmola on the Euganei Hills. The sitting of this evening was not on our program; it was decided upon this morning on returning to Venice. Those forming the circle, commencing from my right in this order, being: Signora B. Nunes-Vais Arbib, Commander Spira Bellavita, Mrs. G. K. Hack, Rag. E. Curti, a son of Captain Rodano, Signora N. Bon, Mrs. Bradley, Admiral X.Y., Captain Rodano, Signorina B. Bon, Signorina P. Valle, Dr. P. Bon.

¹ With reference to the high voice of Bert Everett as it usually manifests itself, I was interested on one occasion to hear him talk to his sister, Mrs. Valiantine, in quite a different voice which she explained to us "was his own natural voice," a deep, manly, and pleasant voice of cheery tone. She remarked: "You're using your own voice this evening, Bert! How is that?" Bert replied: "Yes, but I use the other generally because it is easier and takes much less force." The "other" voice is much higher, less heavy in quality, although not precisely a falsetto. It would appear this economises force needed for subsequent manifestations.



VALIANTINE, WITH GROUP IN ITALY, 1929

Taken by Count Bon on May 29th at Gemmola Castle (see Chap. IV).

(Left to right, above) Capt. Rodano, *George Valiantine*, Mrs. Bradley,
Comm. Bellavita, Mrs. Hack.

(Left to right, below) Ctessina Bona Bon, Countess Nora Bon, Mrs. Valiantine.

George Valiantine is seated in the middle of the circle in the big wooden arm-chair as in the last sitting. On the rug, in middle of circle, we have placed Valiantine's trumpet and a doll sent by Signorina Michelin for 'Honey.' At the doll's neck we have hung a little bell so as to locate it, later, in different positions. Outside the circle at the gramophone, Signora H. Tagliapietra. In the adjoining *salon* : Mrs. Valiantine, Professor T., Signor (Walter) Gigli, Signor Tempestini, and later, Lawyer A. Lancerotto."

"Lights are turned out and the Paternoster is said : then there unexpectedly shines near the ceiling a light similar to that noted at two previous sittings but a little fainter and of a less cold colour than the first one. Another similar but more brilliant light appears a little later. The trumpet rises and whirls violently, so much so that its luminous band looks like a single ray of light, as when one plays at *mutinello* with a lighted brand."

"EVERETT and BLACKFOOT greet us. The latter salutes me in an especial way. The NONNA divides herself between me and my wife and daughter. She is happy at the result of our sittings, and particularly with that of yesterday evening in the country (at Gemmola Castle). I thank her for her work and she promises to return always amongst us even after Valiantine's departure, which is fixed for to-morrow (May 30th)."

"CRISTO D'ANGELO : 'Good evening to all !' Then comes in front of me saluting in this fashion : 'Good evening, Piero !' I reply : 'Good evening, Cristo !' It was Cristo d'Angelo himself who yesterday evening had asked me always to address him thus. Turning to Commander Bellavita, he says : 'Thou, Bellavita ! All are well at thy house in Rome.' My wife says to him : 'Dost thou know what I have forgotten at Gemmola ?' Reply : 'Yes, but canst thou not go and get it ?' Question : 'And what are we to do, now,

without a trumpet ?' *Reply* : ' I can do without one ; but the other spirits cannot because they have not sufficient force. Make one out of cardboard.' "

" *Cristo d'Angelo* passes on to others of the circle and chats cordially with all, stopping always with absolute precision in front of the person he is talking with. One has the impression of a lively but a normal conversation."

" A VOICE in front of *Signor Curti* saying it is his grandfather. *Signor Curti* asks him about a box of historical documents which he had lost in the times of revolution. The Voice replies that ' the papers have already been found in the past.' "

" *BERT EVERETT*, joking, says to *Rodano* : ' Where is the noise of yesterday ?' He alludes in this to his admirable game of last evening (at *Gemmola*) when *Rodano* joked with the invisible friend and both of them laughed uproariously."

" *HONEY* : ' I'm here too.' "

" *PAPA BELLAVITA* talks with his son. He refers to matters of ' *Nina*.' Says he protects also the son of that woman. Then asks : ' *Buby*, what is he doing ? Is he working ?' "

" *HONEY* has found the doll ; is happy, kissing and playing with it. The little bell is heard a little everywhere in the room. She comes near my wife and puts the doll upon her lap, then sings a sweet little song. Takes her doll back and kisses it repeatedly, then makes the tour of the circle, caressing and greeting each person, in taking leave of him. We beg to remain longer ; but she answers : ' I daren't ! There are so many who want to come.' "

" *EVERETT* confirms this saying that so many spirits would like to talk but cannot."

" A VOICE to me : ' Papa ; yes, thy papa. How beautiful it was yesterday evening at *Gemmola*.' I tell him that we have verified the date of certain of his letters spoken of by him yesterday evening (there).

The VOICE : 'It was right !' (correct). Sends me by the trumpet many kisses, then passes along to greet and kiss my wife and daughter. I try to recall him to ask information from him as to a great spirit who manifested last evening at Gemmola ; but the voice no longer answers."

"CRISTO D'ANGELO intervenes and says to me : 'A beautiful woman.' I say that she must have been a beautiful young woman, and add : 'How many years old did she look to thee to be ?' CRISTO D'ANGELO : 'Very many ! Wait. . . . Seven hundred and two years.' Indeed, the ancient chronicles state that the personality in question passed over in 1226 ; so that Cristo d'Angelo would have been but slightly mistaken. As to these dates, there had been no reference made in the sitting of yesterday evening." (See Chapter IV.)

"A VOICE announces itself to Rodano as being that of his 'Maman.' Dialogue in Piedmontese between mother and son. Then the same voice passes along to greet her grandson. (Captain Rodano's son, G., present.)"

"Another VOICE says he is my wife's Father. Speaks affectionately of intimate matters with her and with me, and as on the other evening, appears happy when I treat him in the confidential manner of bygone times."

"CRISTO D'ANGELO again presents himself with unexpected suddenness. We all give a start, then he laughs at the joke. Cristo d'Angelo : 'Ah. Ah, I make you all jump ! Have no fear of anything ! Be silent. I will sing.' And he chants with an increasing and most powerful voice, another song : 'Mariannina come fu . . . quanto sei bella . . . mi fai mori.' ('Mariannina how was it . . . how beautiful you are . . . you are the death of me.') He ends by prolonging the last note indefinitely. The phenomenon is interesting because, as I already had noted under other similar circumstances, it seems to demonstrate that

the formation of the Voice is independent of the respiration. All applaud heartily."

"CRISTO D'ANGELO: 'You like this, eh?' He also laughs. Then, by request, sings the same song over again, with the same stimulating effect. With Mrs. Hack, CRISTO D'ANGELO entertains himself talking about 'Margery'; then comes to chat with Signorina Valle and with me. Again by request, he sings anew. This time the song 'Dormi su questo sonno . . . sto figlio di Re . . .' or something like that. Somebody asks if it is a very old song, and he answers: 'It is a song of my times.' . . . Speaking with someone in the circle, I don't know just who, CRISTO D'ANGELO remarks: 'There is a child who is weeping, outside.' And as a matter of fact, from the street below arises the cry of a baby! It seemed as though this had disturbed the entity (Cristo d'Angelo), who thereafter answers no longer." (Note the family nicknames and personal touches such as "Buby," real father, etc.)

"A VOICE, to my daughter: 'OBERTO; I am thy cousin Oberto.' At my daughter's questioning the Voice replies giving information as to his own passing 'ten years ago, in October' (dieci anni fa, in ottobre) which would be exact. Then the Voice goes around to greet and to send kisses to 'Aunt Nora,' my wife (his aunt)."

"ALFREDO AICARDI announces to me the arrival in a few days of a letter from Signor Grandi from America. Adding: 'He's not so very happy, now.' (This proved correct.)"

"A VOICE speaks to Mrs. Hack. Greets her as follows: 'Hello, dear!' says it is her husband. Speaks very close to her and says: 'How many days more will you be here?' (in English)." (This inquiry may have been made in connection with plans, then unknown to us, for the experiment of May 30th. See report, Chapter III.)

"Replying to him Mrs. Hack begs 'il Marito' to let her hear the little whistle which he was in the habit of making formerly. At once the Voice makes a little whistle. However, noises outside prevent the lady from judging of it exactly."

"EVERETT says they are also talking in the *salon* adjoining and disturbing him. We make them keep still and he talks with Geoffrey Valiantine."

"A VOICE announces itself to Mrs. Bradley as her GRANDFATHER. Dialogue. Says he does not know the persons present ; but greets them all. This entity speaks with a strong voice and in an energetic manner."

"Another VOICE tells Signorina Valle he is her FATHER and converses somewhat at length concerning things and persons of her family, giving her advice and instructions."

"OTTAVIANO comes and greets my wife, my daughter and me, taking leave. The VOICE, which says it is that of my FATHER, greets me with tender farewells. I ask him if he sees a little photograph portrait, stuck into the frame of his large portrait. *Reply* : 'Yes, it is mine.' *Question* : 'And what thing is it you are holding in your hands in that portrait?' *Reply* : 'The flag.'"

"Later we verify this ; my papa, at fifteen years of age, dressed as a Garibaldean, holds, instead, a double-barrelled gun . . . which, in the way it is held, really gives the impression of a flag. The trumpet sails to the ceiling, whirls around and then falls. KOKUM talks with his heavy voice. The trumpet circles and touches all."

"A VOICE in front of Admiral XY says it is his BROTHER E. Dialogue. A trumpet hits one of us hard on the head. My daughter is touched on the face and on the head. DR. BARNETT : 'Good night. Good souls, we will have to close, we will be on our way' (in English)."

"The NONNA delays a moment again in front of

me with greetings and kisses freely given, although the trumpet is visible on the floor at a distance."

"She stirs in me with greatest sweetness the impression of the NONNA, alive, palpitating with love; an exquisite souvenir of the never-to-be-forgotten sittings thus finished."

"George Valiantine will leave to-morrow for England."

"DR. PIERO BON."

THE FOREGOING SERIES IS FROM THE ATTESTED REPORTS OF COUNT BON AND OTHER SUPPLEMENTARY RECORDS OBTAINED IN VENICE IN MAY, 1929. IT SHOULD BE READ IN THE SAME SPIRIT IN WHICH THE SITTINGS WERE HELD: CAREFULLY BUT WITHOUT PREJUDICE.

Attestation of Sitters.

In *Luce e Ombra* of May-June, 1930, Count Bon publishes "a declaration by the participants of our sittings, who testify to the exactitude of the happenings set forth in my reports."

There are lacking the signatures of those who felt it their duty to maintain anonymity and who in my articles were indicated only by the initials of their names. There are lacking, for evident reasons, the signatures of my wife and of my daughter; and those of Mrs. Bradley and Mrs. Valiantine who did not understand Italian. There also is lacking the signature of Signora Nunes-Vais because, even though declaring herself enthusiastic with the results obtained, she made a reserve as to the voice of her father which she did not recognise.

Here is the declaration of all the others:

"VENICE,

February 10th, 1930.

"We, the undersigned, who have participated at the sittings with Mr. George Valiantine, held in May,

1929, in Venice, Zattere 559 and at Gemmola, have read the accounts of these which have been made by Dr. Piero Bon in the magazine *Luce e Ombra*, declare that of the part that every one of us had in the same sittings, the accounts by Dr. Bon correspond exactly with the truth of the happenings which occurred in our presence.

In fede.

Spiridione Bellavita, Cont. R'Ammiraglio a.r.g.—Giovanni Rodano—Fanny Michelin—Eugenio Curti—Cibin Antonio—Oscar Cosma—Hilda Tagliapietra—Maria Agostoni—Gwendolyn Kelley Hack—Pierina Valle—Carlo Del Lungo—Renata Del Lungo.”

The Singing Voices and some other phases analysed by Count Piero Bon, in article, May-June, Luce e Ombra, 1930.

Leaving his analysis of other subjects, Count Bon concludes his able article (in Italian) by the following discriminating comments upon the singing of various entities during the Valiantine Venetian Series of sittings previously chronicled. (See translations, Chapter II.) He ends with these words :

“To sum up. Apropos of songs. Far more than words simply pronounced normally, do words sung characterise the entity and his particular ‘Aura.’ These, moreover, complicate exceptionally the possibility of a trick. Sung besides, in such different languages, dialects and fashions, they constitute an exquisite proof that Valiantine was a stranger (to their production).”

Count Bon touches upon some of these songs as follows :

“The phenomenon of the DIRECT VOICE was realised among us with imposing manifestations as to the power evidenced through the songs sung to us by different

entities with voices, tones, languages and dialects all diverse one from the other. Where 'Cristo d'Angelo' sang in pure Sicilian and in Sicilian Italianised, during the sittings of May 25th, 27th, and 29th, 'Pat O'Brien' sang in Irish during the sitting of May 27th; 'Imperator' sang in Latin during the sitting of May 28th." (See Chapter IV.)

"'Cristo d'Angelo,' thus, sang us the Sicilian song or songs which he had already sung to me in America. Then he sang others in a still more markedly Sicilian dialect, if one may express it so, and also new to me. Finally he sang us a song which I had forgotten for many years, but which, on hearing it, I recognised as one which in my childhood I had heard sung by my father and my mother: 'I have told thee it so often,' etc. This he sang still with a Sicilian accent but with Italian words, declaring in advance that he would sing it for me. How did he fish out this little old song which was able to reawaken in me such sweet recollections? If it is true that the spirit of my father was present that evening (as later in the sitting he gave a fine proof of being) I may think that it might be *he* who suggested this particular song to 'Cristo d'Angelo.' How, I ask, could such a thing be set down to any trick of Valiantine's?"

"But let us proceed. Emulating 'Cristo d'Angelo' we have little 'Honey.' What a contrast! While the heavy voice of the Sicilian shepherd was thrown out through the amplifying apparatus the clear small voice of the dear little girl is soft, a little shrill, almost sharp in the pettings she lavishes upon her dolly. At any rate she pronounces her English well; but it would seem that her little chest tired in singing and that at each verse she had need to renew her breath. 'Cristo d'Angelo,' on the contrary, amuses himself by holding notes a kilometre long. His chest would seem a bellows with unlimited reserve power. As a rule he exaggerates the effect of the last notes, holding

them suspended indefinitely, then cutting them off with a burst of laughter, satisfied with his *virtuosita* and by our amazement. All this taking place in our midst and beside us. 'Honey's' small voice at about the height of our knees, so that we have to lower our heads to listen to her; that of 'Cristo d'Angelo' above us from on high, so that spontaneously we turn our heads upwards towards it. Both sing on various evenings and repeat their songs, 'Cristo d'Angelo' lending himself to this as long as we desire at times. He decides to join his singing to ours and directs our chorus. In all this there's never any difficulty, any reticence, any hesitation; but ever absolute spontaneity. But it is necessary to curtail our too-lengthy comments."

"As to 'Sebastiano Caboto,' I do not wish to take up the manifestation of the early Venetian navigator except apropos of his songs. It may seem strange that he should have wished to sing. But he still remained in his own entourage, Venice, and in his same old period. Now, as has already been said in the account of the sitting, this entity sang with a male rough voice a mariner's lay, full of feeling, really as a sailor man would sing out at sea. And he sang it in an early Venetian in which I, although a Venetian, could only succeed in catching a few words. But the onomatopoeic refrain in itself serves to give its character: 'Tututu, tututu, tututu. . . .' Really one seemed to see the forward movements of the bark upon the waves. . . . And as to the effects of the genuineness of the phenomenon in itself, no finer proof could have been offered us than a song of such a sort. That Valiantine should have been able to find within his ancestral heredity¹ some Sicilian words was already a fantastic and superfluous hypothesis. To accept the hypothesis that he could find therein the elements

¹ Mr. Valiantine states he is of English extraction. The name is found there certainly.

whereby to produce such a song in antique Venetian, troublesome even for us Venetians, would be to surpass all limits of seriousness."

"Another voice, another accent, another language this time; the singer is the Irishman 'Pat O'Brien.' He sings with a high and strong voice and at times he sings walking the length and the breadth of the room, so that his voice comes from all directions. First I heard it in front of me. I would almost say that I *saw* it, because I followed the movements of the phosphorescent megaphone from which it came floating over my head; the megaphone then turned and the voice withdrew to the distance of the extreme opposite end of the room. Then it returned and so on until the close of the song."

"Now Valiantine, too, might have been able to imitate that voice and to sing that song. But in the room no physical person was walking to and fro. I was in full possession of my senses and of this I can be absolutely sure. And then, could Valiantine come to sing to me just *above* my own head without my noticing him?"

"At the end comes 'Imperator.'¹ Granting the presence of this personality, nothing could be more appropriate than his sacred song. It seemed that he recited a Psalm. And in Latin. And he sang in Gregoriano or a Chant of regular rhythm. It is in this manner that the old Greeks sang. . . . A new admirable proof of the genuineness of the phenomenon. Is Valiantine also a Latin Psalmster in Gregoriano?"

"This mystical song burst forth directly in front of me; it seemed to me but a few centimetres from my face. I expressed the desire to preserve the words of this psalm. Mrs. Hack joined in (speaking in English; 'Imperator' seems a polyglot) and asked the entity if he would repeat it to me slowly so that I might tran-

¹ A "Guide" Mrs. Hack has had for many years (see *Modern Psychic Mysteries*).

scribe it. But I have no paper or pencil. Mrs. Hack furnishes me with them. I am ready to write, and 'Imperator' with great sweetness says: 'I will tell it in Italian.' And he dictates and I write: 'A world of silver, etc.' (See Chapter IV at Gemmola, May 28th.) Under such circumstances one cannot say that I was not *compos mentis* ! "

"But the greatest evidence for me presented itself when the voice of the 'Nonna,' my grandmother, spoke to me independently while the trumpet was visibly resting on the floor at a distance."

"The suave, light, etheric voice produced itself right in front of my face or at the side near my ear. Useless, vain, stupid . . . every supposition that a physical person was thus in front of my face and would be talking to me in such a way. Impossible to conceive such a situation; but the Signorina Valle who was seated beside me, and who heard everything as I did not solely, but to whom the voice of the 'Nonna' spoke many times in the same fashion (while I, in turn, heard all that it said to her) can well testify that I am telling the exact truth."

"As to the VOICES spoken, they produced themselves in all of our sittings so fully and perfectly as to permit of the fullest observations of the phenomenon which took place *independently of the medium*. All that I have previously said concerning the movements of the trumpet may also be said in regard to the Voices which flowed out from it. The Voice moved its position instantaneously from one extremity of the circle to the other, carrying with itself the megaphone to every interlocutor with an exactitude and a promptness which one of us would have been unable to equal even in full light. Often there was scarcely time to formulate a question, or even a simple call, before the megaphone was in front of the questioners and the Voice replied to them. . . . I repeat, it is absurd to think that Valiantine could have left his place in the circle

or in his big arm-chair and jump about the room with the agility of a monkey, handling the megaphone and talking to us within it in our midst without one of us noticing even a movement, a sound, a something out of kilter."

Physical Phenomena.

"Other physical phenomena were verified with great frequency also. One of these was the springing up of the trumpet from the floor and its flying in the air often with evolutions of an unheard-of swiftness, so that the luminous points upon it made cross lines in the air—complete trajectories like a fire-brand swept rapidly around describing a complete luminous circle. But the lines of light made by the trumpet were often as large as the whole extent of our circle. This velocity of movement denotes that the instrument could not have been manipulated by a human arm. At other times the trumpet jumped from one end of the room to the other in such a way that to suggest that it was manipulated by one of us it would be necessary to postulate the absurdity that such a one could have been able to jump in the middle of the circle like an acrobat without the others being in the least aware of it. It must be remembered that in the centre of the room, but three metres high, a chandelier of Murano glass was hung from the ceiling, and that the trumpet in its complicated and fulminous evolutions never once hit it! It is to be noted that for several evenings Valiantine sat in the big arm-chair in middle of the circle and beneath this chandelier. On one hand, the arm-chair kept him still by its arms and by its high back; on the other, the chandelier hung over his head. In this position how can it be admissible that he could have made the trumpet fly about in the way above stated. Moreover, the trumpet often flew behind Valiantine's big chair and settled on the

floor behind him, then departed anew and sailed in the air while talking with persons seated behind him."

"If Valiantine had moved from his chair no such movement would have been able to escape us, particularly on the many occasions when the trumpet flew while an absolute silence reigned in the room. Notice that the rug had been removed from the floor (of Venetian tiles), so that it would have been impossible to move and walk about amidst us without causing some noise. On the contrary, many times while the trumpet was flying or was busy in front of one of us, Valiantine himself was asking questions, thus demonstrating that he was still in his place. During one of the first evenings my daughter had become nervous in witnessing the phenomena which were taking place around her; and Valiantine, who was seated next her, gave her his attention in a desire to reassure her, taking both her hands in his own hands. In the meantime the trumpet continued its function as *porta-voce* and its movements!"

"In such circumstances as those with which we are here concerned," writes Count Bon, "it is necessary to keep in mind that a MEDIUM is a machine of extreme delicacy. No apparatus in our physical world can equal in this respect the psychical apparatus of the *medium*. Well, we take every care of our instruments of precision and even keep them under covers of glass; and we pretend, instead, that a medium can encounter the most difficult and trying situations, even bitter and vulgar, without sustaining deviations. Let us recall that the *medium* must refine his faculties to such a point that they may enter into contact with elements of another world, all spiritual and etheric. No comparison is possible in our surroundings. The miracle of the radio was accomplished between two equal apparatus, but both agents are in the same physical plane. To experiment with a real, with a great medium it is needful to have a comprehension of the phenomenon

which imposes a respect of the essential conditions under which it may be freely and genuinely accomplished. Among these, the first is that the sitters should not oppose adverse psychic energy such as might influence or disturb the psychic forces of the *medium*, hinder the limpid outflowing from his organism, their vibrations, their synchronisations with the vibrating psychic forces of the 'al di la' (other side). And further, according to the case, it is necessary that the psychic energy of the sitters—the *aura* emanating from them—their magnetic fluids, should not be allowed to influence the brain of the *medium* left defenceless in a trance, there to mix up images, impulses, suggestions. But these are still negative conditions. It does not suffice that the sitters should not obstruct the verification of the phenomenon; but it is requisite, instead, that they should aid and second it. To obtain the 'Direct Voice,' for instance, it is well known that the sitters' forces, or those of a sufficient number of them, must be uniform, that their thoughts must not clash, that their 'fluids' should be homogeneous, that their psychic energies should vibrate in unison. Only thus can the operating entities gather the forces, accumulating and transforming them through the medium so as to utilise them afterwards in the realisation of the marvellous phenomena."

The following excerpts draw attention to certain points which cannot be too strongly emphasised:

EXCESSIVE "CONTROL" OF MEDIUMS. *M. A. Rutot, a member of the Belgian Royal Academy, writes on this subject in the Bulletin of the Council of Metapsychic Research.*

"Some enlightened savants," he says, "like the regretted Baron von Schrenck-Notzing, have arrived at interesting positive results in spite of a severe and depressing 'control,' but these results have only

proved the existence and reality of psychic manifestations without revealing their extreme variety and amplitude. The idea of a frantic control is only the result of a desire to satisfy the mentality of sceptics and jokers, whose principal aim is to discover every possible means of throwing discredit and ridicule on the work of mediums in order to destroy it." M. Rutot adds: "Control can only employ means which depress mediums physically and morally, preventing their normal trance and endangering their health. Kindness, patience and courtesy towards mediums are indispensable. Cases of non-success in unfavourable conditions are always possible. Once a medium has been completely controlled and given proofs of the reality of his faculties, it is not necessary to renew the control at every séance. The art of obtaining a minimum of result with a maximum of effort does not merit encouragement, while the art of helping the production of phenomena by means of harmony, perfumes, singing and instrumental music ought to be heartily commended." That is very well said. From *The Psychic Gazette*, March, 1930.

Excerpt II.

Peculiarities of Mediumship. "Investigators who have any knowledge of abnormal trance phenomena will understand how a medium who is perfectly honest in her normal condition may produce a simulacrum of trickery while in trance. I have seen experiments carried out with non-professional and strictly honest mediums, who, while conversing, used their hands and feet to perform tricks, and were quite unconscious of these physical actions. This frequently happened when the medium's body up to the neck was in a cataleptic state while her brain seemed quite normal. The medium, Eusapia Paladino, was frequently detected in such actions.

"We have here, for the inexperienced student, a very difficult problem. It requires many years of experimentation to accept the view that a trick of which the medium is quite unconscious may be performed by controlling entities, and to be able to separate such actions from those that are consciously performed by dishonest mediums. The hasty critic naturally condemns the action of the medium, but fuller investigation may lead him to very different conclusions.

"This peculiarity of mediumship is continually arising to disturb the student in his study of psychical phenomena, and it is only through the help and guidance of trained investigators that something of these subtle difficulties can be understood and a hasty judgment avoided." *Psychic Science*, April, 1922, by Hewat McKenzie.

(Translation from the Italian.)

ATTESTATION

"We, the undersigned, who have been present at the sittings with the medium, Mr. GEORGE VALIANTINE, in May, 1929, in Venice, at 559 Zattere and at Gemmola, have read the reports of these which have been made by Dr. Piero Bon in the Review *Luce e Ombra*; DECLARE that, on the part of us as to the sittings themselves, the articles of Dr. Bon correspond exactly with the truth of the happenings which occurred in our presence.

In faith :

	Giovanni Rodano
f. to :	Fanny Michelin
	Eugenio Curti
	Cibin Antonio
	Oscar Cosma
	Hilda Tagliapietra
	Maria Agostoni
	Gwendolyn Kelley Hack
	Pierina Valle.

"I, the undersigned, declare as to the part taken by me at the sittings of the medium, George Valiantine, held in May, 1929, in Venice, Zattere 559, so far as regards the facts, which have been stated in the magazine of Count Dr. Piero Bon, they agree exactly with the truth.

In faith of which, f. to :

Spiridione Bellavita

Cont. R'Ammiraglio a.v.g.

Rome, January 30th, 1930."

CHAPTER III

AN EXPERIMENT IN MEDIUMISTIC COMMUNICATION
ACROSS THE ATLANTIC BETWEEN BOSTON AND
VENICE, MAY, 1929; CONTRIBUTED BY COUNT PIERO
BON

(Translated from *Luce e Ombra*, August, 1929, by
G.K.H.)

*Circle in Boston with "Margery." Count Bon's
Circle in Venice with Valiantine and Mrs. Hack.*

DR. L. R. G. CRANDON of Boston (United States) in a visit paid me by him at Venice in December, 1928, had suggested to me to try at the first favourable occasion a "Cross-Correspondence" between Italy and America. In the hope that a propitious occasion might present itself, we had meanwhile agreed, as far as possible, as to the execution of the experiment.

The experiences of Dr. Crandon with the mediumship of "Margery" and the guide "Walter," have brought into this camp results which interested the students of all the world. I have already made considerable reference to these in this magazine (August, 1928), in the quite characteristic results of an experiment at which I participated in Boston. The methods of Dr. Crandon and of his circle are sufficiently described in that article of mine so that that may serve as an opportune preamble for the exact comprehension of that which I am now going to set forth.

The execution of the experiment presupposed, on my part, having at one's disposition a good medium who might represent the "receiving station," it being

natural that for a first experiment one could not hope to make the "transmitting station" function also for this. It was therefore natural that I should be pre-occupied with finding a *medium* of good worth, not being able to realise (as, instead, the successive happenings we had demonstrated) that the result of the experiment was assured, over and above the power of the *medium*, more even by the will and by the work of the spiritual "entity" undertaking to assist us in this.

Hence upon the arrival of George Valiantine amongst us, an attempt seemed to me to be possible. On May 25th, 1929, therefore, I sent to Dr. Crandon at Boston a cablegram in which I announced to him that on the following May 27th we would hold a sitting with Valiantine at 9 p.m. Italian time. The next day, May 26th, I received from Dr. Crandon a cablegram as follows: "Monday you sit 11 p.m. Italian, we will sit 5 Standard. Record only what occurs in trance and mail it. We do same."

The Sitting at Venice.

On the evening of the 27th we commenced our sitting about 9.30 p.m.

Present at my house 559 Zattere and seated toward my right in this order: Signor Bianca Nunes-Vais Arbib of Venice, Commander S. Bellavita of Rome, Mrs. Gwendolyn Kelley Hack of New York, Signor Oscar Cosma of Venice, Mrs. Mabel Dennis Bradley of London, Captain Giovanni Rodano of Venice, Signorina Reneta Del Lungo of Florence, Signorina Fanny Michelin of Venice, Admiral on p.a. XY di . . ., Mrs. Bess Valiantine of Williamsport, Pa., Signorina Pierina Valle of Venice, Dr. P. Bon of Venice, all forming the circle. Outside the circle: Signora Hilda Tagliapietra of Venice, at the gramophone, and Signor Antonio Cibilin of Venice.

In an adjacent parlour, from which communication with the séance-room was shut off by a simple curtain, Professor Carlo Del Lungo of Florence, Signorina Maria Agostoni of Venice, Avv. (lawyer), Commander A. Lancerotto of Venice.

A reunion, as may be seen, heterogeneous and excessively numerous. In the assemblage, however, the spiritual harmony was sufficient, so that "Bert Everett" immediately manifested declaring the conditions of the ambience "exquisite."

George Valiantine was seated in the middle of the circle in a large wooden arm-chair, with a high back.

The sitting proceeded replete in phenomena and Voices (at least twenty entities, characteristically individualised, spoke therein by "Direct Voice") until eleven o'clock. At this point Signora Tagliapietra announced that the large luminous clock, placed near her, read 11 p.m., the hour fixed by Dr. Crandon in his cablegram.

The sitting continued as before with intensity. "Honey," the dear little girl who comes often in Valiantine's sittings, saying a charming song. The tremendous voice of "Kokum" thundered. "Black-foot" returned from a trip to my distant villa bringing me news from there; "Cristo d'Angelo" asked me what time it was. I replied that it was 11.30 p.m. He then desired that the clock with the luminous face should be placed in the middle of the circle. This was done, placing it facing me upon the floor.

Thereupon immediately afterwards a little whistle high in the middle of the room was heard. I recognised at once the characteristic manner used by "Walter" (the spirit guide of "Margery") in presenting himself. It may be noted that "Walter," as a rule, does not manifest himself except in the Crandon circle and does not enter elsewhere except with a view to adding to the scientific demonstration of Survival.

Mrs. G. Hack, who had been present at the Crandon



" MARGERY "

Mrs. L. R. G. Crandon of Boston, U.S.A.

Through whose mediumship with " Walter," and group, the numbers were transmitted from America to Italy.

circle at Boston in 1925, also identified the characteristic little whistle given by "Walter," and "Walter" recognised Mrs. Hack¹ and went over to her immediately, saying: "Good evening, Mrs. Hack, I am glad to see you again." She replied, and between these two there followed a brief dialogue full of the cordiality of two old friends who re-encounter one another.

"Walter" also recognised me, and came over to salute me affably. In the meanwhile Valiantine had fallen into *trance*. Also the Signorina Valle was taken by a *light trance*.

In accordance with instructions received, we all maintained absolute silence.

The two aluminium trumpets rendered diversely luminous by their painted bands, which at the beginning of the sitting we had placed standing up in the middle of the circle, one in front and one behind Valiantine's seat, trembled, hit one another, and fell over. They were picked up and replaced by us. Then they elevated themselves and went over and took their position near but behind Valiantine; as if to leave the space in front of him free, where the luminous clock had been placed.

The clock was lifted to about a yard above the floor and was carried slowly around the room. It seemed to float, light as a feather, and the clock's face measured 13 centimetres (about five inches), weight zero 800 kg (nearly 2 lb.), with its face and the numbers of the hours vividly luminous. It was held high up and stopped in front of me and of various members of the circle—as if to establish the hour indicated by it: 11.45. Then was heard the sound of the little key being

¹ This greatly surprised Mrs. Hack, because the Crandons had no knowledge of her being in Venice; and therefore could not have been thinking of her! and also because she had not experimented with "Walter" since she had sat in Boston in 1925, four years previously.

handled, and we saw the hands slowly turn backwards! The clock was next carried in a tour around the circle and anew held still a moment in front of various ones of us as if to establish the new hours indicated by it: 11.15.

We subsequently had from "Cristo d'Angelo" the explanation of this interesting operation which "Walter" had performed. The clock was gently set down upon the floor and "Walter" said that all was well! He turned to talk with Mrs. Hack and then his voice shifted across the circle and came close to me, addressing to me some courteous and joking expressions. Valiantine awoke and said: "I am all stiff," after a little adding: "I think you can turn on the red light." We waited a moment and then switched on the red light. Valiantine got up and went to a little table prepared near him with paper and pencil. We all maintained an absolute silence. He concentrated meanwhile holding his head between his hands; then asked for the blue light which was lit instead of the red.

Valiantine wrote, then passed me the page. There were traced upon it three numbers repeated two or three times. "3. 5. 10." with a point after each.

It was finished. We turned on the white light. The bells of St. Mark tolled midnight.

All those present attested with their signatures upon the sheet of paper on which Valiantine had marked the three numbers.

We refreshed ourselves with sweets and *spumante*. That seemed contrary to the most rigid form. In fact, "Walter" was a little scandalised thereat—as we shall see presently.

Valiantine felt well, even though it was apparent that he was fatigued. He assured us that he had neither seen nor felt anything while he was *in trance*. That he awoke and approached the little table to

THE FIRST TRANS-OCEANIC EXPERIMENT

Arr. Porto Ben
Solone, 4/5/1929, 550
VENEZIA

to
Figaro { *Shute 4/20*
Case 4/23

Decd. 27-5-1929, ore 11.50
3 5.10,
George Valiantine
Arr. Porto Ben
Grudolyn Kelly Hack
Bess Valiantine,
Mabel Gladley-
Pierina Valle
Engl. Springfield, Belgians
Gravica Numa Vais Arbib
Renata Del Lungo *f. Amy Michely*
Oscar Cosma
R. A. C. Prof.
Hilde Tagliapietra
Giuseppe Rodano

Libro d'Arrivo

THE NUMBERS OBTAINED
 By Mr. George Valiantine.

~~Walter - S. S.~~

249

- ~~Pauline (Platin)~~
Bonagio 4/29
- Pauline (Platin)
- Pierina Valle
- ~~Alma - 4/29~~
- ~~Giorgio Rodano~~
- ~~Mara Don~~
- Eugene Curtz
- ~~Spontaneous Bellant~~
- Gwendolyn Kelley Hack.

T VENICE END (ATTESTED BY ALL WITNESSES)

By Mrs. Gwendolyn Kelley Hack.

write, with the impression in his head of having to write numbers—and then that he had traced them automatically.

This is all at the *Venice* end. We will now see what occurred at *Boston*.

The Sitting at Boston.

The results of the sittings held at Boston on May 27th, 1929, with the circle of Dr. Crandon (10 Lime Street) through the mediumship of "Margery," were recorded the same evening, and the record, signed by all present, was posted immediately after, at 10.10 p.m. according to the declaration of Dr. Mark Richardson, and as stamped upon the envelope, on which appeared the postmark of "Boston—Mass. May 28. 1 a.m." This was received by me at Venice on June 9th, 1929.

Following the entire record of the séance was set forth which we received on June 1st, 1929.

It would be too prolix to give in its entirety the whole of the report of this sitting, from which, however, I take verbatim all that which seems to me as of the most interest to my readers. However, all the documents appertaining thereto are at the disposition of whomsoever may be interested in them.

The sitting was opened at 5.9 p.m. American time. Those present from left to right : Dr. Mark Richardson (to left of medium), Mr. Grandi, Mrs. Grandi, Mrs. Gray, Mr. Fred Adler, Mr. Richardson, Mr. Bligh Bond, Dr. Crandon (at right of medium). Outside the circle : At first, Mrs. Gray, who was admitted later, Mr. Negouchi.

Dr. Crandon and Dr. Richardson controlled the hands of the medium : and that control was held during all of the sittings. The right hand of Dr. Crandon rested uninterruptedly upon one of Mr. Bond's knees.

Mr. Bond acted as the agent of these records, and held the material of the test, consisting of a little packet of nine sheets torn by him, before the sitting, from a calendar. Every leaf had been marked by him in ink upon the back, and all had been placed together by the same Mr. Bond within an envelope which he had sealed and placed within an inside pocket of his coat. Mr. Bligh Bond testified that he had only seen the *back* of these leaves and knew absolutely nothing of the numbers on their faces.

The sitting began, and the sitters briefly discussed together what technique to follow to avoid every possible hypothesis of *collective telepathy*.

"Margery" went into *trance* at 5.11 p.m. and the Voice of "Walter" at once made itself heard with comments on the above topic. He ordered that Mr. Bligh Bond should hold the leaves in such manner that they might never be seen by any of those present until after the hour of 9 p.m. (almost 3 a.m. of May 28th with us in Italy), at which hour every question of transmission of impressions from the group in Boston to that in Venice must have been eliminated. "Margery," therefore, would needs again renew the séance at 9 p.m. in order to write that which "Walter" would then dictate to her.

"Walter" chatted then and joked as usual with various of those present. After a little interval, during which it seemed that he had made a rapid visit to the group in Venice, he said: "I can't understand a word they are saying there. It's as hot as hell." (In truth the evening was overpoweringly hot, the place shut and the great number of sitters rendered our séance-room in Venice a veritable oven!)

At about 5.15 "Walter" gave Mr. Bond instructions to take one of the leaves of the calendar and lay it upon the table (in the middle of the circle). Mr. Bond, therefore, opened his sealed envelope and, still in the dark (absolutely maintained throughout the

sitting), took out from the packet one leaf, haphazard, placing it upon the table. Then "Walter" began again to joke with those present. As to these jokes of "Walter." I do not think that this is the place to report them, his "humour" being little understood by us here, and being wholly irrelevant to the experiment. At this point, for example, "Walter" said to Mrs. Gray: "Well, cousin, how do you feel to-day? You seem as strong as a horse. What do you want? A green 'apport'? A horseshoe? I've brought you instead an automobile tyre. The Judge is very well. . . ." With this chatter "Walter" held the attention *unified* while he was arranging as to the outcome of the experiment; that is all. Apropos of these experiments, he intimated: "You will see that we will get something through to Italy. What do you bet, cousin? Now, while you are waiting I will give Frances a treatment, and she will feel like a million dollars."

At 5.19 Mr. Bond, by the suggestion of "Walter," replaced the first sheet of the calendar and drew forth a second, placing it upon the table, following which, being questioned by Mr. Bond, "Walter" announced the time to be 5.20 and left the circle for about a minute.

At 5.22, directed by "Walter," Mr. Bond took up the second leaf from the table, replacing it with the first in his inner pocket, and keeping these separated from those which were in the envelope.

"Walter" announced that a leaf had fallen to the ground and Mr. Bond searched for it in vain. Then he asked "Walter" if he was ready to receive the third leaf which he, then, placed on the table.

After several minor incidents (breezes noted by the sitters, a distinct noise as of a bang upon a door, a knock; rapped in the table), upon "Walter's" request Mr. Bond took back the third leaf and placed it with the others in his inside pocket.

"Walter" joked again with Mrs. Gray; then occurred this dialogue:

"Walter": "John Richardson (the deceased son of Dr. Mark R.) is over there in Italy on this affair. He feels very lost there. I told him to ask for 'spaghetti' but he understood that I meant 'confetti.'"

Dr. Crandon: "And your prediction, 'Walter'?" It referred to this, did it not?"

"Walter": "Yes, we've known of this for days."

Mr. Bond: "I have it recorded for May 2nd."

"Walter": "Yes, and there's another coming. This is only a trial to-night, and their horse (over there) is winded . . . spavined."

In explanation of all this it is necessary to say that in a preceding sitting of May 2nd recorded by Mr. Bond, "Walter" had predicted the arrival from Europe of a cablegram with a proposition for some such work, so that this was most fully realised.

At this stage the breezes of air became very strong and were observed by all. "Walter" explained that he was sending energy out. He continued to speak of *the economy of energy* on their side and of the effects of this. Regarding the production of Light, for example, he said that the greatest secret of the future would be the production of *cold light*. With our present methods we waste 85 per cent of the energy we have; but when "cold light" is understood the greater part of this energy will be saved.

"Walter" again chatted with Mrs. Gray and with Mr. Bond, then said: "Now I want you people to stay together for half an hour. And don't make a date. Leave it to me. Now I must go. Good night."

Four raps were heard (the agreed signal) and the sitting was closed. It was 5.45 p.m.

The record of this sitting gives here a note which states how, when the light was renewed, Mrs. Richardson found that two of the calendar leaves were on the floor, having been let fall by Mr. Bond who was

wholly unconscious of having lost them (although "Walter" had already announced that one had fallen). Mrs. Richardson picked them up and remained with Mr. Bond at her side until all the others had joined one another in the library; this to be able to affirm definitely that there had not been a single moment during which the leaves could have been observed nor their contents communicated to the medium or to any others of those present.

The three leaves which "Walter" had examined were replaced securely in the safe-keeping of Mr. Bond's inner pocket.

The sitting was renewed at 9 p.m. as had been desired by "Walter."

I transcribe the record, translating as nearly literally as possible: "Margery," seated on a sofa at a small table, takes the pencil. Mr. Bond tied a silk handkerchief over her eyes. She at once commenced writing as follows:

"*Sitting in Venice.* Valiantine very subdued, without spats. Much gibberish—no silence. I think Lord's Prayer. Anyhow, every one looks kindly except Count Bon whose very moustache bristles. Much more gibberish. . . . Kindly thoughts. I do not understand. Much more talk. Finally Valiantine *throws Italian fit*. (Untranslatable; falls into Italian trance?) Keeps well in *fit* as I direct. Writes 3. 5. 10. all is over. Much food and drink. Valiantine resumes spats and rows home. Enough said. More later. Next sitting Thursday night.

W. S. S."

(Signature of the name and surname of "Walter.")

Question: "Is that all?"

Reply: "Yes."

Finished at 9.5 p.m.

Mr. Bond then produced the closed envelope marked "A" and opened it in full view of all assembled, drawing out the three little leaves of the calendar, those which had been held before "Walter" during the sitting in the darkness. These were: "Sunday, 5 May;" "Friday, 3 May;" "Friday, 10 May" (1929). Every leaf bore the personal mark of Mr. Bond upon its back, placed there by him before the experiment.

The Second Sitting at Venice.

May 28th, the day after the experiment referred to above, I received from Dr. Crandon the following cablegram, sent me by him in pursuance of the directions given by "Walter" for a second sitting: "Kindly arrange second séance Thursday at same time, record accurately time of each event, mail report immediately, we do same. Yesterday's results apparently perfect."

Mr. George Valiantine was unavoidably obliged to leave on that very Thursday, May 30th. By his advice we decided to let the matter stand and to keep the appointment just the same.

On May 30th, therefore, the test proceeded without the medium whom those in Boston supposed still to be with us. Moreover, the evening was stifling and the air heavy, while a severe thunderstorm disturbed the atmosphere.

In addition all present were tired out after eight long consecutive sittings. Some of us were actually exhausted; others were sleepy; others, dubious, said: "The lion has gone and has not even left his tail behind."

Nevertheless we did our best. This sitting began at 9.30. Those present in the circle towards my right being Mrs. Gwendolyn Kelley Hack, Signorina Bon,

Captain Rodano, Signora N. Bon, Signor Curti, Commander Bellavita, Signorina P. Valle, Dottore P. Bon.

Signorina Valle was soon controlled in a light *trance* by the "Nonna," the Spirit-Guide thenceforth habitually assisting at our weekly reunions. We were told by her to wait; that the forces were good.

Some of us noted at intervals cold breezes over our hands. We played various gramophone records.

Mrs. G. K. Hack felt a great pressure of force over her, and holding block up and pencil, began to write mechanically, continuing at intervals from 10.30 to 11.30. The rapidity of the vibrations must have been most powerful as the writer said it seemed as if she felt the pressure of great dynamos within her head and inside her ears.

Mrs. Hack invoked her guides, among these "Imperator," who replied, making her write:

"We are coming soon. Let them carry special . . . ask a question all together. We are anxious to help. We are trying to unify the forces. Carry on though and ask . . ."

A pause. Then Mrs. Hack, as under another influence, wrote the following words: "A great spirit near you."

Mrs. Hack again remarked on intense vibrations within and about her head without, however, her head hurting her. All the others were very heavy, excepting the Signorina Valle (excellent *trance-medium*), who constantly stated the presence of the "Nonna" and who remained calm, serene—often in light *trance*.

Mrs. Hack began to write impulsively and very rapidly. She wrote: "We received several directions. I am going to speak with 'Walter' (pause). We shall try now to write."

Now came from Mrs. Hack's pencil words and numbers. The cyphers repeated always the same number: 429. This was reiterated a score of times, alternated with words written excitedly, large and

heavily : " 4. 2. 9. Carry on. 429 carry on—Walter—Walter—Walter." Then a conventional sign which indicated the presence of "Imperator" and several sentences : "There is a confused current here : we wish unified vibrations." . . . In fact, several of those present who had not yet been able to realise what was happening, showed signs of weariness and impatience.

A pause : then Mrs. Hack wrote : "Walter is coming, Walter, 429, carry on, 429." Then : "The current is better. Carry on, listen, 429." There followed sentences referring to "Margery" who at that moment must have gone in trance.

At last Mrs. Hack wrote : "Walter S.S. 249—249." Mrs. Hack finished writing a little after 11 p.m.

I confess that we were all a little sceptical as to the results of the automatic writing of Mrs. Hack, including that lady herself.

Someone then had the idea of testing the alphabet with the little wine-glass which moves and indicates letters under the influence of a medium's fingers resting thereon. Therefore, we tried this experiment. I would not place great value on this sort of test, not having much faith in the genuineness of the results obtainable with the planchette and similar methods, among which is "the little glass." However, it cannot be denied that this evening we obtained something very significant. The little glass at once moved, whether touched by me, by the Signorina Valle, or Mrs. Hack—alone, with two or with three at a time. This gave, to begin with, the indication of the entity present, repeating several times : "Nonna." I asked : "Can you tell us what is the *word* which they have sent us this evening from Boston?" *Reply* : "Numbers 429." It is notable that, asked about a "*word*" (and Mrs. Hack had written so many words),

. . . the response was concerning *numbers* ; and that although Mrs. Hack had always written *one* number, in three cyphers, now they said "*numbers*" in the plural.

Presently, Signorina Valle repeated the question as follows : " Have we received something from Boston this evening ? "

Answer : " Yes, the numbers. "

Question : " Will you repeat the number ? "

Answer : " 429. "

Question : " This number alone ? "

Answer : " No—three numbers—4—2—9— " "

We awaited, therefore, with natural uneasiness the last news from Boston.

The Second Sitting at Boston.

The record of this sitting of May 30th at Boston, when it reached us as usual, brought disillusionment.

This reported that " Margery, " towards noon, had felt the impulse to write, and had written several communications with the signature " M. R., " these initials being those of Mark Richardson, " Walter's " habitual aid. These communications said : " Do not hold sitting until six. Lines of communication poor, no cross-correspondence necessary. Sit only four persons. Hour only. " " This is Mark writing, etc. ' Walter ' says that four men must be in sitting. He will explain to you later on. I think, etc. He just wants the energy from the room and the medium. He says : ' Cheerio—big things will happen soon. ' M. R. "

Punctually at the hour of 6 p.m. in Boston Dr. Richardson, Mrs. Adler, Dr. Crandon, and " Margery " held a sitting in a completely dark room. Immediately your Mark Richardson manifested, communicating by raps. He said that " Walter " was in Venice, and that

they (in Boston) must hold the sitting solely to transmit the energy of the ambience.

At a certain moment Dr. Richardson seemed to perceive passing rapidly before him some substance still darker than the surrounding darkness. There followed the Voice of "Walter" saying, jestingly: "You certainly look like a nest of foreigners!" By which he probably referred to the fact that the men were in shirt sleeves.

Nothing further. The sitting ended at 6.22 p.m.

It seemed, therefore, apparent that the results obtained by us the evening of May 30th had been without foundation. . . . But for the fact that I received, subsequently, a supplement to the report of this sitting of May 27th at Boston—which revealed that our fiasco had only been seemingly such; and that a great success instead had been concealed in it.

In sum, from this we learned that after having established the correspondence of the three numbers (3—5—10), written by "Margery," such being the three numbers of the calendar-leaves shown to "Walter" during the sitting, and held by Mr. Bond, that the witnesses had controlled, and marked also the numbers of the other six leaves remaining and marked also by Mr. Bond in his inner pocket—each one of which latter leaves bore on its back the identification mark, numbers which proved to be "2"—"4"—"9"—"13"—"22"—"24."

"Walter," therefore, without those in Boston having the least idea of it (that which gives to the experiment a very much greater significance), had transmitted to us in our second sitting, three of the other numbers previously provided at Boston in the preceding sitting there! And this he had succeeded in doing upon his own initiative, without the concurrence of an exceptional receiving-medium such as Valiantine; utilising only the sole natural sensibility usually practised of a gentlewoman.

This supplement to the Boston report of May 27th bears the following signatures : Josephine L. Richardson, Mark W. Richardson, J. Fred Adler, Frances N. Gray, L. R. G. Crandon, Fred Bligh Bond.

The Value of the Experiments.

The main importance of these experiments which I have described does not consist in the material result of the immediate transmission of several cyphers from America to Venice by new means—which succeeded perfectly as the records show.

This result may also hold something of the “marvellous,” obtained, as it was, without apparatus and without technical means of any sort. It may be objected that those three cyphers are, when all is said and done, a material too insignificant ! Yet if Marconi at the beginning of his experiments with wireless telegraphy had suddenly succeeded in transmitting three cyphers across the Atlantic the world would have been shaken with surprise.

But it is not in this that our victory consists.

The value of our experiments consists in this : that they serve to demonstrate the effective collaboration of another world with our own and the active intervention of our brothers who have passed on anxious to work in such a manner as to render evident this truth which, as yet, is too little known on this Earth.

It consists in having put over this demonstration eliminating every hypothesis of animism, of “suggestion,” of “telepathy,” of “sub-consciousness,” and similar substitutes for spirit reality. The Boston friends have proceeded to this end, guided by “Walter,” and have proceeded in so rigorous a manner as to leave no possibility of the existence of any doubts.

Let us briefly examine the circumstances.

First of all Dr. Crandon proposed the experiment

to me in December, 1928, not really calculating on Valiantine's happening to come to our circle. The question had never arisen as to who the medium would be ! Besides, the result obtained with Valiantine was repeated two days later (he being absent and far away) by the mediumship of another person, a quiet lady whose qualities of sensitivity had at other times been used with success, but never had been used by her in any professional capacity.¹

Necessary collaborators in this same experiment were, at Boston, Dr. Crandon, "Margery," Mr. Bond. Who would wish therefore to suggest there is the most remote possibility that a fraud should have occurred with so many persons concerned and under circumstances which of themselves would render such an hypothesis impossible. I am sure that on this ground no contention can be raised ; and this even without putting in the scales the personal standing of the experimenters and of the mediums. We can therefore proceed.

The method pursued by the Boston circle is ingenious and valuable because it consists in the experimenters placing at the disposal of their invisible collaborators certain material to be used by them (the three calendar-leaves) but of which they, the sitters, did not know the contents. Thus, "Walter" was obliged to engage in an intrigue of which no one of them knew the outcome !

One must consider the value of such circumstances versus the effects of the ultimate proof and also with reference to the difficulty of conjuring up anything similar when one takes into account the material used, even though this was so poor in and of itself. Certainly some new news, some expressive phrase, some design

¹ The sitting will be remembered of July 29th, 1928, at the Castle of Millesimo when with the same procedure of automatic writing Mrs. G. K. Hack had from "Imperator" the indication which rendered possible the immediate finding of the Marquis Centurione.

(such as had been used at other times) would have constituted a more emotional message. But it would have been with difficulty that anything could have been substituted for these bare cyphers which would have been more efficacious in producing the desired results.

Among those present, only Mr. Bligh Bond handled the nine calendar-leaves, pulling them out haphazard from the back without seeing the numbers on them. Of these nine leaves, during the totally dark sitting, he showed "Walter" three and then he replaced them in his inner pocket—where they remained until the end of the experiment without anyone having been able to see them. "Walter" alone (who can see in the dark as has been demonstrated in so many experiments) noted the three cyphers offered him at random, and immediately he took them to Venice, having them repeated in writing by the medium there ready to receive impressions. This, between five and six o'clock (Boston time). "Walter" intentionally did not reveal to those forming the circle in Boston these three numbers until 9 p.m. (which was three in the morning at Venice), when the Venetian circle must have been asleep for some time past, so that any hypothesis of "thought-correspondence" between the two circles would necessarily be absurd. What role therefore under such circumstances could the participants of the Boston circle have played in effecting the transmission of these cyphers? At the very utmost they might have functioned as do the elements of a battery in a telegraphic apparatus. But perhaps not even this. Certainly their intelligence was extraneous to the execution since the two terminals necessary to the success of the experiment were in an unconscious condition, asleep. To refer the result to "telepathy" (that is the transmission of thought from Boston to Venice) it would evidently have been necessary that those at Boston should have had at

least a thought to transmit. And as in this case of ours this thought would have had to represent three cyphers it would have been necessary that these three cyphers should have been known to them (in Boston) : which they were not !

Something further may be said of the second experiment by the mediumship of Mrs. Hack. In this second case the members of the Boston circle certainly knew the numbers which all of the nine calender-sheets bore ; but they were a thousand miles removed from any idea that "Walter" would operate at Venice again with those numbers ! Furthermore, they had repaired to the sitting, by the previous orders of "Walter" at 6 p.m. (12 midnight at Venice), when our second experiment in Venice was already finished and they repaired there, apparently only to be jokingly told that their group "looked like a nest of foreigners !"

Having excluded, therefore, every possibility of the hypothesis of telepathy, the other animistic hypotheses do not find either any theoretical point of support to uphold them. If the Boston sitters (we will not even speak of those of Venice) were not able to contribute to the experiment even by their thought, in what mode would they have been able to act upon the medium in Venice ?

That one part of our spirit may, in similar circumstances, unconsciously disintegrate itself from our organism and act so as to accomplish the things that occurred between Boston and Venice, is an hypothesis of itself superfluous, and, on the other hand, casts a doubt regarding our absolute integrity during these sittings. But if instead it had been possible, would not such a phenomenon have constituted the most certain proof of the existence of Spirit, and of its independence of the corporal organism, and would not such a proof have provided the most solid foundation for the spiritistic doctrine in all its logical developments ? If not, the reality established meanwhile

assigns to the phenomena an agent on the spiritual plane, and I emphasise this in unequivocal terms.

"Walter" is not a spiritual entity to whom can be attributed elements of fantastic origin. He is simply the brother of "Margery," passed over only fifteen or sixteen years ago. Also his spiritual personality is so individualised that anyone having participated at the Crandon circle in Boston retains such a precise memory of it as to be able to recognise it under whatever other circumstances. Not to mention anything else, his whistle on entering is as characteristic as could be; for example, a particular stanza sung by "Cristo d'Angelo." Further, in the Venetian circle two of the sitters (Mrs. Hack in 1925 and I myself (P. B.) in 1928) had known "Walter" in Boston at the Crandon circle and both of us without the least hesitation recognised him immediately he came to the circle in Venice. In the Venetian circle "Walter" operated tangibly. He lifted the heavy luminous clock and he carried it in circuit in front of those present; he held it suspended in the air; he manipulated the hands and altered the hour indicated by them; he brought the clock back around the circle and then replaced it in its position. The absolute silence which at this moment reigned in our room, the absolute possession of our own senses on our part, precluded the supposition that any material being could in those moments have circulated amongst us. Over and above the sound produced when getting up, the entire darkness would have prevented anyone from moving amongst us, however lightly. Aside from the noise, no matter how slight, produced by anyone—the perfect darkness would have prevented him from moving in such a way without bumping into the trumpets or into the legs of those present and from making the circle of the group with such precision (as did "Walter"), stopping exactly before the faces of the sitters. Also the movement of the clock, regular without jerks, with oscillations,

made it obvious that it was not a material body which was handling it. It seemed indeed as if animated by a spirit who transmitted to it a likeness almost etheric and intelligent. The alteration, then, of the hour must have had a definite and intelligent purpose, certainly bearing on the experiment which was taking place. Interesting and corroborative therefore in this connection was the explanation given in reply to our question by "Cristo d'Angelo" the evening following—that "Walter" had done this "because he wished that all things should be exact." The logical explanation, considering that the hour indicated by "Walter" on our clock compared with that indicated in the report of Boston, would be that he had wished to set our hour to agree with that of the other circle (in America). Apropos of this, I must state that in my account I have indicated the new hour set by "Walter" as being 11.15 because I had noted it thus during the sitting, but in the notes of Mrs. Hack, also taken contemporaneously, the hour was indicated instead as being 11.10. Others of those present gave me a time varying between 11.10 and 11.15. Evidently we all remembered the perception of the approximate hour indicated by the clock, the more so that the phosphorescent light of the dial and the hand, together with the motion of the clock, might have rendered it difficult to arrive exactly at the minute. Certain it is that "Walter" wished to establish the hour of the beginning of his labours amongst us as being between 11.10 and 11.15 p.m. and that this corresponds with the time stated in the reports from Boston (5.11 p.m.) of the passage into trance of "Margery." It was precisely between 11.10 and 11.15, the time freshly given by "Walter," that Valiantine also fell into trance in our midst in Venice.

The modification of the hour as executed by "Walter" would give to the fulfilment of the phenomena in the two circles a concomitance which would

not have been possible on the basis of the time originally indicated (which otherwise would have been of no importance to us a few minutes one way or the other) by our watch. This concurrence of the two times of Venice and of Boston would render it also more conclusive for us in that it agreed with the *verbale* (record) of Boston in which it was noted that "Walter" passed from one to the other circle with a lightning rapidity in order to render almost contemporaneous his presence in the two places!

In this connection what "Walter" said to the Boston friends is interesting: in a subsequent sitting of June 3rd of which the report was thoughtfully forwarded to us. He was asked how much time it took him to go from America to Europe, and he ("Walter") replied: "The time depends upon the brain of the mediums."

"I am there and here at almost the same moment. The act of going does not take me a minute. . . ."

The necessity of limiting this account does not permit me to indulge in more ample illustration of our experiments.

Anyone, however, may find in the circumstances recorded, and in their references, other matters meriting both observation and study.

I think the experimental basis of our tests is good, deserving of every effort in pursuance of same. I hope, therefore, that students of greater power will be interested in the magnificent phenomenon and may succeed in developing it even further and in unfolding its significance even better than I have been able to do in commenting on its pristine beauty.

DOTT. PIERO BON.

The above is as nearly a verbatim translation as it was possible for me to make from the Italian.

G. K. HACK.

ADDENDA

Bearing on the foregoing experiments (taken from formal report forwarded from Venice to London).

In a séance held on May 28th, 1929, the next evening, at Gemmola Castle near Venice (Count Bon's summer house), Signor Rodano asked "Cristo d'Angelo" to give some information as to what occurred the evening preceding in the attempt with Boston—and who turned the hand of the clock?

Cristo d'Angelo: "That was all doings with America" (*ropa di America*).

Question is put to "Cristo d'Angelo" whether it was he (d'Angelo) or "Walter" who changed hand of clock?

Answer: "'Walter.'" " "

S. Rodano: "Why did he change them?"

Answer: "'Walter' wishes that everything shall be exact" (*vuoll elu tutti essere juste*).

Rodano: "How did he ('Walter') do it?"

(Questioned as to how things went) "I do not know."

Cristo d'Angelo: "Tutti cose sone bene."—(All things are right.)

"All right."

Cristo d'Angelo: "Non so io."

(Indicating that "Walter" had wished to call attention of sitters in Venice to the number of minutes mistake in their time-calculation between Venice and Boston.)

The day before the first experiment Mrs. Hack had a spontaneous communication (automatic writing) from her "guides" as to the uniting of the forces with the Venetian group which appeared to have reference to the experiment planned. This writing in Italian occurred not by request but while Mrs. Hack was lying down and wished to rest. Translated it reads:

"I come to thee to bring thee the light. Thou shalt see fair results (*dei belle opere*) flowering from the sincere desires of this little group of thine and of Venice. Thou must give (take) them thy guides."

"Try to unite the fluids between the guides because if we are able to combine these forces (then) will come forth (*salire*) the divine Voice and the fire of light (illumination) to comprehend the reasons of Life and of the experiences upon this Earth. Clarifying the vision of the soul the truth of heart will never fall (*cadera mai 'a basso il verito di cuore*)."

"Faith, faith without illusion, without imagination, shall be the model of the circle of Venice—ours and thine. I send thee there!—(*ti mando li!*), etc., etc."

This guide's announcement was wholly unlooked for and was written swiftly in Italian—eyes closed—and lying down—and seems to bear upon the combining of fluids of "Imperator" (Mrs. Hack's "guide"), the Venetian group's "Nonna"; "d'Angelo" (Valiantine's "guide"); and "Walter" (of the Boston group).

There is little to add. With regard to the part I was unexpectedly called upon to play in these remarkable sittings the following facts are briefly recapitulated:

1. As stated, the Boston people did not even know of my presence in Venice.
2. No one in Boston or even in New York had any address there at which to reach me.
3. I had gone over from Genoa upon a sudden decision, consulting no one as to my plans.
4. In so doing, I had not the faintest intention of acting as medium or any anticipation of such experiment being made. I went over merely in the capacity of an observer and investigator of such sittings as Valiantine might be holding there.
5. No one among the Venice sitters expected a

second Test at all : Dr. Crandon's cablegram asking for same, pursuant of "Walter's" ambiguous orders at Boston end, coming as a complete surprise to Count Bon, at whose palace on the Zattere the Venetian séances were in progress.

6. I was informed of this cable to Count Bon incidentally ; and I personally received no cablegram or letter from Boston in Venice.

No letter was received by me from Boston until after I had returned from Venice to Genoa (Nervi), which communication and reports from Dr. Crandon bear postmark of July 1st.

Since the Boston group was told to sit *only* to transmit "energy," they sent no fresh thought or message to Venice, May 30th ; and if they had it would have been directed towards Valiantine, not toward myself.

That which *was* transmitted and correctly received at European end, utilizing me as receiving station or medium there, must, it would consequently appear, have been carried and impressed by "Walter" and those helping him, possibly in his attempt to have me "register" such impressions.

The experiment in every detail seems to have been planned by "Walter" with the express intention of ruling out the slightest possibility of it being attributed to telepathy or any other form of subconscious activity.

EXPERIENCE OF PRINCE C. OF GREECE WITH VALIANTINE

While going over the MS. of this book in Rome, in May, 1936, supplementary information unexpectedly came to me concerning foreign languages through Valiantine's mediumship.

It happened through the courtesy of my friend, Miss Eva Barrett, the celebrated English photographer in Rome (whose picture of myself appears in this volume), that I was invited with her to luncheon by a compatriot of mine, Miss Cornelia Armsby, living in the exquisite Palazzo Colonna.

Afterwards we were joined by Prince C. of Greece, whose sister was among the guests.

The conversation turned on psychic topics, and presently we heard with much interest from the Prince of many of his own experiments with Valiantine. These occurred in New York City, probably near the period recorded by Judge Cannon and Dr. Whyman.

Very strong manifestations were witnessed by His Royal Highness, who described the various guides and controls vividly; the "voices," lights, and the baby hand of little "Honey" (see Chapter II) which was placed in his to hold until it melted away . . . and so on.

He then referred to his own surprise at being addressed in the Russian language by "Direct Voice" by voices purporting to be those of his relatives of the late Czar's family. Conversations ensued. I cannot quote all the details, but he spoke especially of the earnestness with which one of those unfortunate princesses, Tatiana, talked to him, insisting repeatedly that whatever the claims put forth to the contrary, she, Anatasia, had not escaped the fate which overtook the rest of her immediate family.

TIME-TABLE OF SITTINGS, HELD SIMULTANEOUSLY AT
VENICE, ITALY, AND BOSTON, U.S.A.

*For an experiment in Mediumistic Trans-Atlantic
Communications.*

1st sitting at Venice, May 27th, 1929.

11 p.m. Italian time. Medium: George Valiantine, passes into trance between 11.10 and 11.15

p.m. Sitting closed at 11.50 p.m. Control :
"Walter."

1st sitting at Boston, May 27th, 1929.

5 p.m. American standard time. Medium :
"Margery," passes into trance 5.11 p.m. Sitting
closed 5.45 p.m. Control : "Walter."

2nd sitting at Venice, May 30th, 1929.

9.30 p.m. to 11.30 p.m. Italian time. Medium :
Mrs. Gwendolyn Kelley Hack. Control : "Im-
perator," co-operating with "Walter."

2nd sitting at Boston, May 30th, 1929.

6 p.m.-6.22 p.m. American standard time.
Medium : "Margery" (Mrs. Crandon). Con-
trols : Mark Richardson and "Walter."

THE BOSTON-VENICE CROSS-CORRESPONDENCE. IN THE MARGERY MEDIUMSHIP

By Frederick Bligh Bond. Summary from official records.

Personnel : Count Piero Bon and a large group sitting at his house in Venice, Italy, at 11 p.m., and the Margery group sitting at 10 Lime Street, Boston, at 5 p.m., May 27th, 1929. Thus both groups sat practically at the same period in absolute time. The notes are signed by all those present.

(b) The material to be transferred : nine one-day calendar-sheets were selected fortuitously and, unseen by the selector, marked on the back for identification and sealed in an envelope.

(c) Experiment No. 1. Sitting at Boston. The room absolutely black. Margery in trance. Three of the marked calendar-sheets were taken by chance from the sealed envelope by Mr. Bond and laid on the table in front of the medium. After apparent reading by "Walter," Mr. Bond put them away in a separate pocket. Sitting adjourned, but all persons remained in sight of each other till 9 p.m. the same night.

(d) Adjourned sitting, 9 p.m. Same night. White light, no trance, Margery writes 3.5.10. Sheets read by Walter produced from Mr. Bond's pocket were found to be 3.5.10. Full account of sitting, written, sealed, and mailed to Venice same night.

(e) Sitting at Venice. Valiantine in trance wrote the numbers 3.5.10. Full details of the sitting were written, sealed, and mailed to Boston at once.

(f) Experiment No. 2. May 30th, 1929, same groups sitting both places, except that Valiantine is absent, two sensitives present in the Venice group received and wrote at least eighteen times the figures 429 or 249. These numbers turned out to be the next three numbers in the original envelope held by Mr. Bond in Boston.

(g) Results attained. Thus it appears that at the first sitting "Walter" cognised not only the three numbers presented to him, but the next three in the pack, and was able to transmit the second three to Venice in the absence of Valiantine and without knowledge by any sitter at either place concerning the nature or details of this second experiment.

FOREWORD. Various accounts have been printed from Italian sources of the remarkable facts in the transmission of a series of numbers unknown to any of the sitters or medium, through the agency of "Walter," Margery's control; the numerals being in all cases correctly transmitted and recorded at the Venice sitting within a few minutes of their being read in Boston. These accounts have been published in the English periodical *Light*. They give the story as it is known by the Venice group; but the full narrative of the incident with the relation of the circumstances which led up to it, the Boston sittings and the conditions under which the messages were sent across the world—over four thousand miles of land and sea—has yet to be chronicled. Dr. Crandon has supplied all the necessary documents in the case and we are thus in a

position to place before readers of the Journal the whole story of a test which seems unique in the annals of psychic science.

It may not be amiss, before entering upon the detailed record, to say a few words on the present status of the celebrated mediumship of "Margery," as to whom there have been so many legends afloat, largely arising from the platform allegations of the deceased illusionist Houdini, who spared no effort in his popular campaign against mediums and mediumship to destroy public faith in the honesty and credibility of this mediumship in particular. Legends so widely disseminated by a certain section of the Press and supported by the force of prejudice always active among the fundamentalists of religion and science are not easily or quickly eradicated. But the controversies which have raged over the name of Margery are at last dying down: they can no longer be kept alive for the simple reason that they centred about a certain class of phenomena mostly of a physical order which were, although to a limited extent only, capable of simulation by the expert "magician" who could thus persuade the public (though with but little logic) that because they could be duplicated by ingenuity, that therefore they were fictitious. There is a definite reason why these disparaging claims should cease to cloud the issue. It is that the people are now better informed and thus better able to discriminate between the true and the false in psychic matters. But there is another and more powerful reason why the interest in the Margery case should reawaken. It is because the phenomena which now characterise her mediumship are new and that they rise entirely above the old level of criticism and challenge. The production of the thumb-prints of "Walter," attested as his own by independent expert opinion, brought the whole controversy on to new ground; but now we find the field of investigation shifted from the physical to the mental

side, and our record deals with subjective happenings—the transmission of some power or intelligence unknown to us, of data outside the knowledge of any living person.

The two experiments. The story opens with a prediction by "Walter," May 2nd, 1929, of the arrival of a cable from Europe shortly with a proposal of certain work. Nothing happened then until May 25th, 1929, when the following cable was received by Dr. Crandon of Boston from Count Piero Bon of Venice.

"Valiantine sitting Monday 9 p.m. Italian. Bon."

This telegram came without any previous planning and was wholly unexpected.

Mr. George Valiantine is well known as one of the cross-correspondence mediums working with Margery Hardwicke and Sary Litzelmann from time to time during the preceding year. It was apparent then that this telegram from Count Bon meant that he wanted to try a transatlantic transmission of some sort.

A telegram by cable was immediately sent back to Count Bon to this effect :

"You sit 11 p.m. Italian time. Crandon."

This change from the time suggested by Count Bon was in order to make a reasonable sitting time, namely, 5 p.m. in Boston. At the sitting 5 p.m. May 27th, 1929, at 10 Lime Street, Boston, there were (clock-wise) Dr. Mark W. Richardson, Mr. Grandi, Mrs. Grandi, Mrs. Alfred W. Gray, Mr. Fred Adler, Mrs. Richardson, Mr. Bligh Bond, Dr. Crandon. Behind the circle were Mr. Nagouchi and Mrs. Gray, who later took her place in the circle. It was estimated that 5 p.m. in Boston was about 11 p.m. in Venice.

5.7 p.m. Sitters assembled. Dr. Crandon and Dr. Richardson controlled the hands of the medium. This control was maintained throughout the sitting. Dr. Crandon's right hand was placed upon Mr. Bond's knee and there remained without interruption. Mr. Bond acted as the recorder and held the material for

the test. This consisted of a small bunch of one-day sheets, nine in number, from a desk calendar. The sheets had been abstracted from the calendar (a loose-leaf one) by Mr. Bond, who took them individually face downwards, so as not to see their dates, and marked each one in ink on the back for identification before placing them within an envelope. This envelope he sealed and placed in his breast-pocket. Mr. Bligh Bond testifies that he had only seen the backs of the leaves and was entirely without knowledge of any one of the numbers on their faces. This record was made by him on Tuesday, May 28th, 1929, the day following the sitting.

5.9 p.m. There ensued a two-minute discussion between the sitters on the subject of technicalities of procedure with the idea of obviating any charge by hostile critics as to "crowd-telepathy."

5.11 p.m. The medium went into trance and "Walter's" voice was heard in comment upon this point. He recommended that Mr. Bond should hold the leaves, which might be cognised by "Walter" unseen by anyone present until 9 p.m. Boston time, when everyone in Venice would be in bed.

"Walter" greeted and joked with his sitters. After a short interval of silence, during which he appears to have paid a flying visit to Venice, he was heard to say: "I can't understand a word they are saying over there. It's as hot as h-l."

5.15 p.m. (about). "Walter" instructed Mr. Bligh Bond to take one of the leaves from his envelope and place it on the table. Mr. Bond opened his sealed envelope in the dark and felt for one leaf, which he took at random from the nine enclosed. This he placed upon the table just in front of the medium. (N.B.—Absolute darkness was maintained during the sitting.)

"Walter" chatted with Mrs. Gray (a cousin of his family), promising her an "apport" sometime. Dr.

Crandon asked him to visualise Zattere 559, Count Bon's house in Venice. "Walter" gave his impressions of the Venice group, speaking of one of the sitters as having something to do (professionally) with "nerves." ("Dr. C.," a neurologist?) "Walter" described him as a fat man who chewed his lip as if he himself were nervous. "Walter" remarked that he would get something across in Italy.

5.19 p.m. At "Walter's" direction Mr. Bond took back the first of the calendar leaves, "Walter" having apparently read it, and handed up fortuitously a second leaf, which he laid on the table-top.

5.20 p.m. At Mr. Bond's request, "Walter" gave the time as 5.20. He then left the circle for about one minute.

5.22 p.m. (about). At "Walter's" instruction, Mr. Bond took the second leaf, as if read, from the table and replaced it in his pocket with the first, keeping them in separate series from the rest, in his waistcoat pocket. "Walter" remarked that one leaf had fallen on the floor. Mr. Bond groped for this without success. He then asked "Walter" if he were ready to take the third leaf, and he laid this on the table.

"Walter": "Isn't he a slave-driver! Take his tea away from him or I'll make him throw it up." (This is a delicate allusion to the cup of tea which Mr. Bond (English fashion) had had before the sitting.) At this point strong breezes were felt by most of the sitters. A heavy slamming as of a door outside was heard by all, and was commented upon. "Walter" admitted that it was his doing, saying: "Yes, there was too much light": then, in response to some remark: "My goodness, are you deaf?" followed by a loud bang, as if the table had been struck by some hard and heavy object.

"Walter" now requested Mr. Bond to take back the third sheet and to place it in his waistcoat pocket

with the other two. He desired that Mrs. Gray should enter the circle. "Walter" said: "I have an X-ray shot for you." He sent a strong current of energy across the circle to Mrs. Gray and this was felt by several sitters as a brisk current of air such as might be produced by a fan.

"Walter" declared that John Richardson (one of his regular helpers) was over in Italy upon his work. Dr. Crandon questioned "Walter" as to his prediction of the business to be arranged and asked if it referred to this. "Walter" said: "Yes, we'd known of it for days." Mr. Bond said he had recorded the prediction as made on May 2nd.

"Walter": "Yes, and there's another coming. This is only a trial to-night and their horse is winded—spavined."

Mr. Bligh Bond: "'Walter,' there has been an outburst of bell-ringing at our Pride's Crossing house. Can you tell me anything about it?"

"Walter": "Yes, the house is haunted." "Walter" declined to say more and added: "Now I want you people to stay together for half an hour: and don't you make a date. Leave it to me. Now I'm going. Good night!"

Four raps were heard, this being the recognised signal for the conclusion of a sitting. The time taken as 5.45. This synchronises exactly with the time at which the luminous clock was lifted and shown to each sitter in Venice, indicating the time there as 11.45 p.m.

The sitters at Boston remained together as instructed for the space of half an hour. As soon as the red light was turned on, Mrs. Richardson found two calendar leaves upon the floor lying where Mr. Bond had inadvertently dropped them. She took charge of them. Mrs. Richardson remained close by Mr. Bond from this moment until all were assembled in the library on the floor below, so that she is able to affirm

definitely that there was no interval during which the papers held by him could have been referred or their content communicated to the medium or to any other person present. The three leaves read by "Walter" remained undisturbed in Mr. Bond's pocket until Margery had written out their numbers at the subsequent sitting the same night in the book-room in white light.

Record of later sitting of May 27th.

At 9 p.m. all sitters present in the library, whither they had adjourned after the interval prescribed by "Walter," Margery was seated at a small table, provided with pencil and paper, and in full light wrote, as follows, a message signed by "Walter's" initials, W. S. S.

"Sitting: Venice—Valiantine very subdued, without spats; much chattering; no silence; I think, Lord's Prayer, anyhow, everyone looks kindly except Count Bon, whose moustache bristles; much more gibberish; kindly thoughts. I do not understand; much more talk; finally Valiantine throws Italian fit; keeps well in fit, as I direct. Writes: 3—5—10."

"All is over. Much food and drink. Valiantine resumes spats and rows home! More later. Next sitting Thursday night. W. S. S."

(Finished at 9.5 p.m.)

The three calendar sheets were taken by Mr. Bond from his waistcoat pocket and inspected by all present. They proved to be a 3, a 5, and a 10, viz. Friday, May 3rd; Sunday, May 5th, and Friday, May 10th. Each bore on its back the signature of Mr. Bond written prior to the experiment.

Four further calendar sheets remained undisturbed in the envelope in which Mr. Bond had originally placed them, in the interior pocket of his coat. They were not exhibited to any sitter, and since they were not used they attracted no attention.

Letter: Boston to Venice.

Here follows the exact text of the letter sent by the Margery-Boston group to the Bon-Venice group.

“ 10 LIME STREET,

“ BOSTON, MASS.

“ May 27th, 1929.

“ At the sitting held at 10 Lime Street, Boston, Mass., at 5.11 p.m. (daylight saving) on the 27th May, 1929, in absolute darkness from start to finish, the above three sheets from a Desk Calendar, numbered 3, 5, & 10, were chosen by Mr. F. Bligh Bond fortuitously from a total of nine such sheets whose numbers were not known to him, and were handed in the dark by Mr. Bond to ‘ Walter ’ one by one, at his request, and then returned to Mr. Bond who held them unseen by himself or any other person until 9.5 p.m.”

“ Margery sat in bright light for the writing, but was securely blindfolded, and she completed the script at 9.5 p.m. These three selected numbers were then produced by Mr. Bond from his envelope and were found to be correct.”

“ Each numbered sheet has Mr. Bond’s private mark on back (attached by him before the experiments). The other six sheets not selected were then found to be 2—4—9—13—22 and 24. Each of the sheets were found to have Mr. Bond’s mark of identification.”

(signed) JOSEPHINE L. RICHARDSON

MARK W. RICHARDSON

J. FRED ADLER

FRANCES N. GRAY

L. R. G. CRANDON

FRED BLIGH BOND.”

Summary of letters. Venice to Boston. The full account of this is printed in *Luce e Ombra* for August, 1929, page 337, by Count Bon, under the title “ Un esperimento di comunicazional medianiche attraverso

l'Atlantico." It records that the sitting of May 27th opened at his house at 9.30, there being present Signora Nunes-Vais, Commander S. Bellavita of Rome, Mrs. Kelley Hack of New York, Mr. Oscar Cosma of Venice, Mrs. Dennis Bradley of London, Captain G. Rodano, Admiral Z., Signorina Valle of Venice, and Count Bon. Three others sat in an adjoining room curtained off. George Valiantine was seated in the centre of the circle. Direct Voice phenomena were continuous until 11 p.m. at which time the commencement of the cross-correspondence was due to start by arrangement with Dr. Crandon. A shrill whistle announced the presence of "Walter." His manifestation outside his own Boston circle is a novelty. A luminous clock which had been placed in the centre of the circle at the request of the control "Cristo d'Angelo" was carried around the circle and shown to each sitter, the time being noted as 11.45 p.m. The sitters heard the sound of the mechanism which controlled the hands and it was shown again with the time altered to 11.15 p.m. Valiantine asked that the red light might be turned on and after a brief interval, walked from his chair to a small table on which paper and pencil had been placed. He then asked for the blue light instead of the red one, and when this was done he wrote upon the paper the three numbers 3, 5, 10, repeating each two or three times. These he handed to Dr. Bon. The sitting then closed, on the stroke of twelve. The sitters then partook of refreshments. (See remarks of "Walter" already recorded.)

Events at Boston, May 28th (Tuesday), and following days. On May 28th Dr. Crandon cabled to Venice as follows: "Kindly arrange second séance Thursday, May 30th, at same time. Record accurately time of each event. Mail report immediately. We do same. Yesterday's results apparently perfect."

A second sitting of the same group which sat on May 27th has been planned to take place on the evening

of May 30th to synchronise with that of Count Bon. But about noon on that day Margery felt the impulse to write automatically and her hand wrote the following :

"Do not sit until six o'clock. Lines of communication poor. No cross-test needed. Sit only four persons—hour only."

"Walter in Europe trying lines of communication. Will only send word O.K. from Valiantine. No women to sit." (Signed M. R. ; this means Mark Richardson, "Walter's" helper, Dr. Richardson's son.)

"This is Mark writing. Walter says : 'Four men sitters.' He will explain later on, I think ? I will find out and write it later on. Walter says Mr. Adler will do. He just wants the energy from the room and the medium. He says : 'Cheerio : big things will happen soon.'"

Promptly at 6 p.m. (Boston time) Dr. Richardson, Mr. Dudley, Dr. Crandon, and the psychic sat. The room was entirely dark. Young Mark Richardson quickly made his presence known by raps. He said that "Walter" was in Venice and that we were sitting merely to transmit the energy stored in the room, to uses of the experiment. At a certain moment Dr. Richardson, despite the blackness of the room, had the impression of the rapid transit of a still blacker mass in front of his eyes. This was immediately followed by the "Walter" voice saying : "You certainly look like a nest of foreigners." This probably referred to the fact that the men were all in their shirt-sleeves. The sitting closed at 6.22 p.m., no apparent phenomena having taken place.

We now turn to events at Venice. Following the receipt of Dr. Crandon's cablegram, it had been arranged that the Venice circle should meet on the evening of the 30th. But most unfortunately their medium, George Valiantine, had to leave Venice, and could not be present at the test. "Walter," it appears,

had become aware of this and of the difficulty it would create for him ; hence the impressing of Margery to write that the " lines of communication were poor " and that extra power would be needed. Note also that he suggested that there would be no cross-test required. It seems that he had already acquired the material for his purpose ; but this no one suspected or could have suspected. Yet out of an apparently irrelevant or immaterial circumstance he succeeded in producing a success even more impressive than the first, and under disadvantage of having to find a new channel of communication through the absence of George Valiantine.

Valiantine had left Venice at 7 p.m. Dr. Bon's group sat at 9.30 p.m. at his house. Mrs. Kelley Hack sat on his right and Signorina Valle on his left. The sitters included Contessine Bona Bon, Signor Rodano, Contessine Nora Bon, Signor Curti, and Commander Bellavista. Signorina Valle went into trance, becoming clairaudient and writing what she heard. It was to counsel patience, " as the forces were good." Mrs. Kelley Hack spoke of a feeling of tremendous force being exercised upon her. She was provided with a pad and pencil and began to write occasionally when impressed to do so between 10.30 and 11.30 p.m. She received a number of fragmentary sentences in automatic script ; and then words and numbers ; the numerals repeated again and again, and always the same three, namely 4, 2, 9.

These numerals were reiterated a score of times, interspersed with the words " Carry on ! Carry on ! "—written excitedly. This conveyed nothing to the sitters, some of whom were impatient and remarked that nothing would come of it, etc., etc. Mrs. Hack then explained to her guides that Valiantine had been obliged to leave, and she asked them to try if possible to impress her with something if " Walter " should come. Then she again got :

"429. Carry on . . . 429. Carry on. . . . Walter—Walter—Walter."

"We are coming" (this was her guides' usual sign when bringing in any entity).

"The current is better—carry on—listen 429 (written large) 429—429. Let this stand. It may be right. Tell the Count to turn on the red light." (This was the sign made to betoken the coming of someone.)

"Walter is coming—429. They are making an effort—America—Margery has gone into trance—writing—we shall try to hear." Mrs. Hack again explained Valiantine's departure and asked that some impression might be given her even if "Walter" should be unable to speak by Direct Voice. She then got :

"Walter—249—249." Here there was a change in "current" and the guide wrote in Italian "*Cristo d'Angelo moe parlare ma non a fuerze—quiste prediction—nota*" (*Cristo d'Angelo wants to speak but has not the power. This is prediction. Note (it).*) The red light was turned up, and Signorina Valle recorded impression received by her from Count Bon's guide "Nonna" whilst in light trance. Nonna had said repeatedly: "Wait—wait—the forces are good." This she wrote, finishing a few minutes after 11 p.m.

The sitting was suspended at 11.30, and then an attempt was made to obtain further information by the use of a glass moving over letters on a large sheet of paper. The result confirmed the claim that the numbers had been transmitted from Boston. Nonna said she was about all the time and that three numbers had been transmitted, but in answer to Count Bon's question as to whether Walter had suggested these numbers, she said "No," and that they had been transmitted by her force. Count Bon asked who sent them, since Walter did not come from America. Was it Margery? Nonna gave the reply: "You say truth." Mrs. Hack observes at the end of her report

of this sitting that it is unlikely that the numbers are correct, but she was strongly impressed with the force exercised and the effort made. Count Bon says in his report: "I confess that we were all, including Mrs. Hack, a little sceptical as to the results of the automatic writing." It was, he says, with a natural uneasiness that the cabled report from Boston which would indicate the outcome of the test was awaited by them. And of course when it came it merely reported what Margery had got on the afternoon of that day with the directions for the sitting "for force" only.

It may be as well to interpose here a few remarks upon Walter's movements and activities during the progress of the work recorded. As we have seen, the Venice record of May 30th gives the expectation of Walter's coming in person; but when the question is put to Nonna, she implies that Walter did not transmit the numbers himself and leaves it an open question how far the mechanism of transmission was due to his personal effort at the moment in the direction perhaps of the forces employed. Mrs. Hack, writing to Dr. and Mrs. Crandon on June 1st, speaks of her amazement at hearing the Direct Voice of Walter in the Valiantine sittings (date not specified) with greetings and news of Margery. She also says it was Walter who regulated the hands of the clock and carried it around the circle. It is clear that she refers to the sitting of May 27th. And she says that all the group are in fullest accord as to the phenomenon of Walter's voice, which was full and natural. But even so, it is not necessary to suppose that he was present because he has often hinted at a possibility, or even an actuality, of some process of "relaying" his communications in a manner analogous to the radio. This point emerged in the automatic writing obtained by Margery at sittings some months before. Here Walter spontaneously said that he was relaying for Johannes, the monk of Glastonbury, and the

writing of Johannes came through in the cramped style of caligraphy which was characteristic of Johannes and utterly unlike Walter's style.

Walter, we may suppose, is busy with his lines of communication, but without any great stretch of imagination it may be conceived that he has power to use those lines without the effort of travelling always to the scene of operations. Let us consider what Walter said to Mr. Dudley at a sitting held in Boston shortly after these events. (The present writer was not present.) In response to questions, says Mr. Dudley, Walter said: "I put the second lot of numbers across before the séance was held here. I had used up all my energy and couldn't get back until you had a sitting. I didn't have the energy. Mark wrote the instructions for the sitting. I didn't come back here at all between the first and second séances." He also stated that he had not signed his name at the second Venice test. Therefore, remarks Mr. Dudley, it seems clear that he merely succeeded in getting over the numbers, a sufficiently remarkable feat in itself.

It may be reasonable to suppose Walter presiding over the general process of transmission and controlling his subordinates at either end of the lines of communication which he describes as having been laid down.

There is another point I would like to take up before proceeding to the end of the story. It refers to the interval of time which is found to elapse between the transmission of the numbers from the Boston end and their reception at Venice. It is a matter of a few minutes, as it seems to have been in the earlier experiments between Boston, New York, and Buffalo. And Walter declares that the time absorbed in transmission is not taken in traversing the lines of communication, but in getting the numbers into the brain of the recipient.

The sequel to Mrs. Kelley Hack's persistent impres-

sion of the number series 4, 2, 9 and later 2, 4, 9 remains now to be told. First, however, come a few items occurring in the interval of time between the sittings of May 30th and the receipt of the attested records from Venice.

On June 1st a cable was despatched from Count Bon which reads as follows :

"Monday Walter magnificent work. Valiantine got numbers. Leaving Thursday. Same evening we got numbers. Letter follows."

There had been a further sitting held at Lime Street on the evening of May 31st at which the following sitters were present. (Clockwise) Medium : Judge Gray (controlling left), Dr. Richardson, Mrs. Richardson, Mr. Dudley, Mr. Bligh Bond, Mrs. Gray, Dr. Crandon (controlling right).

8.58 p.m. Lights out. Room effectively darkened and temperature more moderate than had been the case for the past few days.

9 p.m. Psychic breezes felt. Walter spoke. "What are you people doing here?" (Dr. Crandon said : "Have you any news? Is Venice all right?")

Walter : "I have had a terrible time . . . but everything is all right. You leave it to me." (To Mrs. Gray.) "Now about that 'apport' for you, cousin. I have been searching for three weeks for this old thing. I said it would be a bicycle tyre ; but it's flat, and as old as the centuries. . . . Cousin, you're a perfectly well woman . . . as well as a horse—and not a spavined one either !"

Judge G. : "Walter, we don't know how to thank you for what you have done."

Walter : "Don't thank me. It has been all in my line of duty, as it was with Dr. Richardson.¹ Look at him ; he's quite frisky now. . . . Now you wait till you see what I have brought you. Your mother

¹ Dr. Richardson had gone through a critical illness and operation with notable celerity and success.

helped me to get it. She stole it for me. She's a fine stealer. But it ain't here yet."

Dr. C. : "Walter, can you tell us what the room in Venice was like?"

Walter : "Oh, just a large bare room with a table—a big table in the middle. I think they had some gas lights. Chief, will you please fetch the doughnut?" (luminous paper ring).

(Here Dr. Richardson left the room and returned with the illuminated doughnut, which he placed on the table with the duller side upwards.)

Walter : "Now, please relax. I'm going away for a little while."¹

Verification of the numbers 2, 4, 9. Obtained by Mrs. Hack. Subsequently to the sitting at Boston of May 27th at which it will be remembered the three numbers 3, 5, and 10 were successfully read by Walter, recorded by the hand of Margery, and transmitted to Venice correctly, the remainder of the calendar leaves, six in all, were held in part by Mrs. Richardson who had picked two which had fallen to the floor during the séance and the rest by Mr. Bligh Bond. All six were subsequently collected by Mr. Bond, and it is certain that none of them were seen by the medium. For purpose of record Mr. Bond gave Dr. Crandon a memorandum of the numbers they exhibited. The whole series ran thus, in the order as noted at the time :

3, 5, 10, 2, 4, 9, 13, 22, 24.

It was just as a detail of record and not with the least idea or expectation that any further test might come of this that Mr. Bond brought these additional numbers to the attention of Dr. Crandon. With the departure of Valiantine the episode was thought to be closed. But on receipt of the intelligence from Venice as to the further sitting and Mrs. Kelley Hack's curious impressions Dr. Crandon bethought him of the note made as to the additional numbers.

¹ See Supplementary Note on "Apport," p. 145.

(See the record attested by sitters after the meeting.) Mrs. Richardson presumably may have noted the numbers on the two which she picked up from the floor; but it is doubtful whether she would have regarded these as being of any importance after the event. They finally were returned to Mr. Bond, who replaced them in his envelope with the rest and there they remained. But on the arrival of the further news from Venice Dr. Crandon discovered that the numbers obtained by her were actually those of three of the next three unused leaves, recorded by Mr. Bond in the order 2, 4, 9, etc.

And to balance his satisfaction, Count Bon, who had experienced a severe sense of disillusionment on receipt of the first intelligence of the sitting of May 30th at Boston—which of course contributed nothing as an endorsement of Mrs. Hack's experience—was more than pleased to learn from the letter subsequently received from Dr. Crandon that, to quote Count Bon's own words, Walter had succeeded in transmitting six of these nine numbers in two groups of three. He says: "Walter, there, without those in Boston having the least idea of it . . . which gives the experiment a very much greater significance, had transmitted to us in Venice at our second sitting, three other of the numbers previously provided at Boston at the former sitting."

A CURIOUS "APPORT" BY WALTER. AT THE BOSTON SITTING OF MAY 30TH¹

Walter was only absent for a minute or two, when a cloud was observed over the doughnut. Presently it was seen to be entirely hidden by some dark object which Dr. Richardson had sensed in absolute darkness at a recent sitting as though passing before his eyes. Walter remarked that this object represented so much

¹ Published by the American Society for Psychical Research, Inc. May, 1930, in *Psychic Research*.

"energy" drawn from Dr. Richardson himself and rendered objective to him. "I get the energy from you," he said. "I am only a Will."

"I had a frightful time getting anything for you, Frances. I have got it and it's a stone, and there's a legend connected with it, and I want you to listen whilst I tell you this :

"There was once a Healer who used this stone, and he had it because it was symbolic of himself. If you hold it to the light you will see an image of two mountains. These signify the heights to which he would retire, and they are :

1. The Mount of Energy.
2. The Mount of Peace.

Now once this healer fell sick, and the Great Healer of All came down and said to him : 'Physician, heal thyself !' And he did heal himself by retiring to the place between these two mountains. When you look at the stone you will see, in front, a few clouds of darkness and irritation ; but behind these are the mountains of Peace. Your mother sends this message to you. You are to keep this stone as long as you live, and then you must bequeath it to your granddaughter Mary Gray. It has retained its healing power, but this is more a power to heal yourself (than others). Now put your hand over the doughnut and it will come to you from the Beyond. Nothing like this has ever come before. It is two thousand, three thousand or four thousand years old."

Mr. Bond : "From what land did it come ?"

Walter : "It came from an African land. I found it among bones and dust. Cousin, your father helped me, but he is not as good at stealing as your mother ! It's arrived. Now, Judge, you take the medium's two hands and let Frances put hers over the doughnut and palms upwards."

(This was accordingly done, and something fell into Mrs. Gray's palm.)

Walter : "The main thing about this stone¹ is the symbol ; what it means."

Mr. Dudley : "How did you locate it, Walter ?"

Walter : "Oh, I have just had my eye on it for a long time past. You see, I plan these things years ahead. I've got a ship for Mr. Bond, just like 'old Bligh's ship'—full of pirates."²

Mr. Dudley : "Walter, would you explain to me by what process you hear ? Is it anything like our organ of hearing ? Do you perceive sound as we do ?"

Walter : "Well, you see, Dudley, it's like this : your ear is like a box which can receive only a certain range of sounds or a small section of a great field of energy ; but in my case I have the whole field of energy to work with, and my instrument is an open box and

¹ The apport was an oval stone $1\frac{1}{2}$ inches by $1\frac{1}{4}$ inches which may be classed as a cornelian. In brown and white it showed the mountains described. It was set in a frame of old worn gold. It was evidently an antique. Nothing like it had been seen by any of the group. The original Report gives this further description of this "apport," which is here appended as interesting :

"The stone is of a very unusual nature. By reflected light it might suggest a red agate or cornelian, but its beauty and peculiarity appear by transmitted light as it contains translucent interior layers which are iridescent and have all the delicate colours of the opal. These layers appear convex or undulating and give the effect of landscape, with foothills and snow mountains beyond. There are darker cloudy streaks of a reddish brown colour through which the mountains are seen. . . . The stone is oblong, roughly one and a half inches by one inch (at a guess) and is enclosed in a fairly stout gold setting which appears to be wrought from the solid. The surface is a flattened convex without any planes. The back is flat with a conchoidal fracture extending a short distance from the edge. Attached to the back of the setting is a hinge with a pin and hook. I should judge the work to be possibly of the date of the Roman occupation, say about 200 B.C., but do not speak as an expert. I have not the least idea to what order this stone belongs. I observed a moony reflection within it rather like a 'cat's eye.' This also seems to take it out of the agate class.

(signed) F. BLIGH BOND."

² This alludes to Captain William Bligh of the *Bounty* and the mutiny which resulted in the colonizing of Pitcairn Island. Captain Bligh was an ancestor of Mr. Bligh Bond. The ship promised by Walter has not materialised. (April 3rd, 1930.)

not a closed one. Now I must say 'good night' . . . I don't wish Mrs. Gray to attempt to do any healing work. I shall let her know when she is ready for that. I want her to be at peace in her mind and to remember those two mountains. Hold the stone to the light with the dark side of the clouds upwards. . . . Mrs. Richardson, I have something nice for you, but it is big, and you will have to carry it home in a wood basket. . . . Well, Mrs. Gray is all right now—nothing whatever the matter. Now I shall have to pay off all those angels to-night. 'He shall give his angels charge over thee.' I thought there were about six and there were four hundred and forty-eight. Good night."

(N.B.—This is a typical of Walter. Behind his apparent flippancy there is always the solid fact of practical beneficence and helpfulness of which he makes light by jocose attitude. He can be serious enough when so minded. We have learned to appreciate the fact that his frivolity is superficial only.)

The sitting concluded about 9.45 p.m. The party reached the lower room at 9.48, or nearly.

After the conclusion of these memorable séances, at Count Bon's request I wrote a full account of all that had happened and forwarded it by post to Dr. and Mrs. Crandon in Boston. These accounts, recorded in detail, serve as authentic corroboration of the occurrences which took place at the séances, being attested by those who were present.

Since they recapitulate Count Bon's own record of the proceedings, it is judged unnecessary to reproduce them here. They are docketed and filed for references and should any of my readers at any time desire to peruse them they are available for inspection. I will content myself with appending the acknowledgments of these reports by Dr. Crandon and the signed memorandum relating to the Boston sitting of May 27th, 1929, with Margery as the medium.

RECEIVED TH. COOK, 1 JULY, 1929, GENOA, STAMPED
NERVI, GENOA, BY G. K. HACK ON 2 JULY, 1929

To Mrs. Gwendolyn Kelley Hack.

June 17, 1929.

DEAR LADY,

You are a wonderful recorder. You have done metapsychics a great good.

Expt. 1. May 27. 11.12 p.m. in Venice. Valiantine got Walter's numbers from here 100 % perfect ! They were 3 numbers, picked out of 9 possible numbers, fortuitously in the dark by Mr. Bligh Bond—all marked with identifying marks. The numbers were 3—5—10.

Expt. 2. May 30, 1929, 6 p.m., in Boston. M. Richardson (one of Walter's helpers) wrote "lines of communication poor. No cross test needed. Big things will happen soon."

June 1st a telegram came from Count Bon to Dr. Crandon :

" June 1, 1929, Venezia.

Monday (May 27). Walter magnificent work. Valiantine got numbers. Leaving Thursday. Same evening (May 30) we got numbers. Letter follows."

(signed) " BON."

June 3 at a sitting by Margery in Boston, Walter said in effect : The experiment was a great success, that Valiantine had left Venice as per cable May 30. He implied he was going to put the material through at some other point.

June 17th a letter from Mrs. Hack says that the Italian group sitting without Valiantine, May 30, got repeatedly and in divers ways the numbers 4—2—9, later corrected to 2—4—9. If you will now refer to the original signed report of the Boston group to the

Venice group, May 27, you will see that the other 6 numbers, not selected that night but kept and noted, were : 2—4—9 ; 13—22—24.

This suggests that the top 3 numbers in Mr. Bond's pocket, which had not been used May 27, were, nevertheless, transmitted to such sensitives as were left in Venice, after Valiantine went, and through them they were brought forth ! More follows.

Faithfully yours,

L. R. G. CRANDON, M.D.

Sitting of May 27th, 1929.

May 27th, 1929, 9 p.m.

Margery seated on sofa at small table, takes pencil. Mr. Bond tied a silk handkerchief over her eyes. She at once commenced writing as follows :

" Sitting Venice—Valiantine very subdued, without *spats*—much gibberish—no silence—I think Lord's Prayer—anyhow everyone looks kindly except Count Bon whose very moustache bristles—much more gibberish—kindly thoughts.

" I do not understand. Much more talk, finally Valiantine throws Italian fit ; keeps well in fit as I direct. Writes :

3
5
10

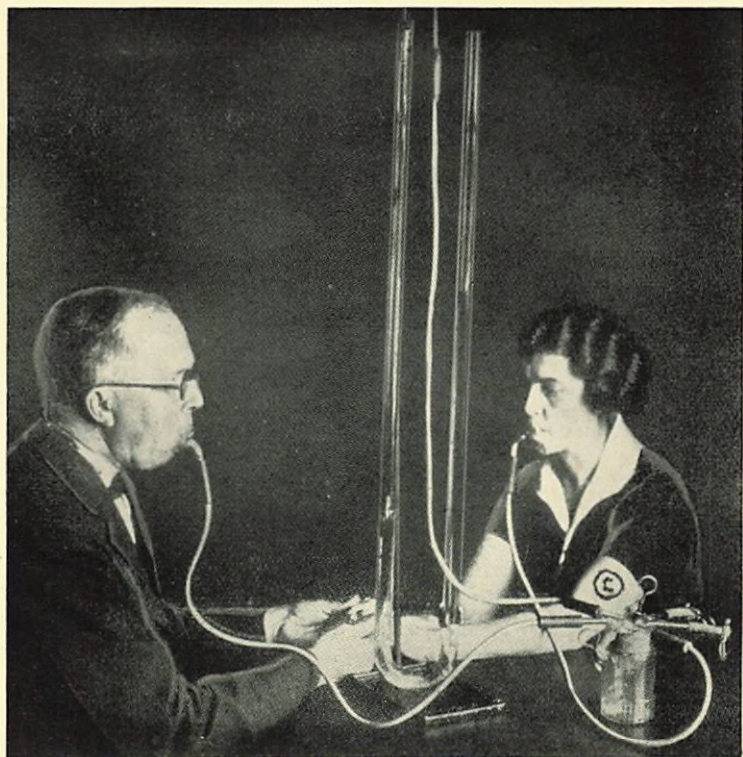
" All is over. Much food and drink. Valiantine resumes *spats* and rows home. Enough said. More later. Next sitting Thursday night.

W. S. S."

(*Question* : " Is that all ? ") " Yes."

(Finished at 9.5 p.m.)

Mr. Bond then produced the sealed envelope marked A, and in full view of all assembled, opened it and drew out the three calendar sheets which had been handed to Walter at the dark séance.



DR. RICHARDSON AND "MARGERY" (MRS. CRANDON)
USING HIS "VOICE-CUT-OUT-MACHINE"

His mouth and Margery's connect by glass tips and metal pipes with a common reservoir. Teeth, lips, tongue and cheeks of both are necessary to maintain pressure. They lift one and depress the other of the two luminous floats in the U-tube. Hands are held. Under these conditions, Walter continues to speak or whistle as requested.

(From "Quarterly Transactions of B.C.P.S." London, p. 160.)

These proved to be: Sunday, May 5th; Friday, May 3rd, and Friday, May 10th (1929).

Attested by the undersigned who are witnesses to the above to be a true copy.

(signed) JOSEPHINE L. RICHARDSON
MARK W. RICHARDSON
FRANCES W. GRAY
J. FRED ADLER
L. R. G. CRANDON
FRED BLIGH BOND.

P.S.—A copy of above was sent to Mrs. Hack by Count Bon, 10.6.29, after his return from Venice, as soon as received by him, stating it to be "a complete triumph."

In addition to the communications given above, Dr. Crandon forwarded by mail detailed records of all that passed at the séances held at Boston on May 27th, May 30th, and May 31st which follow, and further of a later séance held on June 3rd.

Received at Genoa by Mrs. Hack on July 4th, 1929, from Dr. Crandon.

Record of sitting, May 27th, 1929.

10 LIME STREET,
BOSTON, MASS.

Time 5.9 p.m. Circle of those present (clockwise): Dr. Mark Richardson (left of medium), Mr. Grandi, Mrs. Grandi (Mrs. Gray included here later—see record), Mr. Fred Adler, Mrs. Richardson, Mr. Bligh Bond, Dr. Crandon (right of medium). Behind circle: Mrs. Gray, Mr. Nagouchi.

Note 1. This sitting was convened in pursuance of an arrangement made between Count Bon of Venice, Italy, and Dr. Crandon, with the object of creating cross-correspondence between results to be obtained by the Margery group in Boston simultaneously with those to be got by Count Bon's group sitting in Venice with George Valiantine as medium.

Note 2. A cable had been received a day or two before the sitting by Dr. Crandon from Count Bon, proposing this long-distance test: and the relative times of the two sittings had been carefully worked out on the basis of summer-time; the difference between the two hours being six hours, thus making the Venice sitting eleven o'clock p.m. Reference to the record for May 2nd will show that Walter had predicted the arrival of a cable from Europe with a proposal for certain work.

5.7 p.m. Sitters assembled. Dr. Crandon and Dr. Richardson controlled the hands of medium and this control was maintained throughout the sitting. Dr. Crandon's right hand was placed upon Mr. Bond's knee and there remained without interruption. Mr. Bond acted as recorder and in the absence of Mr. Theron Pierce he held the material for the test. This consisted of a small bunch of leaves, nine in number, selected by him before the sitting from a loose-leaf, calendar. Each leaf was marked in ink on the back by him for subsequent identification and all were placed by him within a sealed envelope which he held in his breast-pocket. Mr. Bligh Bond testifies that he had only seen the backs of these leaves and was entirely without knowledge of any one of the numbers on their faces. This record is made by Mr. Bond on Tuesday, May 28th, 1929, the day following the sitting.

6.9 p.m. There ended a two-minute discussion between sitters on the subject of technicalities of procedure with the idea of obviating any change by hostile critics of "crowd-telepathy." The medium then went into trance (5.11 p.m.), and Walter's voice was heard in comment upon this point. He recommended that Mr. Bond should hold the leaves unseen by anyone present until after 9 p.m., by which time all question of the transference of impressions to the Venice group might be ruled out. Margery to sit at 9 p.m. for the writing of impressions to be given her by Walter.

Walter greeted Mrs. Gray who has made a remarkable recovery from the critical state following her recent operation. "Who's the lady in the green dress? Didn't I tell you I'd bring you back here? Why, there's my old friend Adler. Let him take his 'apport' and give it to Mrs. Gray. Isn't she expecting one? Well, I must find her a jewel even if I have to steal one." (After a short interval, during which Walter appears to have paid a flying visit to the Venice group.) "I can't understand a word they are saying over there. It's as hot as h—l!"

5.15 p.m. (about). Walter instructed Mr. Bligh Bond to take one of the calendar leaves and place it on the table. Mr. Bond accordingly opened his sealed envelope (in the dark) and chose one leaf at random from the bundle, placing it on the table.

N.B.—Absolute darkness was maintained throughout this sitting.

Walter (to Mrs. Gray): "Well, cousin, how are you feeling to-day? You look as strong as a horse. What do you want? An apport to match that green dress? A horseshoe? I'll give you an automatic tyre. The Judge is fine!" (This alludes to Judge Gray.)

Dr. C.: "Walter, I want you to visualise Zattere 559."

Walter (speaking of the Venice group): "There's someone there with a fat stomach. He chews his lip as if he were nervous. He has something to do with nerves." (Mr. Grandi: "A nerve-doctor." Dr. Crandon: "A neurologist.")

Dr. C.: "Did you go to Zattere 559?"

Walter: "Yes, I'll bet we get something across in Italy. What'll you bet, my cousin? Now, while you all wait, I'll give Frances a treatment. She'll feel worth a million dollars."

5.19 p.m. At Walter's suggestion, Mr. Bond took back the first calendar leaf and handed up a second leaf, which was laid on the table.

5.20 p.m. At Mr. Bond's request, Walter gave the time as 5.20. He then left the circle for about a minute.

5.22 p.m. (about). At Walter's instruction, Mr. Bond took the second leaf from the table and replaced it in his waistcoat pocket with the first, keeping them in series separate from those in the envelope. Walter remarked that one leaf had fallen on the floor. Mr. Bond groped for this unsuccessfully. He then asked Walter if he was ready to give him No. 3, and he laid this on the table.

Walter: "Isn't he a slave-driver! Take his tea away from him or I'll make him throw it up." (This is a delicate allusion to a cup of tea which Mr. Bond had before the sitting.) At this point strong breezes were felt by most of the sitters. Walter (to Mrs. Gray): "Well, how's cousin feeling now? All set for forty years to come!" (Here a heavy slamming of a door was heard by all sitters, as from the further room. In answer to comment.) Walter said: "Yes, there was too much light." Then in response to some remark: "My goodness, are you deaf"—followed by a loud bang as if the table had been struck by some hard and heavy object.

At Walter's request Mr. Bond now took back the third sheet and placed it with the other two in his waistcoat pocket. Walter now asked that Mrs. Gray should be brought into the circle and a chair given her between Mrs. Grandi and Mr. Adler. This in complete darkness. Walter said: "I have an X-ray shot for you." He sent a strong current of energy across the circle to Mrs. Gray and this was felt by several sitters as a brisk current of air such as might be produced by a fan.

Walter: "John Richardson is over in Italy on this job, and he feels quite stranded. I told him to get some spaghetti and he thought I meant 'confetti.'"

Dr. C. : "About your prediction, Walter. It referred to this, did it not?"

Walter : "Yes, we'd known of this for days."

Mr. Bond : "I have it recorded for May 2nd."
(Note.¹—See excerpt from report.)

Walter : "Yes, and there's another coming. This is only a trial to-night, and their horse is winded. Spavined."

The psychic breezes were very strong and were remarked upon by sitters. Walter explained that he was sending energy out and spoke of the economy of energy on his side and the effects it could produce. With regard to the production of light, for example, he said that the great secret of the future would be the production of "cold light." Under our present methods we waste 85 per cent of the energy used, but when "cold light" is understood most of this will be saved.

Here a second heavy "slamming" of a door was noted outside.

Walter (to Mrs. Gray) : "I want her to go to bed at seven o'clock. She can have supper in bed." (In answer to Mr. Nagouchi.) "Yes, toast, dry toast, certainly."

Mr. Bond : "Walter, there has been an outburst of bell-ringing at our Pride's Crossing house. Can you tell me anything about it?"

Walter : "Yes, the d house is haunted. It's a haunted house."

¹ When the red light was turned on, Mrs. Richardson found two of the calendar leaves upon the floor, dropped by Mr. Bond who was quite unaware of the loss. She took charge of them. Mrs. Richardson remained close by Mr. Bond from this moment until all were assembled in the library, so that she is able to say definitely that there was no interval during which the papers held by him could have been referred to or their contents communicated to the medium or to any other person present. The three leaves read by Walter remained undisturbed in Mr. Bond's pocket until Margery had written out the numbers with the message she received from Walter later.

Mr. Bond : " Could you say by whom it is haunted ? "

Walter : " I shan't tell you that, Bond. Now, I want you people to stay together for half an hour. And don't you make a date. Leave it to me. Now I'm going. Good night."

MAY 30TH, 1929. BOSTON END OF THE SECOND OF
THE TRANS-OCEANIC TESTS. (BOSTON-VENICE)

10 LIME STREET,

May 30th, 1929.

On this day there was planned a sitting with the hope of obtaining thought-transference to Valiantine, sitting with Count Bon's group in Venice. The following telegram was sent May 28th, 1929, by Dr. Crandon to Count Bon in Venice :

" BOSTON, MASS.

May 28th, 1929.

" Bon

Zattere 559

Venice (Italy).

Kindly arrange second séance Thursday at same time Record accurately time of each event mail report immediately we do same yesterdays results apparently perfect

CRANDON

(10 Lime St.)."

About noon Margery felt the impulse to do automatic writing and wrote as follows :

" Do not sit until six o'clock. Lines of communication poor. No cross test needed. Sit only four persons. Hour only."

" M. R." (meaning Mark Richardson, Walter's helper, Dr. Richardson's son.)

" Walter in Europe trying lines of communication.

Will only send word O.K. from Valiantine. Want force only Dudley, father, no woman to sit.

"M. R."

"This is Mark writing. Walter says four men sitters. He will explain later on, I think. I will find out and write it later on, later on. Walter says Mr. Adler will do, he just wants the energy from the room and the medium. He says cheerio, big things will happen soon.

"M. R."

Promptly at 6 p.m. (Boston time) Dr. Richardson, Mr. Dudley, Mr. Adler, Dr. Crandon, and Psyche sat in an utterly dark room. Young Mark Richardson quickly made his appearance and communicated by raps. He said Walter was in Venice and that we were sitting merely to transmit the energy of the room to the uses of the experiment. At one time, suddenly, Dr. Richardson, despite the blackness of the room, seemed to be aware of a rapid transit of a still blacker mass in front of his eyes. This was immediately followed by the Walter Voice saying: "You certainly look like a nest of foreigners." This probably referred to the fact that the men were all in shirt-sleeves.

Sitting closed at 6.22 p.m.

June 1st, 1929, the following telegram was received from Count Bon:

"FRNY 139 PC153.

Venezia 23

WLT Crandon 10 Lime St Boston.

Monday Walter magnificent work. Valiantine got numbers. Leaving Thursday.¹ Same evening we got numbers. Letter follow.

BON."

¹ The word "leaving" was mistakenly used instead of "left" in the cable sent from Venice to Boston—causing confusion.

RECORD OF SITTING AT 10 LIME ST., BOSTON, MASS.,
FRIDAY, MAY 31ST, 1929

Time 8.58 p.m. Circle (clockwise). Medium : Judge Gray (controlling left) ; Dr. Richardson, Mrs. Richardson, Mr. Dudley, Mr. Bligh Bond, Mrs. Gray, Dr. Crandon (controlling right).

8.58 p.m. Lights out. The room was more effectively darkened than hitherto, and the temperature much more moderate than had been the case for the past few days.

9.00 p.m. Distinct psychic breezes felt by most of the sitters. Walter's voice was heard after a brief interval : "What are you people doing here ?"

Dr. C. : "Have you any news ? Is Venice all right ?"

Walter : "I have had a terrible time—eating so much 'wop' food ! But everything is all right. You leave it to me. Now about that 'apport' for you, cousin. I have been searching for three weeks for this old thing. I said it would be a bicycle tyre, but it's flat, and as old as the centuries."

"Cousin, you're a perfectly well woman—as well as a horse—and not a spavined one either."

Dr. C. : "Walter, can you tell me what the room in Venice was like."

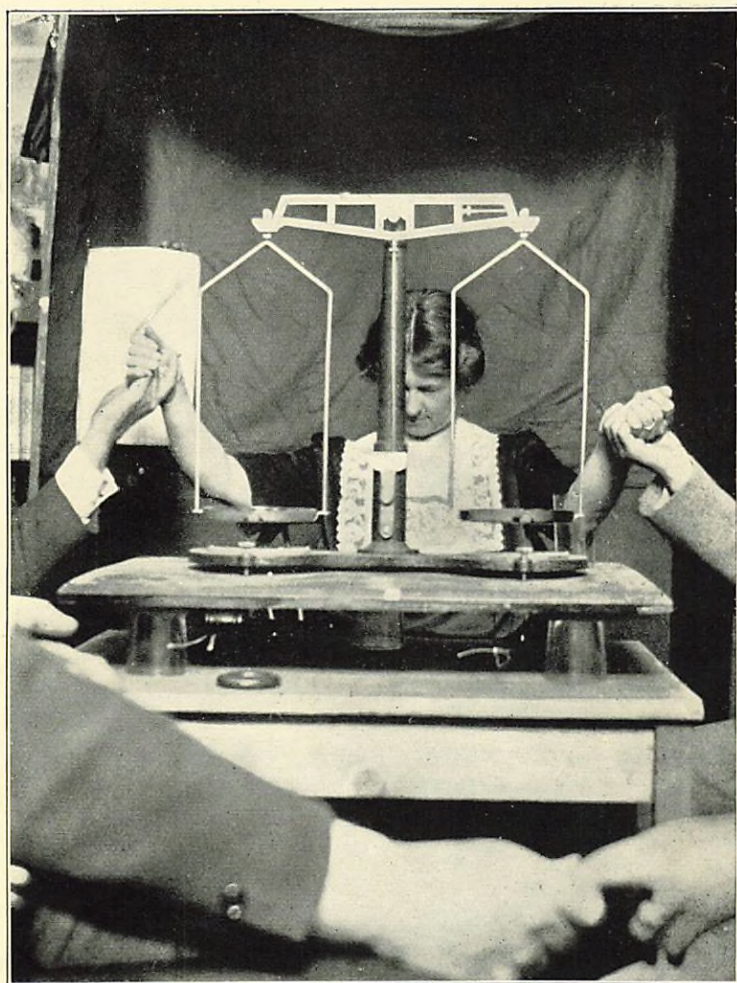
Walter : "Oh, just a large bare room with a table—a big table—in the middle. I think they had some gas lights."

Walter : "From now on, let me tell you, things are going to happen pretty fast. I saw Houdini a while back. He and I had a hell of a row."

Mr. Dudley : "Is he converted yet, Walter ?"

Walter : "Converted ? They have him in a hospital. (What sort of hospital ?) A celestial one. I told him he has got to give me one-half of the second message."

(Here the doughnut was lifted, waved about, and



EXPERIMENTS WITH "MARGERY" : SCALES TEST

Teleplasmic cylinder about to rise up on to the pan. This was not visible to the eye, but was "visible" to the quartz lens with which this photograph was taken. The Ectoplasmic Cylinder has perhaps a preparatory function.

(From "Quarterly Transactions of B.C.P.S.")

finally dropped on the floor beneath Mrs. Gray's feet.)

"I saw Peter and told him he can call off his angels now that Mrs. Gray is going home. I said I should only want six of them for night duty. But I think Heaven's gone bankrupt. Peter's glad you're gone home as he used up five hundred and fifty-six angels during the last forty-eight days, and now he will hardly speak to me. He passed me on the street and wouldn't even look my way."

Mr. Bond: "Will things go well for us in England?"

Walter: "Yes, everything will go well and nobody in this room is going to pass out quickly."

Dr. Crandon: "How about Mother's condition? Her pulse isn't good."

Walter: "It's the hot weather. We are doing the best we can."

Mr. Dudley: "As to the two problems I have about which I think you know, can you say anything? The personal problem, especially."

Walter: "I prefer to speak of this at a special sitting, but I should say that the outlook is pretty good."

Mr. Bond: "Can you say how you think Mr. Pierce is getting on?"

Walter: "Pierce is all right in spite of his present problems. Tell him not to worry."

Mr. Dudley: "You said you would have something now to give shortly. Would you like Margery to be absent from one sitting?"

Walter: "Perhaps you might have her absent. Hardwicke is all right for the present." (Dr. C.: "What is the diagnosis? Nervous prostration?") "Procrastination!—that's my diagnosis. Now let me tell you what will be good for you all—a straight buttermilk diet for a few days—six glasses and nothing else at all. Or, if you prefer, the juice of six oranges,

but exclusively. You will all feel just on top of the world."

Dr. Crandon: "Walter, there's an English lady who wants to sit. She is a Mrs. Mellor, from London. She is coming here Sunday, for the Monday sitting. Will she be all right to include in the circle?"

Walter: "Yes, all right——" etc.

Mr. Dudley: "Walter, would you explain to me by what process you hear. Is it anything like our organ of hearing? Do you perceive sound as we do?"

Walter: "Well, you see, Dudley, it's like this. Your ear is like a box which can receive only a certain range of sounds, or a small section of a big field of energy, but in my case I have the whole field of energy to work with and my instrument is an open box and not a closed one. Now I must say 'good night.'"

Mr. Bond: "Will you please give me the time?"

Walter: "It's nearing ten." (I estimate that it must have been 9.40 p.m.—F. B. B.)

"I don't wish Mrs. Gray to attempt to do any healing work. I shall let her know when she is ready for that. I want her to be at peace in her mind and to remember those two mountains. Hold it to the light with the dark side of the clouds upwards."

"Mrs. Richardson, I have something nice for you. But it is big, and you will have to carry it home in a wood basket."

"Well, Mrs. Gray is all right now, nothing whatever the matter, and thank God for it. Now I have to pay off all those angels to-night. 'He shall give his angels charge over thee.' I thought there were about six and there were four hundred and forty-eight. Good night."

Sitting concluded at about 9.45 p.m. The party reached the lower room at 9.48 or nearly.

From my inspection of the apport I should say as follows:

The stone is of a very unusual nature. By reflected

light it might suggest a red agate or Cornelian. But its beauty and peculiarity appear by transmitted light as if it contains translucent interior layers which are iridescent and have all the delicate colours of the opal. These layers appear convex or undulating and give the effect of landscape, with foothills and snow mountains beyond. There are darker cloudy streaks of a reddish-brown colour through which the mountains are seen. The stone is oblong, roughly one and a half inches by one inch (at a guess) and is enclosed in a fairly stout gold setting which appears to be wrought from the solid. The surface is a flattened convex without any planes. The back is flat with one conchoidal fracture extending a short distance from the edge. Attached to the back of the setting is a hinge with a pin and hook.

I should judge the work to be possibly of the date of the Roman occupation, say about 200 B.C., but do not speak as an expert. I have not the least idea to what order this stone belongs. I observed a moony reflection within it rather like a 'cat's eye.' This also seems to take it out of the agate class.

(signed) F. BLIGH BOND.

Received by Mrs. Hack on July 7th, 1929, at Genoa.

BOSTON-EUROPE. AT BOSTON. RECORD OF SITTING,
JUNE 3RD, 1929. AT 10 LIME STREET

Time, 8.5 p.m. Circle (clockwise). The medium, Mr. J. M. Bird, Dr. Richardson, Mr. Dudley, Mr. Adler, Mr. Bligh Bond, Mr. T. F. Pierce, Mrs. Richardson, Dr. Crandon. Behind circle: Mrs. Mellor, Mrs. Kenzy, Mr. Engstrom.

A fresh batch of calendar numbers (1 to 31) was brought by Dr. Richardson. Just before the sitting the numbers were shuffled, face down, and divided into five parts. Four parts contained seven numbers

each, and the fifth part contained the remaining three. The part containing three was returned to Dr. Richardson's pocket without observing what the numbers were. The other four parts were taken respectively by Dr. Richardson, Dr. Crandon, Mr. Dudley, and Mr. Adler, and in each instance, without observing the numbers, the individual slips were marked with an identifying mark by each of the afore-said gentlemen and each group of seven was then deposited, by Dr. Richardson, in separate but exactly similar envelopes and sealed.

During the sitting Dr. Richardson, at Walter's request and at intervals in each instance of several minutes, tore off the end of an envelope, chose at random a single slip from three envelopes, and placed it on the table. Later in the evening after Margery had completed her writing the three slips chosen were found to bear the proper identifying marks of Dr. Richardson, Dr. Crandon, and Mr. Adler. Mr. Engstrom brought with him a magazine whose title and contents were unknown to anyone else present, and of which Mr. Engstrom himself knew only the title and no more.

8.10 p.m. Medium in trance. Mark Richardson gave raps to announce his presence. In answer to enquiries he affirmed that Walter was coming and that there had been a good result at Venice. John Richardson was still at Venice. They were equally "first-lieutenants" in Walter's service.

Mrs. R. : "Could you play upon a piano whose keyboard was locked?"

Mark R. (by raps) : "Yes." Here the medium took a deep breath and Walter's whistle was heard. There had been some remark about a "wandering entity." Mrs. Kenzy recognised Walter's tune as "Where is my wandering boy to-night?" The party were introduced to Walter, who remarked : "No 'wops' : what a relief!"

Dr. C.: "I cannot interpret Count Bon's cable.¹ Did Venice get the numbers transmitted a week ago?"
Walter signified assent by a significant whistle.

Dr. C.: "Was Valiantine leaving Thursday?"
Walter again whistled assent.

Mr. Bond: "That means the Thursday after the sitting?"

Walter: "Well, I was in Italy so long I can't elucidate the telegram. It might be that he got numbers two nights."

Dr. C.: "But we didn't send them."

Walter: "Yes, but you sat again."

Dr. C.: "Shall we send numbers to-night?"

Walter (with another whistle): "If you learn to talk that way you'll never get into trouble." (This refers to Walter's non-committal answer above.)
"Your sittings in Venice will be extraordinarily satisfactory."

Question: "But is Valiantine still there?"

Walter: "No."

Question: "Was anyone there wearing a white suit?"

Walter: "It *was* white."²

Mr. Bond: "Were there three women in the circle?"

Walter: "There apparently were. I should say they were apparently women."

Here four raps indicated that Walter had gone. Mark was asked if he had gone to Venice. *Answer*: "No." To Cambridge? "No." To Hardwicke? "No."

Mr. Dudley: "I dare say Valiantine has gone to Genoa."

(Here a curious vibratory effect of rapping was given by Mark, which seemed to indicate cordial assent.)

¹ Dr. Crandon was puzzled owing to word "leaving" having been used in cable from Venice instead of "left."

² Count Bon wore a white jacket.

Mr. Dudley : " Perhaps he will be sending a something here to-night."

(Again the vibratory response.)

(There was an interchange of remarks between Dr. Crandon, Dr. R., and Mr. Dudley with a consensus that one of the Venice group may have followed up Valiantine with a view of a further sitting at some place unknown.)

Walter called for the second numbered leaf. He remarked that it was hard to read them in Italy. The leaf was quickly read by him and handed to Mr. Bird, who passed it to Mr. Pierce.

Raps indicated that Walter was off again to Europe.

8.19. Mr. Bond asked for the time and this was given in raps by Mark.

Walter : " Now tear off a piece from the magazine, about 3 inches by 3 inches. Take it from a front or back page."

Mr. Engstrom tore one out and handed it up, saying that he had marked the page.

Dr. C. (to Mr. Bond) : " Bond, you've noted Walter's disappearance ? "

Walter : " My *apparent* disappearance ! Now let's have the third number." This was handed up and returned to Mrs. Mellor to hold.

Walter : " Now relax, as I am going."

Walter again silent. Raps indicated that he was off to Europe with the third number. The circle talked, and in an animated way Walter, on return, remarked : " That's just like Italy now. Bird, will you tear that paper in half ? Give me the big half and keep the small one yourself."

(Mr. Bird did as instructed by Walter.)

Walter : " This isn't much of a piece. There's nothing much on it. I would like another piece from an advertisement page. Make it about half the size this time. The last was blank verse mostly."

(Second piece handed up. Raps indicated that Walter was off again.)

Walter : " There's one thing I would like to know. Is there any printing at all in that magazine of yours ? " (The second piece was then taken back by Bird.)

Walter : " Now give me a third piece from the back of the magazine. I think that must be an architect's book. It's mostly lines." (Third piece handed up.) Walter said : " Now relax. I'm going away." (The sitters amused themselves in the interval by recalling " limericks " and quaint epitaphs, etc.)

Walter : " Well, I've decided one thing. There's no big print. It's all drawings. Here, give this monument to Bond. There's a large Chinese figure. I'll draw it for you." (Raps indicated another absence of Walter.)

8.32 p.m. At Mr. Bond's request Mark rapped out the hour as given.

Mrs. Kenzy : " Walter, how long does it take you to get over to Europe ? "

Walter : " That depends upon the medium's brains. I'm there and here at the same time. Just going there doesn't take me a minute. Now let me have another (fourth) piece of paper. I'm going away for a minute, so relax."

Walter (on return) : " This one is a knock-out. You wait till you see what comes back ! "

Question : " From Italy, Walter ? "

Walter : " I didn't say ' Italy.' That's a caulker, that one. It'll come back in trance. Let Engstrom have it. It's the best thing I ever had ! "

(No. 4 was handed to Mr. Engstrom to hold.) (Walter went away again for a brief period.) One of the circle remarked : " I suspect it's Genoa."

Walter : " Keep on suspecting." (He made some humorous references to the rhymes which had been circulating.) There was then a long pause and the medium said in a quiet voice : " I'm awake." There

were four raps, indicating "good night," and the sitting closed at 9.10 p.m.

EXCERPTS FROM SOME COMPARATIVE RECORDS, BOSTON-
VENICE, AS TO WHAT OCCURRED BETWEEN THE TWO
TRANS-OCEANIC TESTS OF MAY 27TH AND 30TH,
1929

COPY OF REPORT OF "SITTING AT 10 LIME STREET,"
BOSTON, MASS., U.S.A., JUNE 29TH, 1929. 9 P.M.

*Received by Mrs. Hack at Genoa, July 16th, 1929, from
Dr. Crandon*

Sitters to left : Dr. Richardson, C. Eckland, Harriet Richardson, B. K. Thorogood, Miss Carmen Martienzo, Laura Crandon, E. E. Dudley, Mrs. Richardson, and Dr. Crandon.

Mr. Eckland (description of preparations for a local test): "Trance came on promptly. Walter in at once and whistled enthusiastically, in greeting C. Eckland and Miss Martienzo."

In speaking of the Italy-Boston tests he said that he had obtained the information about the numbers which Bond held during the first experiment while Bond was in the séance-room; . . . that he had intended to use six of them; that he saved three for the second experiment with Italy and did not return to Boston in the meantime but stayed in Italy. Didn't have anything to eat but confetti! . . . Asked what he told them there he said: "I didn't tell them anything. How could I? There was too much gabbage. . . . Bon has wonderful moustaches . . . they intrigue me: I just stood there and watched him with them, etc. . . . He sat on the edge of his chair all the time, never sat back at all," . . . etc. . . . Asked about the incident of the "spats" when George Valiantine was in Venice, Walter said: "It was too hot and George took his spats off. Put them on after the séance."

" . . . Walter said that he put the numbers across at the second Venice séance before the séance was held there and that he couldn't get back here until we sat ; didn't have the energy. That we had to sit before he could come back and that Mark (or was it John) wrote the instructions for the sittings. Walter said that he wasn't back here at all between the two two séances. . . ."

(Report continues upon other subjects irrelevant to these experiments, and concludes as follows :)

" Margery showed signs of waking and Walter said he must go. Raps on table and on cabinet, then, the long scratching sound of the inner side of west wall of cabinet as on last occasion. Sounded as though made by finger-nails. This followed by raps on the table, also as though by four fingers with nails. A little further conversation and séance closed at 10.25 p.m."

(Description of examination of local test material.)

(Signed by witnesses.)

" You ask if Margery wrote downstairs after séance of May 30th. She did not. No numbers were chosen here at that séance."

(Excerpt from a letter of September 19th, 1929, from Dr. Crandon to G.K.H.)

OBSERVATIONS BY MR. E. E. DUDLEY AS TO PROPORTION-
ATE ENERGY PROBABLY REQUIRED FOR CROSS TEST OF
MAY, 1929

Mr. E. E. Dudley, writing to me early in 1930, expresses the hope of obtaining from "Walter" further elucidations, saying :

"It may be inadvisable to attempt a discussion of Walter's technique in getting over the cross test of last May. He is the only one who can make an authoritative statement, and the opportunity has not been afforded us to get these answers. I shall be glad

to take up these questions at an early date and tell you of the results.

In this connection "Walter's" statements during certain séances in November, 1929, may prove interesting.

He said that it took three times as much energy to impress communications on "Margery's" brain for later writing as it did to give answers in Direct Voice during the séance.

Also that it took twice as much energy to impress another medium as it did "Margery." In the latter case he referred to Mrs. Litzelmann through whom he had worked frequently and with great accuracy. She had considerable psychic energy and physical phenomena have occurred in her presence.

Thus it follows that it required about nine times as much energy to put over one cross test as should have been required if "Walter" had read the numbers directly to the circle at Lime Street as they were put on the table.

(E. E. DUDLEY), Boston, Mass.,
Feb. 5th, 1930.

THE PRELIMINARY EXPERIMENTS IN THOUGHT TRANSFERENCE

*Excerpt from an article by Mark W. Richardson, A.B.,
M.D. (Boston), published in Psychic Science, London,
England, 1928.*

The most recent phenomena observed with Margery have been of the subjective type, and have been described in full in the May number of *Psychic Research*, New York. The article by one of us is entitled: "Experiments in Thought Transference."

Margery and other mediums as percipients: Walter and co-operating entities as agents. Experiments bearing upon Walter and other mediumistic controls as independent personalities.

These experiments, over thirty in number, began on January 4th, 1928, and extended over a period of three months.

The first experiment had a very simple object—to demonstrate post-hypnotic effects upon Margery as subject to Walter as agent or hypnotiser. Once started, however, Walter increased the scope of the inquiry with great rapidity.

He first caused Margery and George Valiantine to carry out identical and simultaneous post-trance suggestions at Lime Street.

Next he did the same, even though the mediums were separated by the distance of a mile.

Following this he transferred in sections a series of facts known only to him (through clairvoyance in the dark), to Margery in Boston, to Valiantine in New York (250 miles), to Dr. Henry Hardwicke in Niagara Falls (450 miles), and to Mrs. Sarah Litzelmann in Ogenqit, Maine (60 miles).

Up to this time Walter's activities had been assumed to be closely associated with Margery's person; but now he separated himself completely from her, exercising his clairvoyance in the dark at Lime Street, even though Margery were eight miles away in Newton.

Finally, having become associated with the Chinese controls of George Valiantine, Walter allowed them to use his three mediums as channels for a remarkable exhibition of cross-correspondence in Chinese scripts.

Dr. Richardson in a "General Summary" concludes, after citing several of the experiments, as follows: "The phenomena observed in the foregoing experiments in thought transference may be grouped somewhat as follows:

"(1) Phenomena related to psychic sensitiveness, reciprocity or mediumship as exhibited by the (a) possession or (b) acquisition of supernormal knowledge.

"(2) Phenomena related to psychic agency initiating and controlling the diffusion of this knowledge."

As sensitives, we have observed Margery, George Valiantine, and Dr. Hardwicke. As agent, Walter stands out pre-eminently ; but, with his co-operation, the Chinese group has assumed an equal importance.

As regards the psychic condition of the mediums, these are, I believe, in all instances, similar in kind to hypnotic trance. In automatic writing, for instance, Margery feels a slight but perfectly appreciable sense of mental vacuity similar to that seen in the lightest form of hypnotic influence, even though she may seem to the onlookers to be in a perfectly normal state.

The deep mediumistic trances would then have their analogies in those seen in hypnotic subjects.

As to the induction of trance conditions, we know that, in hypnotic practice, this is ordinarily produced by some human agent such as a physician, but the fact of self-hypnosis is well known and is doubtless responsible for certain varieties, at least, of mediumistic trance. An active entrancing entity outside the medium's organism need not, therefore, be assumed.

The trance condition, however, whatever its cause, brings with it supernormal powers such as clairvoyance in the dark, and the knowledge thus obtained is exhibited lately in a manner exactly similar to that seen in the phenomena of post-hypnotic suggestion.

The simplest example of this reaction is seen in the first experiment in which Margery reproduced in automatic script the No. 13 of the calendar and the circle which had been selected by Walter-Margery influence in the dark. . . . We have seen, however, this preliminary simplification of procedure disappear very rapidly with each succeeding experiment. First two, then three mediums instead of Margery alone, come under the Walter-Margery influence, even though they are widely separated in space. . . . Next, Walter alone at Lime Street becomes apparently entirely separated from Margery, who then becomes a simple recipient with no trace of agency.

Walter then, from a distance, drives his team of three mediums with the same unimpaired skill as exhibited with Margery alone.

Finally Walter, having thoroughly prepared the way, stands aside and allows the Chinese entities (known as Confucius and his disciples) to come in and drive his well-trained steeds in the circus of post-hypnotic suggestion.

But we began with the simple idea that Margery's trance was self-induced, that clairvoyance intervened, and that post-hypnotic effects were simply those exercised by Walter-Margery, a secondary Margery personality.

How can this hypothesis suffice when Walter continues his control with Margery eight miles distant, and extends this control to two other far-distant mediums ; and when numbers, figures, and sentiments expressed in English and initiated in Boston are translated within a few minutes into good Chinese hundreds of miles away ?

If the Chinese writing represented only quotations from already existing Chinese literature one might perhaps seek the origin in travelling clairvoyance of a Walter-Margery personality, with, as a result, a sort of rudimentary book test. In these experiments, however, many of the words, numbers, and sentiments are known to no one till the time of the sitting and must be translated on the spur of the moment by minds familiar with both English and Chinese.

By no stretch of imagination can any Margery personality be endowed with a knowledge of Chinese. Equally improbable is the idea that the Chinese entities know much English. . . . Just how the translating is done is far from clear.

Perhaps the answer lies in Walter's reiterated statement that, on his plane, language is unnecessary ; that thoughts and ideas impelled in any desired direction

reach their destination and are assimilated without any mediating apparatus—true telepathy.

Of course, for communication under our human conditions, the mediating script becomes indispensable (i.e. automatic writing). (See Venice-Boston experiments of May 27th and 30th, 1929.)

All of which discussion, of course, does not touch the almost simultaneous transfer of their translated ideas to two other mediums widely separated in space.

Under the circumstances all must agree, I think, that in harmonising the facts the simplest explanation is the spiritistic one—that Walter is what he claims to be, the still existent brother of Margery; that through years of patient experimentation, assisted by the persistent co-operation of the Lime Street circle, he has mastered many of the conditions incident to mediumship in general, and to that of Margery in particular; that the control thus gained is not restricted to physical conditions, but is now becoming extended so as to include mental phenomena; that the mental control can, under proper supervision, be delegated to other entities . . . (such as the Chinese), who exist apparently under conditions similar to his own; that this control is independent of space-conditions and has some relation to the physics of wireless, in which domain Walter promises enormous progress during the next few years.

An interesting point in this connection is Walter's statement that in order to get into communication with any individual, mediumistic or otherwise, on this plane, he must first have had personal touch with him, possibly in order to get his wave-length. (See Boston-Venice experiments of May, 1929.)

Because the spiritistic explanation is simple does not, of course, assure its truth. Neither should its simplicity require its rejection.

The facts are submitted as most extraordinary and

their elucidation will require long-continued consideration by the best equipped of minds.

OBSERVATION CONCERNING "WALTER"

In an article published in *Psychic Research* of June, 1929, Dr. L. R. G. Crandon gives an interesting résumé of a sitting had by him in London with Mrs. Osborne-Leonard and of the communications of her control. "FEDA" relative to "WALTER." The results, despite the excellent efforts of "Feda" and her own noted medium, were not as powerful as at first glance one might have anticipated from a communicator as vigorous as the Boston "Walter" is known to manifold sitters. Hence Dr. Crandon concludes :

"... From all of which I deduce immediately that the difficulties of the processes of communication and control are all they have been painted to be. The whole procedure on the other side must be enormously delicate and complicated when Walter Stinson, working through 'Feda,' is able to get across nothing better than this complete cross-section of an ordinarily impressive spiritualistic séance. Our whole picture of 'Walter' when he works through his own instrument is that what he has in mind he is able to express completely. Working through 'Feda' and her instrument, he is reduced to the incomplete pictorialism, with apparently accidental stress on lesser details and complete elision of greater ones, and complete inability to present in connected discourse the complete substances of what he has to say, which characterises 'Feda' and her like. Evidently he was in a position little better than that of the average inexperienced communicator, and the only reason for this which can be advanced is one that forces us to regard the operating technique from the other side as an enormously complex one. This, after the evidential tie-up between the two mediumships which it affords

us, is to my mind the lesson which we are to draw from the above record."¹

THE FIRST TRANSMISSION OF HUMAN VOICES VIA THE ETHEREAL

Having reported the first Trans-Oceanic communication without wireless, we may revert to a certain evening in London in 1882 when, for the first time on this earth, articulate speech was heard publicly in a telephone receiver disconnected from any metallic circuit and operated by ethereal; yes, I say it boldly, by the so-called Herzian waves! I myself can seem to be standing in the hall of the Society of Electrical Engineers and Electricians and see Professor Dolbear explaining his regular electro-static telephone system, show his one plate, one wire receiver, and then—(I quote from the record.) Professor Dolbear: "I have gone one step further. Here is my device, and I have found that it is not necessary to have it attached to a circuit at all. It has been disconnected." The chairman again listened to the assistant counting and states that he heard "perfectly." "... I have had that very instrument in my possession since that date and am now presenting it, together with the photostats of the report of that lecture, to the Museum College."²

SUPERPHYSICAL ANTECEDENTS OF HERZIAN WAVES

In the same article, entitled "Lest We Forget," published in May, 1923, of *Tufts College Graduate*, Mr. Albert Stetson, the able patent-lawyer of New York City, spoke with authority of his personal association with Professor AMOS E. DOLBEAR, whom he met first at Tufts College in 1874, and who in 1882

¹ Taken from "Feda and Walter," by L. R. G. Crandon, M.D. Published in *Psychic Research*, June, 1929.

² Albert Stetson in his *Story of Professor Dolbear's Experiments in Telephony*.

in the United States, patented an arrangement which "may be considered as an embryo aerial." Says Bernard Leggett, A.M.I.E.E., London, 1921, in *Wireless Telegraphy*: "Marconi came nine years later than Hertz and fifteen years after Dolbear's communication to the world."

Mr. Stetson says: "Dolbear showed that he was groping his way toward the real thing in attributing some of his results to the action of the ether . . . and his book, *Matter, Ether and Motion, the Factors and Relations of Physical Science*, 1894, penetrates well into the known and knowable, and even glances at the unknown and unknowable. There can be no doubt that Dolbear was working with Herzian waves, although he did not know it, six years having still to elapse before their existence was discovered, and to that extent, therefore, was anticipating Marconi. . . . Professor Dolbear was liberal in his religious views and was thought by many to be an atheist. How far that was from the truth may be seen from the following (from Preface to *Matter, Ether and Motion*):

"'In whatever direction one pursues physical science, he is at last confronted with a physical phenomenon with a super-physical antecedent where all physical methods of investigating are impotent. Such considerations raise the theistic hypothesis to the rank of such physical theories as the nebular theory of the origin of the solar system and the undulatory theory of light.'

"Were he (Dolbear) alive to-day, he certainly would have added much to the development of Radio-activity, that science that probably holds in its treasure-box the key to 'The Riddle of the Universe.'"

CHAPTER IV

A REMARKABLE SÉANCE HELD AT GEMMOLA CASTLE,
ITALY. MAY 28TH, 1927

*Recorded by Count Piero Bon, Com. S. Bellavita and
by the author. Summary and Analysis by Count
Bon. (Luce e Ombra.)*

OCCASIONALLY the Count had made mention of a country place owned by him at this time which he called "Gemmola"; and he had had us sample exquisite wines from its luxuriant vineyards. So far, however, it had remained vague to us as the week had been full to overflowing. The evenings were given to the series of séances and the mornings following were occupied for the Bons, myself, and others, by the recording of each previous night's happenings and by comparative notations, inquiries, and verifications. Nor could the heat of those mid-summer days deter the visitor from seeing what they could of the historic wonders of beautiful Venice—"Citta nobilissima e singolare" indeed!

Not knowing the language, they had to be accompanied and piloted about in visiting the "sights" and environs by Cav. Rodano, the Bons or those of us more familiar with the city. The enthusiasm of the medium was frank and genuine, and these trips afoot or by launch or gondola would soon restore his vitality upon which the previous night's sitting had taken toll, and would erase such evidences of fatigue as we noted in his face and eyes.

When, therefore, the Count and Countess announced the week-end excursion they had kindly planned for

the visitors to their summer home, Gemmola Castle, all hailed it with sincere pleasure. This total change and relaxation in the fine cooling air of the hill-tops may have contributed to the unusual power of the séance held in this isolated spot, an account of which is subjoined by Commander Bellavita who, as well as Cav. Rodano, was of this house-party.

Thus our short journey from Venice was entered by all in a real holiday spirit, a *bonne entente* which was maintained throughout our stay, and such an harmonious spirit is recognised as being distinctly favourable to the production of good phenomena. Nothing was overlooked, either, by our hosts for our pleasure and comfort, even to an out-door luncheon beneath the great trees of the neighbouring woods.

But I am ahead of my story! Our route by small steamer wound among picturesque lagoons, then skirting the shores south of Venice until we landed at a small coast port near Padua. And, after we had seen *en passant* what we could of that historic city, it followed along the banks of the river Brenta, lined with villas bearing witness to their former magnificence, the lovely summer estates of the nobility of Venezia. We stopped to visit one of these, the Royal villa of Stra, a beautiful place with extensive grounds. We then turned toward the castle, winding up and up among the Euganean Hills, named after that ancient clan. As we ascended amid vineyards and woods the vivid panorama extended ever wider and wider in all directions, the light blue of the Adriatic stretching sparkling in the distance to the east. Here and there distant villages or towns gave accents of colour to the landscape. Below, to the south-east and walls and turrets of the mediæval city of Este, the birth-place of the Princess Beatrice, who was later canonised as "Santa Beatrice" (d'Este).

It was from that town that she withdrew and, in 1221, with her nuns betook herself up to "Gemmola,"

given her as the "gem of the Euganea." Her loveliness and virtue are favourite themes still in the story of Este, princes of high degree seeking her hand until, shunning the ribaldry of its Court life, the young princess abandoned its luxuries and pleasures and left it and the world for ever.

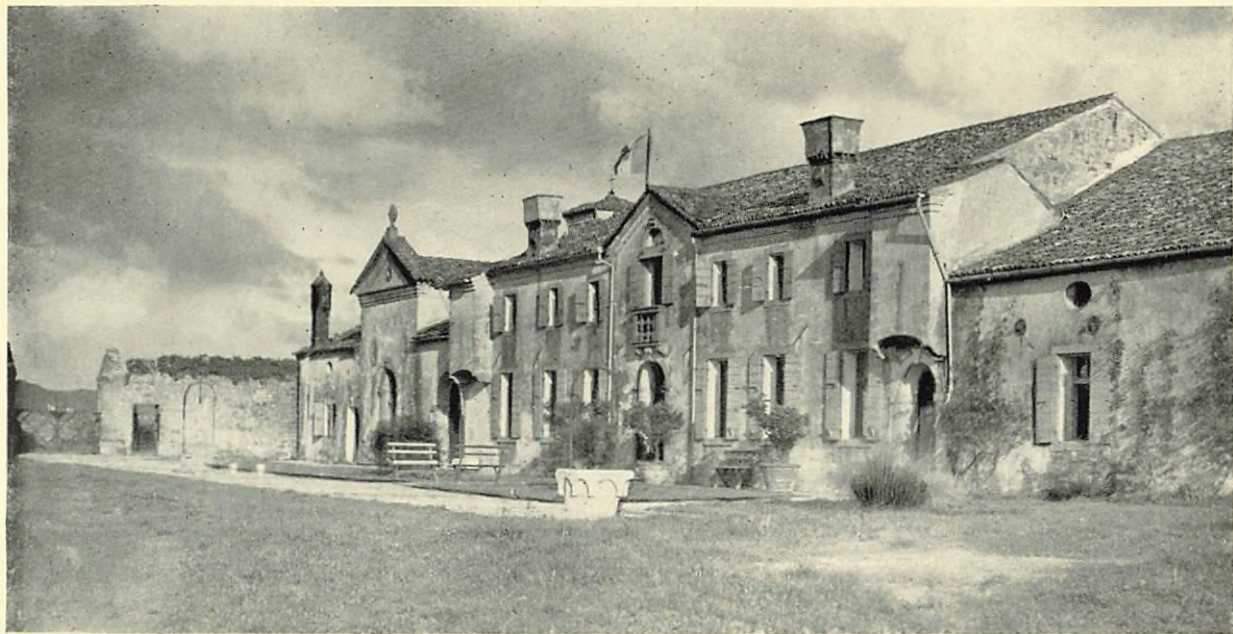
An early painting of 1504, preserved in the church of Santa Sofia in Padua, shows her and her companions wending their way up the hills to Gemmola, which became her Convent and later the scene of her death in 1226. For the young princess was too fragile to withstand the rigorous winters of her mountain-top along with the lack of comforts of such a life. Forming part of Gemmola Castle, her convent, built in 1200, still stands, as well as its little church, in which the Santa Beatrice first was buried.

Legend and even histories of mediæval times relate the incidents of what is known as "the Miracle of the Dove," connected with her passing. And, again, concerning the "miraculous" preservation in which her body was still seen when, centuries later, on being transported down the hills, her coffin was opened, before it found its last resting-place in Padua in the church of Santa Sofia.

Paintings are still extant, picturing this mediæval princess—young and beautiful, graceful in the dignity of her nun's robes . . . for she was best known and still is called "the Beata Beatrice" (d'Este).

Many fragments of her history were afterwards told us by Count Bon, as of the great ceremonies in her memory which occurred but a few years ago (1926), when Pope and King and all the country-side joined to honour and cherish her name!

Hence it would not really be surprising if some unusual force clung to this ancient castle-convent, her isolated home, her church, and the scene of her death in 1226. All seemed to partake of a serene atmosphere undisturbed by passing of centuries and changing times.



GEMMOLA CASTLE, A.D. 1200

One end of façade, entrance, old well, etc. Showing the ancient church of Santa Beatrice d'Este and portion of original construction where she died in 1226.

A SÉANCE AT GEMMOLA CASTLE 179

Even thus the local atmosphere of Millesimo Castle had been noted to be conducive of stronger phenomena than the crowded city. In any event, the séance we held on May 28th within the walls of this hill-top castle was one of a nature that none present is likely to forget, and it will ever hold first place among the many memories of that delightful week-end we spent at Gemmola.

THE SITTING OF MAY 28TH, 1929, AT "GEMMOLA." BY COUNT PIERO BON

I shall give the results of this sitting from the findings of the report compiled by Mrs. Gwendolyn K. Hack and the Commandante Spiro Bellavita, adding to these only such elucidations as are indispensable for the clear understanding of the facts, which, however, I must preface by a hint concerning the place of this reunion of ours. . . . I quote from a writing by GINO PIVA inserted in the Almanac of the "Resto del Carlino" for 1929 (page 104 and on).

"Nearly in the middle of the Euganei rises the isolated hill (of Gemmola) to the north of Mount Cero and to the south of the Venda, and from there, on every side, one overlooks the valleys below, beyond which, in the distance, one perceives Venice and Chioggia and then, following the curve of the panorama toward the south, Rovigo and Ferrara, and again Legnago and Verona, and finally, beyond the plains of Vicenza, the hilly ridges as far as the Trentino mountains.

". . . To this enchanting spot, already revered as a Sanctuary by the faithful, there retreated into monastic life BEATRICE D'ESTE, daughter of Azzo VI, Marquis of Este and Ancona, and of a Princess of Savoy. The House of Este erected for her there a convent in which Beatrice lived piously and where she died in 1226." And there she was buried. A few years later, another

Beatrice of the House of Este, married to Andrea II, King of Hungary, was left a widow and returned to her native land after many vicissitudes. She also retreated to the Convent of Gemmola to be laid to rest beside her relative.

Of the Monastery of the Beata Beatrice there now remains only an Oratory with some ancient stones and the edifice, transformed into a villa after the nuns had abandoned the place, going to Padua in 1578.

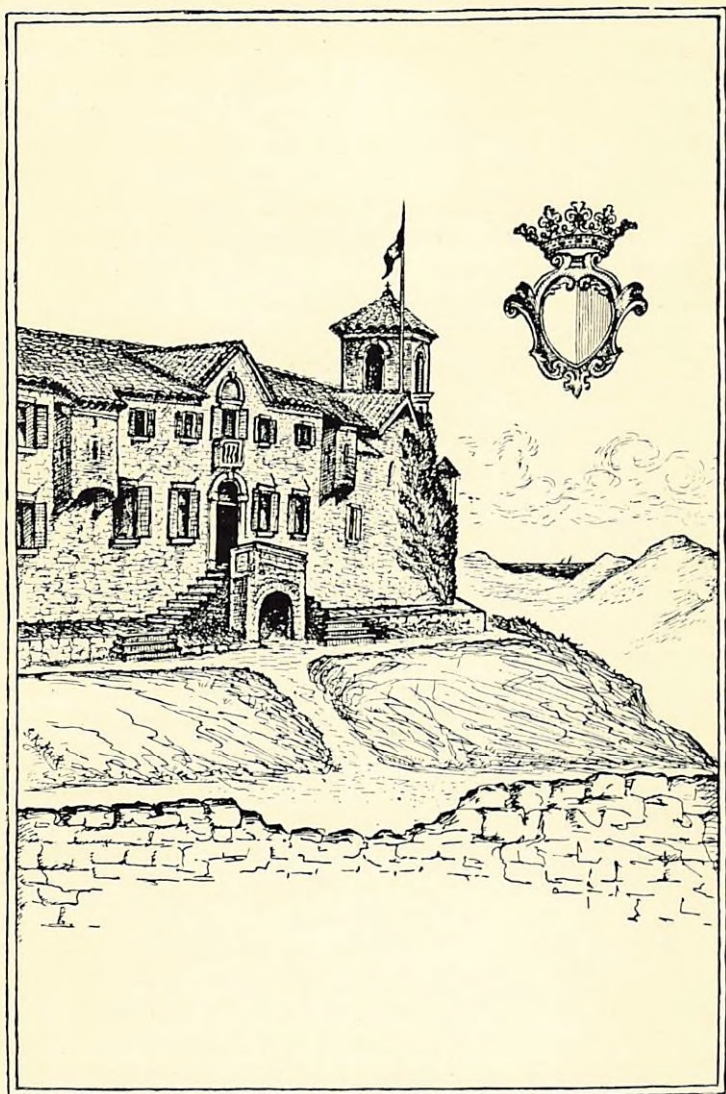
We had made the ascent to Gemmola in the morning, coming from Venice. We had taken our lunch in a chestnut wood below the villa, and the greatest good humour had been prevalent. Friend Rodano (there) had caused hearty laughter by his imitating, from behind a chestnut tree, the crowing of a cock. In the afternoon we had rested. Towards evening, while the ladies and Mr. Valiantine were taking tea on the terrace to the east, I strolled with Commander Bellavita and Captain Rodano in the courtyard on the west side, and I told them how I had in vain searched for the tomb of Beatrice, Queen of Hungary, as to whom Salamonio, in the seventeenth century, had testified that :

"There lies in a tomb of the nuns, repaired in 1561, the incorrupted body of Beatrice the Queen."
("Giache nel sepolero delle monache, rinnovato nel 1561, incorrotto il corpo di Beatrice Regina.")

.

(May 28th.) At 9.30 we retired to a *salon* on the ground floor and formed the circle in this order. To the right : Mr. G. Valiantine, Signora N. Bon, Captain G. Rodano, Mrs. Valiantine, Dr. (Lawyer) P. Bon, Mrs. G. K. Hack, Signorina B. Bon, Commander S. Bellavita, Mrs. M. Bradley.

Valiantine voluntarily gave up having any music so as not to oblige us to carry to the *salon* the heavy Victrola which was in an adjoining room. In the



GEMMOLA : " THE GEM OF THE EUGANEA "

Summer residence of Count Piero Bon and family, of Venice.
View of portion remaining as in 1200. By Gwendolyn Kelley Hack.

middle of the circle we placed Valiantine's trumpet and my own, a big flexatone, and the registry-book of Gemmola visitors open at a blank page with a pencil upon it. The light put out, we recited, as usual, the Paternoster.

After a few moments there came suddenly and most clearly the high voice of BERT EVERETT, who said: "Everything is exquisite" (in English); and then, noticing that my daughter, hearing him, had jumped, he added: "The girl was frightened!"

Several of those present are touched. One of the trumpets is moved.

DR. BARNETT: "Good evening. I am very glad to greet you and to see you all here. Have patience and the other spirits will come."

Soon thereafter there breaks forth, with an impetus even greater than before, the well-known voice: "CRISTO D'ANGELO": "Buona sera a tutti" ("good evening to all"). Then coming in front of me:

"Apropos of the buried bodies, I want to tell thee something especial. Near the wall of the church close by here there are buried two bodies, a man and a woman."

At my demand Cristo d'Angelo tries to indicate to me with greater precision the position of this tomb, and says what things should be found in it. (Note.—I have not made any research as to this.)

"The NONNA" comes close to me, very close, greets me and asks me if I am well. I reply, and then I ask her if she has heard my conversation with Cristo d'Angelo.

"Yes, I have heard all that he said to thee. It is true."

A VOICE in front of me: "PAPA, yes, yes, thy Papa." Numerous kisses are sent in my direction. I ask the entity if he will return also when Valiantine will not be here.

Reply: "Yes, yes! Have no fear."

The entity goes to talk with my wife and my daughter and sends them many kisses. Then I inquire if this evening "Sebastiano Caboto" will also come. The reply to me is: "No, he is not here. I will come again, later." I cannot say that this time I recognised my father's voice. It, however, held an accent of emotion which awakened in me sensations of distant memories.

CRISTO D'ANGELO: "There are so many spirits here!"

I ask him if he can tell me WHO YESTERDAY EVENING CHANGED THE HOUR OF THE LUMINOUS CLOCK which was placed in the middle of the circle.

CRISTO D'ANGELO: "Yes, yes; WALTER!"

Question: "Why did he do it?"

Reply (CRISTO D'ANGELO): "BECAUSE WALTER WANTS EVERYTHING TO BE EXACT."

(See Chapter III: Report May 27th Trans-Oceanic experiment, Venice-Boston.)

Questions are put to him from all sides simultaneously.

CRISTO D'ANGELO: "All talk at once. Nothing can result. I will come back later."

Signorina Bon: "I would like to speak to my friend *Amely*, dead. . . ."¹

CRISTO D'ANGELO: "Passed over, not 'dead'!"

At the same time my daughter is touched upon her knee. My wife's PAPA comes to her and then passes on to greet me. Lively dialogue of private character.

BERT EVERETT (with a cry of pleasure): "Things are going fine!" From this moment, in fact, there was an extraordinary accession of power. The Voices succeed one another without interruption, high and clear. And the life which fills them! Often, with one word, there passes over us a wave of joy. Our communion with THEM is perfect. Everything in us vibrates in unison with THEM.

¹ See final note and Chapter VI.

A VOICE (to Commander Bellavita): "PAPA BELLAVITA." Brisk dialogue between father and son.

ANOTHER VOICE (to him): "MARIA."

Commander Bellavita: "Who, Maria, my sister-in-law?"

The VOICE: "Yes, yes! Greet Buby."

Commander Bellavita: "And also thy sisters?"

The VOICE: "Yes, yes. Say that I am always alive, alive, alive! when thou dost return to Rome." (His and their home.)

A VOICE: "ALFREDO AICARDI. Greeting to all!"

Brief dialogue between Aicardi and me. Concerning his soldiers he says that they are working with all the spirits.

Question: "How?"

Reply: "Helping them."

A VOICE (to Rodano): "I am speaking to my son."

There follows a conversation in PIEMONTESE DIALECT between Captain Rodano and his father, who assures him that his grandsons are on the right path.

BERT EVERETT talks to his sister, Mrs. Bess Valiantine, and there ensues a lively conversation of personal character in which another Voice joins saying it is their MOTHER. She states that all is going well at Williamsport (their home in U.S.A.); hopes that her daughter will have a good time on her journeys; also turns to greet George Valiantine who responds cordially; then passes in front of Mrs. Bradley, and on being asked says: "Yes, I came too when George was there" (London), and then she asks Mrs. Bradley: "How is your family?" Turning back again to Mrs. Valiantine she assures her that "Elsie" is well. (Note.—The sister of Mrs. Valiantine who lives with the father, who is eighty-five, but still vigorous and happy, at Williamsport.)

Also the father is "All right!" Spontaneously she observes that "This is a wonderful place."

The Voice was characteristic of an old woman, but very clear.

A VOICE (from the trumpet, to Bellavita) : " Sister ! "

Bellavita : " Who ? "

The VOICE : " NINA. "

On being asked the Voice says : " Am always with Mamma and with Papa. "

Bellavita : " Dost thou see thy son ? "

The VOICE : " Yes. Greet my brother for me. I love thee and I protect thee ; I am always with thee. "

ANOTHER VOICE addresses Commander Bellavita claiming to be his Mamma.

Bellavita, in replying, says : " Dead. "

The VOICE : " I am not dead ! Passed over. "

Bellavita asks the Papa about the sister, about the uncles.

The VOICE : " Yes, yes, they are well. " Then adds : " I love thee and I kiss thee. " We clearly hear the kisses thrown into the trumpet.

Bellavita is again called by his FATHER, who says : " I shall aid thee. I am always with Mamma, I am happy. Kisses to Bice. "

I hear spoken close to my face the words, gently : " I adore thee ! " It is the former voice claiming to be my father.

I ask : " Listen, Papa, in this room dost thou recognise anything which used to be thine ? "

Reply : " Yes, I see it. That piece of furniture. "

Question : " Which piece of furniture ? "

Reply : " THIS. " The voice had changed its place, as if the person had turned and had pronounced the word " this " exactly at the spot where, with its back against the wall, is an old desk, the sole object in this room which had belonged to my father. It was his usual desk, in front of which he worked standing up.

Question : " Would'st thou know how to tell me whether, inside, there may be something of thine ? "

Reply : " Yes, letters. "

Question : " What letters ? "

Reply : " My letters directed to thee . . . old ones . . . more than twenty years ; no, more than thirty ; thirty-one years ago ! "

The exertion the entity was making to recall the right date was evident.

At the end of the sitting I opened the sloping lid of the desk, after having hunted up its key from among a lot of others locked inside another piece of furniture, and I pulled out of the desk, from amongst old papers, a packet of letters from my father, the last of which in his life he had written to me, dated November, 1898.

This incident had given rise to general comments.

CRISTO D'ANGELO : " If all talk at once nothing can be understood."

Rodano to Cristo d'Angelo : " What was thy father's name ? "

CRISTO D'ANGELO : " ANSELMO," then specifying, " CARLO ANSELMO D'ANGELO."

Question : " Dost thou remember him ? "

CRISTO D'ANGELO : " HE PASSED OVER WHEN I WAS A CHILD."

Question : " How many years old wert thou ? "

CRISTO D'ANGELO : " TEN YEARS."

Cristo d'Angelo turns to me very jollily and tells me that between us HE will call me just " Piero " and that I must call him just " Cristo." Then, turning to my daughter he asks her her baptismal name and, on learning it, exclaims : " Ah, *Bonettina*, then ! " (Name is Bona.)

In front of my wife he repeats the question and says : " Nora ? Very well ! " Then he turns to all, saying : " I want to sing you a song." (To my wife.) " Which one wouldst thou have me sing ? " (To Bellavita.) " And thou, which one wouldst thou have ? "

They answer that he should sing this or that song of the songs already known. And Cristo d'Angelo in a very high voice, even more powerful than heretofore

and with a particular brightness, intones the song, which has as refrain "The King's daughter, . . ." holding the longest the last note so that, afresh, I was convinced that he could not depend upon an organism which would have need of the drawing in of breath. We applaud, and Cristo d'Angelo, very pleased, consents to repeat the old Sicilian song with the rhythm of dance he sang on the other evening in Venice. We are all seized with a sense of almost childlike gaiety. Cristo d'Angelo seems really happy. He says to me: "Now I'll sing another of them for thee," and intones: "I have told thee it so many times that I don't wish that flower on thy head."

I exclaimed with emotion: "It is a little song which I heard when I was a child from my father and from my mother!"

CRISTO D'ANGELO: "Thou must sing also, Piero!"

I let myself go and we took up the song together. But my voice alongside that of Cristo d'Angelo's seemed weak, weak. He stopped and said to me: "Piero, a louder tone!" We began anew and I did my best, filling my lungs but always dragging behind him. There came out of this a crazy chorus, ever dominated and guided by this really exceptional Master. The chorus ended, Cristo d'Angelo thanked all and we all naturally thanked him. The scene was of such jocund familiarity, of such splendid confidence, that its character can barely be conveyed. George Valiantine said he was charmed with it. Also our other Anglo-Saxon guests were more than stupefied. And certainly in an Anglo-Saxon atmosphere (*ambiente*) the thing could not have gone thus. And this is of great moment (to note).

I ask Cristo d'Angelo for news as to the call which the doctor, brought by him, had made upon the lady our friend. He replies that what had been ordered by him (the physician) was all right. I ask him to

remember the promise to also interest himself in another person.

CRISTO D'ANGELO : " But he isn't here at all." (The other person.) I answer that, in fact, the sick person is at, and add : " Couldn't thou not do something for him ? Remember the promise made me by that same physician."

CRISTO D'ANGELO : " Yes, Doctor Hack."

And I, as if I had not understood : " Which doctor didst thou say ? "

CRISTO D'ANGELO : " The husband of this woman here." (The trumpet turned toward Mrs. G. K. Hack.) " We will send the doctor and I will see later." Cristo d'Angelo was silent and seemed not to be there any longer because he made no further answers to our questions.

HONEY : " I'm here ! " Then, to Mrs. Bradley : " You said you'd bring me a dolly last night." Mrs. Bradley replies to her, by way of excusing herself, that there had not been time to buy it and that meanwhile she might play with the *flexatone* which was in the middle of the circle. The little girl answers that she will try. And, in fact, the *flexatone* is moved about and played loudly, carried around the room, high up and low down.

HONEY (with a tone of satisfaction) : " I did it ! All right ! The other spirits helped me to do it."

Someone asked Honey if she can sign her name on the guest book. She answers that she doesn't know if she can, but will try. Requests that all should keep still. Then is heard the sound of the pencil rolling on the floor and Honey's little voice sadly saying that she had not succeeded in holding it. We advise her to try again and to get the other spirits present to help her.

PAT O'BRIEN, with a pronounced Irish accent (so those who already know him say) : " To be sure ! I'm here too ! Glory be to God ! How are you all ?

I couldn't be better, friends!" Then with a still louder voice: "How's Count Bon?"

Somebody asks news as to the experiment of last night with Boston.

PAT O'BRIEN: "To be sure! It came all right!"

The NONNA comes close to me a moment, sending me kisses. I ask her if she has news of "Dr. Hack."

CRISTO D'ANGELO: "The Doctor Hack is here. He has been to see that person. He has made an examination. The case is very grave." I ask what else possibly can still be done as to it.

CRISTO D'ANGELO: "Nothing! Nothing! But I will help him" (the sick person).

Cristo d'Angelo is asked who holds the trumpet while the spirits talk.

Reply: "The ectoplasm . . . of the medium. But you all contribute (concur) in holding up the trumpet. I will explain better another time. Now there are so many spirits who want to speak; they are all here."

A silence. Then noises in the centre of the circle; while we hear the trumpet, the *flexatone*, the guest-book and the pencil touched and moved.

CRISTO D'ANGELO (with a triumphant tone): "We have done it!" (Evidently referring to his signature, later found upon the guest-book.)

He approaches my daughter and touches her. She cries out. Cristo d'Angelo laughs gleefully and tells her that she ought not to be afraid. He caresses her head, calling her "Bonettina" affectionately. Then passes along in front of Comandante Bellavita and asks him point-blank: "Thou, Bellavita, art thou Captain or General?"

The question has clear references to the actual state of Comandante Bellavita's career. Quite strange that Cristo d'Angelo should be informed as to it when not the slightest mention of it had been made during these days (of Valiantine's visit).

CRISTO D'ANGELO (to Bellavita): "And when dost

thou return to Rome ? ” And again : “ And when shalt thou return to this house ? ”

To this last question Bellavita replies jokingly : “ When they invite me. ” At which Cristo d’Angelo raises an echo with a resounding laugh.

By request Cristo d’Angelo again sings several of his songs, repeating his previous success. It is quite obvious what great force is available and that there is no limiting it this evening.

Mrs. Hack reminds Cristo d’Angelo of the promise he made her yesterday in the special sitting in full light given her by Valiantine that this evening “ Emperor ” and “ Doctor Hack ” could come. (See *Luce e Ombra* of July, 1929, page 129.)

CRISTO D’ANGELO : “ Yes, yes. ”

BLACKFOOT : “ What is he saying ? ” with a very loud cry of joy.

EVERETT bursts into a big laugh and says : “ He makes too much noise ! ” Then, rapidly making the tour of the circle : “ Don’t you think this is a fine circle ? ”

“ MAMAN ” RODANO talks with her son in unmixed Piedmontese.

A light above Mrs. Hack is noticed ; then is heard the voice of “ IMPERATOR,”¹ masculine and grave, characteristic of one of years. He turns to talk to the lady (Mrs. Hack) about his dictations (written by her automatically) “ which could not be arranged better. ” He says to her : “ I bring thee the light. ”

Mrs. Hack requests “ Emperor ” to speak to me also, and at once the voice turns to me, saying : “ I bring thee the light of the Cross ! ”

Question : “ Of what Cross ? ”

Reply : “ Of the Cross of Christ. ”

¹ On another occasion upon being asked (by Mrs. Hack) about the name he uses, “ Emperor ” told her that “ there are many ‘ Emperors ’ ”—adding that Emperor is used as a term denoting a high teacher or *guru*.

Question : " And thou wilt be the Light ? "

Reply : " I will guide thee in the knowledge of the survival of the spirit. "

Mrs. Hack asks : " How were you called before you were known as ' Emperor ' ? "

Reply : " Peter. "

Bellavita : " Who ? St. Peter, the Apostle of Christ ? "

Reply (to Mrs. Hack) : " Some people called me Peter . . . some El . . . " (it seemed to me he said " Eligius "), " some Malachia. I wish to give you all a prayer. "

Then, in front of me, the Voice intones a *canto liturgico* in Latin. The effect of this old voice, of this mystical chant, is profound. An atmosphere of religious reverence is diffused.

Mrs. Hack begs the entity to repeat the words of his chant more slowly so that I may write them down.

" IMPERATOR " (condescendingly) : " I will say it in Italian, " and dictates to me :

" . . . A silver World will be full of spirits. Christ does not wish any more war. Christ desires the spirits always to come " (so as) " to establish communications with the earth. . . . "

The entity then continues to talk with Mrs. Hack, assuring her that he will return to our circle even after the departure of Valiantine, and that " Carl " (" Doctor Charles Hack ") will give instructions.

(Note.—Both these statements proved true later through other mediumship of trance type.)

CRISTO D'ANGELO tells me " that Doctor Hack is here. " I ask him for news of the visit paid to the person whom I had indicated to him.

DR. HACK (to his wife) : " You must tell him that that gentleman should take *bloodroot* with three drops of *turpentine*. That it should be taken as a tea. "

Question : " When ? "

Reply : " In the morning. "

Question : "How many times?"

Reply : "Once a day."

Question (by Mrs. Hack not knowing sick person) :
"What is that for?"

Reply : "As a specific for the blood and for the heart."

Question : "What else?"

Reply : "That is all."

George Valiantine says he sees a light in the centre of the circle. Rodano, Bellavita and I also see it.

A VOICE, weak but most sweet, high up in front of me, says : "BEATRICE."

Question : "Who? Beatrice d'Este?"

Reply : "SANTA BEATRICE."

Question : "Thou, Beatrice, here?"

Reply (with a tone at once a joy and stupefaction) :
". . . *Returned unto my house . . . !*"

Question : "Really, dost thou recognise thy house?"

Reply : "I recognise everything! . . . the room on the ground floor. . . ."

Question : "And art thou still fond of thy 'Gemmola'?"

Reply : "I protect it ever!"

Question : "Thou must have come from very high!"

Reply : "Yes, I am on high! I bless thee: In nomine Patris, et Filii, et Spiritus Sancti!"

Our foreign guests did not appear to have understood this happening. In fact, they had but a very slight idea as to the spot where they were, and had never heard Beatrice d'Este talked about.

But we, on the contrary, are filled with reverence and amazement. In myself the astonishment is so great that it equals the joy. For the first time I experience a sense nearly of incredulity.

I say to my companions : "Was it an hallucination of my own?"

No, no ! All had heard. The happening had been one of absolute reality, and of a striking spontaneity.

BLACKFOOT comments : " Great spirit here ! "

CRISTO D'ANGELO also gives an exclamation of wonderment. We ask him if he has seen the spirit ?

Reply (CRISTO D'ANGELO) : " Beautiful spirit ! Very high ! "

Question : " What was it like ? Describe it to us ! "

Reply : " Dressed in white with a big light around the head. "

Question : " How many years old did it seem ? "

Reply : " Young, not old ! The body ages ; the spirit never. "

" MAMAN RODANO " returns to talk with her son, always in Piedmontese (dialect). We hear her refer to the name of " Ruggero. " Mrs. Hack (who had not realised that Cristo d'Angelo had already signed the register) asks him to place his signature on the book.

CRISTO D'ANGELO : " I haven't the hands any longer. "

Mrs. Hack suggests to him to have the others help him. Pause. We hear the guest-book moved and the scratching of the pencil upon the paper.

Mrs. Hack : " Did you do it ? "

CRISTO D'ANGELO : " The little girl, the piccolina ! "

HONEY : " I am here. "

BERT EVERETT (very pleased) : " Honey got along fine ! "

At this point, high up, just beneath the ceiling, burst forth a powerful " chirichichi. " It is the exact imitation of the crowing-of-the-cock which Rodano had given in the woods during our picnic-lunch. Evidently Everett had been with us then. He, pleased with the joke, laughs madly, and we all echo him.

EVERETT to Rodano : " Now you do it. "

And Rodano lets loose his characteristic " chirichichi. "

A SÉANCE AT GEMMOLA CASTLE 193

Mrs. Valiantine : " You try it, Bert ! "

EVERETT : " And I will do it." And gives the cock crow with absolute precision.

DR. BARNETT : " We are having a great time, I am glad of it ! "

The NONNA comes close, very close to me and greets me, taking leave. She sends me kisses and assures me that she will always be near me and will aid me.

DR. BARNETT : " That is all for this evening ! "

We hear a great commotion in the centre of the circle midst the trumpet, the *flexatone*, and the guest-book.

It is 11.45. We illumine the room by lighting the candles.

The trumpet, register-book, *flexatone*, pencil are all mixed up in the centre of the circle.

The guest-book contains two signatures. One : " C. d'Angelo " in usual handwriting. The other : " HONEY " in printed letters.

We establish the fact that one of the trumpets—mine—is all wet on the *inside* (as always in powerful direct voice sittings) following the prolonged condensation of the breath.

The condensation, as usual, occurs only in the two smaller divisions of the trumpet. This demonstrates that the trumpet has not been used from the outside, by the putting of the small end into the mouth, as one of us would have had to do ; but that the voice was emitted from its interior at a certain distance from the smallest part, which has remained perfectly dry.

The condensation has been so abundant that, running out of the trumpet, it has sprinkled all the floor.

Here then is the explanation of certain sprinklings often noted in sittings of this type. The amplitude of the zone sprinkled, inside and outside of the circle,

serves to demonstrate how wide the movements of the trumpet has been. . . .

Valiantine felt well, but was very pale and his eyes looked very sunken. He was happy at the result of this sitting which he said was the most beautiful he had ever held. . . .

Dott. PIERO BON.

(Translated from *Luce e Ombra* of January, 1930,
by G.K.H.)

As to the Nature of Miracles, that renowned pioneer of psychic investigation, Andrew Jackson Davies, wrote :

"I feel deeply impressed with the conviction that whatever principles will explain the phenomena of clairvoyance (or spiritual insight) and the *modus operandi* of spiritual communications through sounds or otherwise, occurring in this era of human history, will also explain all events of a similar character which have occurred in all ages of the world.

"It will be very readily inferred that I am not impressed to regard any manifestations of a supersensuous character as being above, contrary to, or inconsistent with Nature's immutable and universal principles ; that I do not believe in the existence of any miracles which are not referable to natural causes, visible or invisible ; not in the possibility of any strictly supernatural events, ancient or modern, because the Divine Mind cannot act in opposition to the eternally established laws of His own constitution, of which all the visible universe is a transcript or an outward manifestation. . . . If the discovery of the Spirit Land be called a miracle and disbelieved, on the ground that it contradicts all human experience, then let it be remembered that the discovery of America, prior to the voyage of Columbus, was also contrary to all human experience. The one cannot more justly be called a miracle than the other, though the former is

a revelation of much greater magnitude, importance, and grandeur."

A NOTE ON GEMMOLA

When I recall to mind in retrospect the many evidences of the unusual power in operation at this unique séance I attribute the force generated on this occasion in large measure to the favourable surroundings of the locality. The room in which we were sitting dates from the year A.D. 1200, and adjoining it were the walls of the original church forming part of the ancient castle.

Histories declare that many "Miracles" occurred in ancient times within these walls—near and after the passing of the "sainted" Beatrice d'Este—the best known of these being the "Miracle of the Dove." Centuries have since passed it is true, yet, isolated on its hill-top, Gemmola remains singularly uncontaminated by modern life and stands serene as of old. The atmosphere of Harmony there is potent, so who can say that all these associations may not combine to contribute to modern psychic mysteries?

A STATEMENT REGARDING THE USE OF THE NAME "IMPERATOR"

Concerning the name "Imperator" as it has connected itself with my own automatic "Writings" or in communications addressed to me, coming through different and widely-separated mediums, I wish to make the following statement.

I personally have never expressed any claim or formed any opinion, in fact, as to whether the influence and "dictator" coming so often to me is or is not the same as the influences calling themselves, or called by the same name, in various sittings unknown to me. I can merely say (1) that the one coming to me came

spontaneously, and (2) has often, unexpectedly, contributed considerable strength or "force."

Beyond this I can only summarise some occasions where this "dictator" and others have been described by psychics unacquainted with my activities and distant one from another, and others where "direct" or "independent" Voices have addressed me.

Some of such instances are given below as being descriptive of unusual voice mediumship.

COMPARATIVE STUDY AS TO "GUIDES." "IMPERATOR."
REV. STANTON MOSES, ETC.

Apropos of the references here and there to "Imperator."

During some sittings in London three of my former guide-influences had recalled themselves to me. Foremost amongst these was an "Ancient Master" who had been the established "guide" of a group of friends near Buffalo, N.Y. (before having come to me after my visit there), and had given them astonishing teachings. His high vibrations, marked tranquillity, and distinct atmosphere were felt by all whenever and wherever he manifested. This same atmosphere obtained equally when to me and my husband he sent through various scripts. On these occasions Dr. Hack put excellent questions and noted the responses from this early teacher from the "Light" and subsequently from "Imperator" when he spontaneously intervened in the judicial and vigorous manner ever characteristic of him.

Thus we come, in 1929, to the striking séance on May 28th at Gemmola Castle and recall that held on the evening previous, May 27th. Suddenly "Imperator" had announced his presence to the assembled company. "Dr. Hack" had that morning volunteered to bring Imperator that very evening as recorded above. On that night that "guide" manifested just

before "Walter," engaged in trans-oceanic experiment with Boston.¹

The Voice just in front of me said in full deep tones : "It is I, Emperor ! I wish to tell you that I have always been with you. . . ." Drops of water sprinkled me and Commander Bellavita next me, while the rest of the circle felt strong breezes. (There was a glass of water beneath my chair but quite inaccessible.)

The guide spoke further to me again upon the subject of his writings, reproving me anew for not having published them in all these years, for "not having given them to others" as was his intention, etc., also affirming having come to me in London in 1928. The Voice spoke slowly in English with enunciation denoting education and culture. "Emperor" then recalled that Dr. Hack had been present when those very scripts had been given, adding that he (Emperor) had always known my works and that he had inspired those writings.

Upon my request before he left he apparently crossed to just in front of Count Bon to greet him. All present said they "felt" the atmosphere of serenity and high power accompanying this influence, who was subsequently described by both "Cristo d'Angelo" and "The Nonna."

When he had departed "Cristo d'Angelo" exclaimed : "Emperor ! Emperor desires to help all the world. Un bel spirite."

Upon the Count asking "Cristo d'Angelo" if he was a very high spirit, "Cristo d'Angelo" answered affirmatively, and upon request described him as "having long hair and being robed in a white tunic." The Count desired to know "when this guide had lived," and the reply of "Cristo d'Angelo" was : "Many times he has lived . . . so many times !" Asked "When ? At what epoch . . . old ?" "Cristo

¹ See Chapter II, séance of May 27th, Venice ; and Chapter IV, séance of May 28th at Gemmola Castle.

d'Angelo " exclaimed : " Antique ! Ancient . . . like Cristo." These indications are mentioned here to serve as the link with what " Emperor " himself added at Gemmola the next night, May 28th.

On the whole, considered in conjunction with the following excerpts cited from Mr. A. W. Trethewy's book upon *Stainton Moses and his Controls*,¹ these statements are not greatly at variance with the data as to the guide-control of this same name (" Imperator "), so well known in connection with Rev. Stainton Moses of England.

At the time the above-mentioned scripts were given us Dr. Hack and I came to feel each of the three main dictators as distinct individuals, more so than many persons contacted in actual life. We accepted their teachings, scripts, prayers, scientific hints and occasional volunteered little predictions as they came, classifying them under name and date. We, however, did not, nor do I pretend to know how or why they came thus, beyond their expressed reason, " a desire to be helpful, not only to ourselves but more especially to all."

After my return from Venice to Nervi, Genoa, June, 1929, I consulted the above-mentioned book by Mr. Trethewy and found therein the following references, among others, to " Emperor."

. . . The author describes how an organised " band " of forty-nine influences took charge of STAINTON MOSES, an English minister of the last century, born in 1839. Of this " band," " Emperor " was known as " the chief," and undertook to turn Rev. Stainton Moses from his narrow ideas towards the broader and more spiritual lines which the latter finally incorporated in his exceptional book, *Spirit Teachings*. " Imperator " was several times described or seen by others of this band of clairvoyants, or by Stainton

¹ *Stainton Moses and His Controls*, by A. W. Trethewy. Hurst and Blackett, London, E.C.4.

Moses himself in moments of illumination or vision. On page 33 we read: "'Imperator' said he had always influenced the life of Stainton Moses and that the object of the band was to prepare him for the publication to the world of a new revelation of Truth, having chosen him as a medium well adapted for this purpose." Towards the summer of 1872, under pressure from Stainton Moses, "Imperator" at last made known to him and described certain things as to his (I's) previous history. He indicated his presence upon earth in Persia under Nehemiah, known then as the prophet Malachias, saying that "then I lived and spoke with human voice in prophetic messages, as I now do through you (S.M.), bringing a larger and clearer comprehension of the same God when I made known to the people . . ." etc. "Imperator Servus Dei who now speaks to you is I; the same individuality, the same spirit. It has always been my mission to do what I am now doing. Inspired, guided in my earthly life by that sublime intelligence who, upon your earth, was known as ELIJAH. I spoke of God, just as I have since done. . . . He, Elijah, influences me still, even though he has passed very far beyond my own comprehension. His blessed influence inspires me, and from his goodness I even yet pour blessings upon men. Friend, it is with regrets that we have yielded to your sincere desire to be informed as to our terrestrial identity, etc., etc. We charge you with one thing—save to those close to you, you are not to talk of our identity, and only then with our express permission. You understand now how I have spoken with you and how the name which I bore upon earth can add nothing to the validity of that which I say to you; nevertheless, it may be satisfying to you to know that you have not merely to do with an impersonal spirit. Because our teaching maintains itself without the need of any name, but must be accepted or rejected according to how it meets or does not meet the need of the

individual searcher. This, we have said, is the measure of all revelation."

On November 2nd, 1873, "Imperator" told Stainton Moses that "he (Elijah) also had reappeared upon earth in the days when Malachias was doing work for God upon the earth. . . ."

At a later date in November "Imperator" added marvellous things as to John the Baptist, saying: "No one has ever inspired a more noble medium," and describing the qualities of John the Baptist in discriminating phrases. "Imperator" elsewhere discusses with Stainton Moses certain of the prophetic books, which we, Malachias and Haggai, "arranged" (books left unarranged by Ezra and Daniel who had assisted Haggai in their preceding compilation).

It is impossible to cite the teachings and elucidations of "Imperator" and his companions which they gave during this time to Stainton Moses. That gentleman's group was profoundly impressed, says Mr. Trethewy. He was absorbed in his mission and had a very keen realisation of his duty and was not at all frivolous. . . . It was explained that the domination of the will of "Imperator" was useful in its power for uniting other influences much higher still than his own, and to keep in contact with them. . . . He took very great care of his medium (Stainton Moses), and assumed the responsibility of keeping him free from contamination; but the signatures at the close of the communications showed that the teachings came from himself joined with teachings of other spirits. . . . It was stated that "ELIJAH," to whom "Imperator" referred often as his "Great Master," had the direction of the movement without being perceived, the movement itself being under the management of Jesus.

In 1880 Stainton Moses by clairvoyance saw "Elijah," and "Imperator" said that "Elijah" gave advice from time to time. Stainton Moses described his vision of "Elijah" as one who "presented a very

commanding appearance, giving the idea of indomitable power. Of imposing stature and massive physique, his head was especially large and striking, his features strong, and his face one of much power, vigour, and determination. He was accredited with very high mediumistic powers and was considered as the link between Moses and Malachi in the chain of spiritual influences which extended from Melchizedek to Jesus Christ." "Elijah" was thus associated with "Malachi" as the spiritual guide of that prophet.

On August 29th, 1873, "Imperator" spoke as follows to Stainton Moses: "We have already told you that two great spirits have always been intimately associated with every movement such as this (in every age), i.e. Moses and Elijah. My immediate personal inspiration has been derived from my great master Elijah. It is he who always has inspired in me whatever of great or noble I may have imagined. It is he who actuated me when I was upon your earth, and it is he, through me, who influences you. But he and we act in direct subordination to that exalted spirit whom men call Jesus. . . ."

During the years following and in 1875-6 the teachings of "Imperator" and his associates were concerning the highest and most difficult subjects, both spiritual and humanitarian, etc., throwing much light upon science and upon psychic conditions and upon spirits, entities, and forces of all grades. Among others, he brought (by the band and rector) information concerning the cults of antiquity onwards from the masters of occultism of the epochs of the Bible, of the Orient, of India, the Marabouts, the Druids, and many more, and as to veiled passages found in the Bible. All this, besides his teachings for development and progress in our days and for the realisation of these contacts, which shall bring more illumination and comprehension according to the call and the altruistic desire of each person.

It would be impossible in these brief notes to give any more adequate idea of this book by Mr. Trethewy. To understand somewhat the spiritual teachings of these guides and controls of Rev. Stainton Moses one must read and re-read his own book, *Spirit Teachings*, translated now into several languages. In Mr. Trethewy's book there is a reproduction of a sketch, automatic no doubt, done by Stainton Moses of his guide "Imperator" about 1875, and photographed by Mr. Charlton Speer. This shows a noble head, seen in profile, a crown of points around his head. Stainton Moses describes him as of regular features, countenance refined and spiritualised, and of svelte and agile form; and in 1881 sees him "in more majesty and more imposing." Seeing him often by his own clairvoyance, Stainton Moses (August 27th, 1873), in describing a vision of "worship" on the spheres, makes the following mention of "Imperator":

"As I waited, marvelling at the beauty which on every side struck the eye, a door opened and a form advanced toward me. It was 'Imperator,' for I had already seen him. Upon his head was the diadem of seven points, each point tipped with a star of a scintillating radiance, and each point of a different colour. The face was serious, benevolent, and noble in expression. It had not aged, as I should have imagined it, but wore an aspect of devotion and of determination mixed with sweetness and dignity. The whole impression was commanding and of the utmost dignity. The figure was draped in a long robe of brilliant white. I cannot better describe the appearance than by saying that it seemed as if made of drops of the dawn illuminated by the morning sun. The whole effect was so dazzling that I could not look at it steadily. It reminded me, afterwards, of the description of the Transfiguration and of the angels which surrounded the sepulchre in their radiant vestments. Instinctively I lowered my head and a voice, sweet and serious with

a cadence of strange melancholy, struck my ear: 'Come, and you shall see your friends; and we shall try to touch the unbelieving heart. . . .' He extended his hand and I noticed that it was jewelled and seemed to scintillate as if from an inner phosphorescent light."

STANTON MOSES

Sir Conan Doyle in *The New Revelation* remarks: "If a person comes to me with an account of life in some further world and has no credentials save his own assertion I would rather have it in my waste-paper basket than on my study table. Life is too short to weigh the merits of such productions. But if, as in the case of Stainton Moses, with his *Spirit Teachings*, the doctrines which are said to come from the beyond are accompanied with a number of abnormal gifts—and Stainton Moses was one of the greatest mediums in all ways that England has ever produced—then I look upon the matter in a more serious light."

The foregoing excerpts confirm "Imperator's" statement that his chief concern is to advance the efforts of humanity and to assist those engaged in the search for wider knowledge. In the communications received from this source by Dr. Hack and myself by automatic writing, it was Professor Hyslop and his friend Dr. Titus Bull who recognised the sign that designated the influence of "Imperator." That this venerable guide should have intervened spontaneously at Millesimo Castle on July 29th, 1928, and addressed me by "Direct Voice" on May 28th, 1929, is significant to me of the importance attached to the experiments in which we were engaged, and a source of profound satisfaction that those who assist us from the other side are constantly lending themselves to the furtherance of our investigations. Without such active assistance and co-operation little or nothing could be accom-

plished. These entities come spontaneously and avail themselves of such opportunities of service as imperfect instruments on earth afford. It is for us to increase the scope of those opportunities and profit by the assistance ever open to us.

CHAPTER V

PHENOMENA OBSERVED DURING SÉANCES WITH
THE MARQUIS CENTURIONE, SEPTEMBER, 1929, AND
APRIL, 1930

JUST as *Modern Psychic Mysteries : Millesimo Castle* was going to press in October, 1929, the news reached me in England of this sitting held at Count Bon's home in Venice on September 12th while MARQUIS CENTURIONE was in that city.

In that volume it was only possible to refer briefly to this séance, which is now here given according to the fuller and attested records.

AN UNEXPECTED CONTROL. This sitting is important for two reasons particularly : (1) That it justifies the observations of Professor 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 by many outside witnesses once and for all that, given a good circle, his mediumship operates *per se*, even afar from his home amid strangers and wholly independent of his wife, any of his household or any of those forming his usual "group."

The following happenings dispose of the hypothesis that habitual surroundings or people have in the past been responsible for the phenomena due to the mediumship of Marquis Centurione.

(Quoted from *Modern Psychic Mysteries : Millesimo Castle*, pages 365-6 Rider & Co.) See portrait of Marquis Centurione, page 56 of above book.

*The Sitting of September 12th, 1929, in Venice, Italy.
Translation from Count Bon's attested Record.*

“ VENICE,

Thursday, September 12th, 1929.

“ To-day I received an express note as follows : Venice, September 12th, 1929. Thursday. . . . Dear Advocate, 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 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 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).

By 9.30 those present at my house were : Admiral A.-S., Signora S. (his wife), Signora H. Tagliapietra, Signorina P. Valle, Signorina M. Agostoni, Captain Rodano, the sculptor Scarpa-Bolla. After waiting fifteen minutes we decided to begin the séance, leaving Captain Rodano to await the arrival of the Marquis Centurione.

The circle was completed by three of our family : Nora, Bona, and Piero Bon.

Conditions as heretofore. Signora Tagliapietra at the gramophone.

After three discs the Signorina Valle passes gently into her trance. “ The Nonna ” (grandmother of P.

Bon) manifests immediately—a thing which rarely happens—and appeared pleased with the newcomers, the S...s. saying: "The Noneta ('granny') sees you and tells you that there will be a good sitting. Talk and say what you please. The benediction of the Lord is upon all who enter this house wishing to know the Truth. I tell you this. The Benediction of the Lord will cause good spirits to come. Amen. Lord, we are here to listen to the Truth of (as to) the eternal life; . . . Lord (give us) thy benediction so that we may see and understand the (this) truth of the life eternal. Amen. (Continuing.) ". . . It seems to me that gentleman is falling down. (Scarpa-Bolla, who goes into trance, was slipping from his chair toward the floor.) Let him take heart. We are here to do good; I tell him that I will not let him slip down again." (Note.—This proved true.) "He has good intentions. He might be helpful here. He might give force . . . he who makes the statues. He has a happy soul."

Bon (speaking to the grandmother): "Since there is more force to-night, could you not make an attempt to get the 'Direct Voice' which we have been awaiting so long?"

Nonna: "But what is Time? It is nothing: a whiff. It doesn't count."

Bon: "For you others it may not count, but for us here it means a great deal."

Nonna: "You must give out a little more force. There isn't enough yet together. It comes with the habit of sittings. The man is here who gives me such information. He says: It is necessary to form vibrations which still are lacking. But it will surely come, with the study of mediumistic things. I want to make the Voice so as to tell thee a bit how it is done. Thou hast not the least idea of how much I need to study. . . . It appears to me that the gentleman who does not speak Venetian is all right (with us). He speaks

Italian. Viva l'Italia!" (Scarpa-Bolla had entered into trance-state.) "I will watch over him. He will not hurt himself. There is a good spirit putting him into a good trance. He talks as he should, he speaks!"

Scarpa-Bolla (in trance, speaking): "Good evening, Poera!" (Appears to be the father of Signorina Valle, as at the previous sitting.) . . . "I must go away (elsewhere). Tell her to persist in her desires. Greetings to all, because they are calling me." Scarpa-Bolla, in a different feminine voice: "I am the Nona (speaking). . . . I saw him fleeing fast."¹ (Laughs.)

"Oh, yes! Patience! I am looking you all over. I hear the distant music. . . ."

Scarpa-Bolla awakens. Also the Signorina Valle. We suspend the sitting. In the meantime the Marquis Centurione had arrived. We brought him into the séance-room without any of the friends there knowing who he might be, excepting Rodano who had waited outside for him.

We form the circle anew and continue. The Signorina Valle at once passes into trance and the Nonna says: "The new-comer, who is he?"

Bon evades the question, saying: "It is a friend come from a distance."

Nonna: "He has come to complete the forces (here). I must do a little work to reunite the new forces; I have a work to do each time that there are new forces (i.e. of new sitters), because the new (forces) have to be united with those already existing there. . . . This gentleman seems to me to have brought a new vibratory force. But now . . . what does he do? Does he understand our gentle Venetian (dialect)? Does he understand it? Is he a good man? What is his business?"

Centurione: "I am a lawyer, Signora."

The Nonna: "I say that he brings force, because my Media here (Signorina Valle) speaks better (now).

¹ Referring to the previous speaker, the father of Signorina Valle.

He has come from a distance. . . .” I extend to him welcome in the house of my grandson. (Introducing himself.) “I would be (known as) one who is called ‘the good guide.’ But to be called ‘good’ there must be done good work! And I so far have done only little.”

Bon : “Grandmother (Noneta), let us profit by this ‘force’ to try for the Direct Voice.”

Nonna : “I say that there is the force here. What dost thou say? Thou saidst to me . . . ‘the fu fu, which makes “the Voices.”’”

Bon : “Shall we make some music?”

Nonna : “You are right.”

Signora Tagliapietra starts the gramophone, and the trumpet, placed in the centre of the circle, trembles and moves.

Signorina Valle, still in deep trance, now speaks on behalf of the professor “Friend” who leans toward the technical and scientific side.

“Do not be alarmed. The things from the other side should not cause alarm. Force is being taken from your stomachs. Courage. I am talking now so as to keep you all awake and united. Did you not wish for the Voices? And you have been informed that that gentleman brought force! Do not be frightened.” (The trumpet had fallen and someone was about to lift it up.) “Do not touch that which is being made . . . (which they are doing). No one should move from the positions assigned.” (To Bon.) “Your relative (i.e. the Nonna) has given you words of enlightenment. And why not have it repeated by her revered reception of it. . . . Are you pleased with the first movements? See how the contribution of fresh forces has its effect? The medium (Signorina Valle) now is only talking to keep your thoughts alert and united. Pay no attention to it if I speak with a breathlessness which in reality is non-existent.”

Scarpa-Bolla again passes into trance and laughs

contentedly with a low and sweet laugh. It seems to be the NONNA (controlling him). . . . The trumpet rises and jumps about the room, then falls at the feet of Rodano, who would have replaced it in its position. The Amico (Friend) . . . speaking still through Signorina Valle, exclaims: "Do not touch it, do not touch it! The gentlemen will be glad to watch it moving of itself. I have had the pleasant duty to have you note." Rodano thanks him.

The Amico (Friend-Professor, anonymous) answers: "Say rather, I shall never fail (to remember this)." Rodano promises. "We do thus to speak so as to unite the fluids, otherwise the minds (of sitters) would wander. This mechanism called the 'medium' responds easily. Could talk straight ahead for an hour without any sense of fatigue if I so wished it. Her thought (thinking capacity) is annulled and she responds to mine (instead)."

(To Bon): "Do you understand how the uniting of minds is accomplished? By (aid of) music and of words. She (medium) talks like a little machine. One who thinks is not a machine."

A Voice (alone in the middle of the circle) hurriedly pronounced several words in English. Several said they heard the greeting of Everett: "Good evening, Souls!" I cannot state as to that.

However, being the first voice, we all are glad.

The Amico (Friend): "I would say that this evening it might be possible to be satisfied."

The VOICE (direct) is produced by the gathering of the forces. She, the Nonna (grandmother) works hard for this end. Rare soul! she always remembers it. I do not say "rare" as a haphazard adjective, but because she is truly that. She is a precious guide. The forces are going to wane. Let this mechanism here rest herself a little (referring to Signorina Valle). One is unconscious and the other, I should say, is sleeping. (Signorina Valle and Scarpa-Bolla.)

"The newcomer (Centurione) seems to me quite powerful. Who may he be?"

Bon: "A friend."

"It is necessary to have friends. Is he a friend of the family?"

Bon: "A friend of these studies."

"Then talk, powerful sir! You must talk!"

A Voice, decidedly Sicilian, but a little hoarse and confused, speaks to Signora Bon.

Scarpa-Bolla (in trance) to Bon, with the feminine voice of the Nonna, laughs and comments, saying that it was Cristo d'Angelo who had made a fleeting apparition and already now was far off.

The FRIEND (Amico) (still by the mouth of Signorina Valle in trance): "Signori (sirs)! Let us furnish force. Avanti, Avanti! (get on!) Force, force! Avaunt! There it is." The previous Voice, in set and rough Sicilian, emanated forth from the trumpet, saying something about the forces not yet being sufficient for a long discourse. Then the trumpet fell noisily, collapsing on itself. We suspended the sitting.

All the foregoing is faithfully reported by the notes of Signora Tagliapietra, taken during the sitting. However, many details are lacking and various incidents. For example, at a certain point Signora Bon felt one of her arms held by a hand, larger and heavier than the normal (hand) and was much startled thereby. The Amico (Friend) at once busied himself to calm her. At another moment I called attention to my clearly seeing what seemed a small slightly luminous cloud floating on high near the ceiling. Others, on my calling attention, also saw it. . . . Again the trumpet flew around the circle many more times than is here above recorded. . . . We resumed the sitting after a quarter of an hour. This time Scarpa-Bolla was seated outside the circle, desiring to witness what was going on

without being in *trance*, and also because his *trance*, at times very agitated, had in the preceding part claimed too much of my attention.

Signorina Valle passes at once into *trance* and the Amico (Friend) speaks: "This evening there exists here a powerful force! All of you keep in the position which I have already told you: chest erect, your hands on your knees, feet together; the mind serene; the spirit elevated; the heart full of the desire for good."

Bon asks a question to which the Amico (Friend) replies, as on another time in a sitting: "Yes, naturally; yes, of course."

Bon replies jokingly: "Thou would'st understand . . . but I am a dunce."

The Amico reproves him severely for using that word, and says: "Here it is required never to say a word unless it is a correct one. Your grandmother does not wish it."

Bon makes his excuses, saying that it had offended no one since he had said it about himself.

The Amico (Friend): "But you have a fine intelligence and must not say that which is not so."

The trumpet springs up, flying around the room and often hitting the ceiling.

The Amico (Friend): "This Signor in front of me has an imposing force which has come here into propitious ground. He should stay on here and the phenomena would develop themselves magnificently. Instead, I believe he is preparing for a journey. . . . But a journey may also be postponed when it is a question of such interest as this."

The Marquis Centurione makes his excuses, saying that important affairs call him elsewhere.

The Amico appears sad on hearing this, but says "that even material interests have their weight and cannot be lost sight of by those who have to live on this earth." He adds that the Signor may, however, return. This the Marquis Centurione promises him.

The trumpet anew jumps and flies here and there, touching one and another.

The Amico requests that we talk pleasantly and begs us to speak (for vibrations). Then says: "Pay attention, attention. It's coming." The trumpet rises and makes the tour of the circle in front of our faces as if by way of recognition. Then falls to the floor upside down. The Amico begs the "powerful Signor" to set it back in position. Says that he had been around to assay the forces, and now that we will hear "the Voice." He adds with some emphasis: "Now will you say that these movements have been done by an impostor?"

Bon: "Here no one has ever said that."

Amico: ". . . I ask you that question also so as to talk, because you do not speak at all. Do you know how to talk? Go ahead, say something (anything)! Say, you—powerful sir! is it hot in your part of the country, too? . . . Get into positions! Play some music if you cannot talk. Go ahead. Avanti! There is a famous guide who is coming here. . . . Here he is."

In truth, the trumpet rises and the Voice first heard says several phrases in Sicilian of which we could only catch a few staccato words. Then flies swiftly around the room. The Voice returns and seems to say that much force is needed for this trumpet.

The Amico (Friend): "We have drawn the force from your stomach. But your stomach is not a well without a bottom."

Bon: "From mine I do not feel as if any had been taken."

The Amico: "Dear friend and colleague, one has one mission and one another mission! You for yours must stay vigilant and wide awake."

Suddenly the trumpet rises again and coming in front of Bon says: "Pay attention! Now I will do my utmost to send to thee a very high Spirit." The

Voice was that which had already spoken several times in marked Sicilian and which I recognised as that of Cristo d'Angelo. It resembled considerably, however, that which last year had talked to me at Millesimo saying he was Cristo d'Angelo. A silence. The Amico (still through Signorina Valle, in deep trance): "Wait. Here he is!"

A Voice, absolutely characteristic of a kindly old man, issues from the floor—without trumpet—and says: "Piero, Piero, dost thou not recognise me? I am Papa Bepe. I bring thee my benediction."¹

Bon, much moved, thanks him and begs the entity to wait, to remain a little with us. All fervently join in this wish.

The VOICE, with a contented and paternal accent (in Venetian): "I tell you there is little force, and I am unable to tell thee all that I would like to. I bless all of you."

The Amico: "Do not all talk at once. When a Spirit speaks, let the person reply whom he is addressing. If Peter is spoken to, let Peter respond: if to Paul, let Paul respond!"

The trumpet rose and went over in front of Admiral A.-S. The Sicilian Voice says to him: "So many things I would say to you, General, but the force to do so is lacking."

The trumpet passed in front of Marquis Centurione and the same Voice said to him: "I would like to tell thee so many things as to the American medium (masculine), but there is not the force."

Continuing the tour of the circle, it stopped before Rodano, saying to him: "The medium has little force. Another time I will put him into trance because I have to tell thee many truths."

¹ "Papa Bepe" is the name by which Pope Pio X is known. He came from Veneto and spoke Venetian, which he uses in manifesting here as also at Millesimo when Count Bon or others of his region were present at the sittings.

The trumpet rises and circles around the room, again hitting various times on the ceiling, then falls collapsing.

The Signorina Valle awakens. We then close the sitting.

REPORT OF ENGLISH RESEARCHERS

Interesting Phenomena at a Séance with Marquis Centurione, April, 1930.

Preliminary Remarks by Mr. E. A. S. Hayward, O.B.E.

Notwithstanding the fact that the Marquis had only returned that afternoon after a series of long journeys which had necessitated his spending three nights in trains, and that he had to fulfil an important business engagement that evening, he most courteously consented to give a special sitting for my wife and self. It must also be taken into account that owing to pressure of weighty business affairs he had held no séances for many months, so that results might not be expected to be as good as usual. Signor and Signora Rossi were equally willing to collaborate.

The room in which the séance was held was on the fifth floor of the large Palazzo occupied by the Marquis in Via Caffara, in the heart of the city of Genoa. There are two windows to this room and there are no verandahs, so they are completely inaccessible from the street. Its windows were closed by heavy solid wooden shutters extending to their full length and bolted by iron bars. There were no curtains or draperies. There are two doors, one of which was locked, and as the key to the second had been mislaid it was shut and blocked by a heavy table pressed against it. The condition of the windows and doors was carefully examined by my wife and myself before the sitting. We looked under the large divan and generally scrutinised the furniture before the light was extinguished. My wife examined the ladies present, passing

her hands over them with a view to ascertaining that nothing was concealed upon their persons. I was seated next to Madame Rossi and my wife next to the Marquis so we could carefully note any unusual movements or suspicious sounds. No one moved from his seat during the sitting.

We have had sittings with many of the most noted voice-mediums of the present day and from our experience at the sitting now in question we are convinced that the voices produced were supernormal and did not proceed from the medium or from any of the sitters.

E. A. S. HAYWARD.

SÉANCE WITH MARQUIS CARLO CENTURIONE SCOTTO IN
GENOA, ITALY, ON 25TH APRIL, 1930, AT CENTURIONE
PALACE: 6 P.M.

Present (left to right in circle): Marquis Carlo Centurione, Mrs. E. A. S. Hayward on divan with Professor Ernest Bozzano, Signor Paolo Rossi at gramophone, Signorina Ena Centurione, Mrs. Gwendolyn Kelley Hack, Marchesa Luisa Centurione, Mr. E. A. S. Hayward, O.B.E., Madame Fabienne Rossi. Trumpet with illuminated bands in middle of circle.

After the full examination referred to the lights were extinguished at 6 p.m., the Lord's Prayer was said in unison, and discs of music begun. The medium C.C. seated in a large low arm-chair, head resting back, eyes closed. After a short interval cool air is noted by sitters.

Madame Rossi shudders and states she feels a materialisation near her. Trumpet flies up and descends. Trumpet flies up again and around. Touches are given clearly. Another disc; trumpet in position.

Signorina Ena Centurione states she feels something near her. Madame Rossi also. Trumpet rises and

goes to Mrs. Hayward (as special visitor first instead of to family), then all around the circle. It salutes the Marquis on forehead as usual, and it greets Mrs. Hack, as also on previous occasions here and elsewhere, by touching her note-book while she is writing. Mrs. Hayward says: "Thank you," and explains that someone touched her on top of her head. Mrs. Hack calls attention to receiving distinct touch of a hand upon her right hand while she is writing, and not long after a heavier touch down her right side from hip towards ankle, the contact making the beads on her dress rattle. The Marchesa says: "Grazia," because someone has "touched her on the leg—as with something hard." Trumpet up and held suspended in middle of circle a minute or two and all comment on fact that larger part of trumpet is held upwards.

CRISTO D'ANGELO: "Buona sera a tutti!" ("Good evening to all!") The trumpet falls to the floor. Signor Rossi asks if something might be spoken in English to the English visitors, explaining to Cristo d'Angelo that this sitting is purposely for them. Voice, hoarse, probably of Cristo d'Angelo trying to speak an English expression he is familiar with: "Good evening, Souls." (Voice not as high or loud as Everett's nor accent E.'s usual one.) Trumpet comes quietly down to floor again. Mrs. Hayward states she feels intensely cold wind; others also note it; Professor Bozzano exclaims twice: "Vento freddo!" ("Cold wind!") Trumpet goes to Mrs. Hayward in greeting and then directly across circle to greet Mr. Hayward. Mrs. Hayward states trumpet touches her on cheek, nose, and then hand. She asks if entity will not say something to her.

CRISTO D'ANGELO: "Buona sera, bella signora." Trumpet rests again on floor. A voice in Italian. (Cristo d'Angelo): "Il medium e stanco," etc. (Translation) "The medium is tired. You must take into consideration the condition of the medium. But

because of the scope of the sitting we will do our utmost to gather all force." Trumpet goes to Signor Rossi as if wishing to say something to him, but lacking the power it then falls to the floor. It is set upright by Signorina Ena Centurione, but without her leaving her seat. The Marquis comments that he is beginning to perspire, and Signorina Ena Centurione and Mrs. Hack note much drawing from throat and solar plexus. Signor Rossi asks if Cristo d'Angelo recognises the gramophone record. Trumpet rises and goes over close to him.

CRISTO D'ANGELO : "Lo conosco benissimo !" (referring to record). "I know it very well !" and gives several genial laughs, exactly as formerly, his voice being perfectly recognised by Mrs. Hack and others familiar with it, including Professor Bozzano. Trumpet returns to floor and all sing in unison during pause. Trumpet up in air again.

CRISTO D'ANGELO : "Adesso comincia essere forze. Mandero il maestro a parlare." ("Now there begins to be force. I will send the master to talk.")

Question : "The master of the house ?"

CRISTO D'ANGELO : "Dovete avere pazienza. Ascoltate bene. Mandero un *Maestro*." ("You must have Patience. Listen carefully. I will send a *teacher*.") Trumpet in position. Trumpet goes to Mrs. Hayward.

CRISTO D'ANGELO : "Buona sera a tutti. Me ne vado." ("Good evening to all. I am going.")

Mr. Hayward is touched on knee and hand. Strong cold wind—and Madame Rossi is touched on head. All mention cold winds felt around circle. Trumpet suddenly flies very high up in room and hits the chandelier (above middle of circle) with considerable force. Trumpet is thus thrown from far end of circle up and outside, landing on floor with a crash some distance back of circle. Signor Rossi explains to visitors : "That means the trumpet is not wanted."

Its replacement is suggested, but it is decided that

it had better be left to see what may be done with it. Marquis says he "trembles inwardly." Several note a faint whisper, then RABELAIS' well-known old voice speaks without trumpet slowly, from floor as usual, in French: "Je suis très heureux de parler aux Anglais. J'ai besoin de dire des choses très importantes aux Anglais. Faites bien attention," etc. ("I am very pleased to speak to the English. I need to say very important things to the English. Pay close attention," etc.) "Le medium est encore en condition très difficile. Je dois prendre la force pour parler aux Anglais," etc. ("The medium is still in a very difficult condition. I must gather the force to talk to the English.")

"Rabelais continues with a long message of private nature to the visitors. He also refers to a communication given by him in London in 1927 during first sittings attended by the Marquis and the Rossis and repeats it. Mrs. Hayward and Professor Bozzano hear a knock on wall just back of divan. This occurs again later.

Rabelais: "Ayez patience; j'ai dit le medium est dans une condition très difficile. Mais attendez. . . ." ("Have patience; I told you that the medium is in a very difficult condition. But wait. . . .")

RABELAIS reverts at length to former conversation, above referred to, giving a long discourse to visitors. Then: "Ayez patience; nous allons faire un grand effort pour parler ce soir. Il n'a pas eu une séance pour quelque temps, mais nous faisons un effort pour parler ce soir," etc. ("Be patient, we are going to make a great effort to speak this evening. He has not held a séance for some time," etc.). Adding that because of the purpose of this sitting they were exerting themselves to talk on this occasion.¹

¹ The trumpet was a collapsible one, and several times during the sitting collapsed—and was re-extended by spirit-force (or entity).

As indicative of absence of any previous preparations, while

The trumpet which, as has been stated, had been lying outside the circle during Rabelais' conversations, was now lifted right over the heads of the sitters at that end of the room and dropped on the ground at the opposite side of circle, near Signor Rossi. It having come from behind him, and unexpectedly with force, the Marquis is surprised and asks Madame Rossi: "Where did that come from?" Trumpet rests in front of Mrs. Hack, then rises up and passes around circle in loops in air, touching everyone in turn in customary manner of Cristo d'Angelo, finally falling to the floor. (Pause.) Trumpet rises up and approaches Signor Rossi from the left, the small part of trumpet toward floor and big part upwards.

CRISTO D'ANGELO speaks to Signor Rossi directly with a bantering tone and in Sicilian: "Sono tornato per dirti che sei un testardo. . . ." (Repeats.) ("I have returned to tell thee thou art a persistent one!") This has reference to an experiment which Signor Rossi had made during the séance, placing two two-inch rings, one of ivory and one of bone, on floor—with the mental request that they be united. Nobody present knew of his action, but obviously Cristo d'Angelo saw the rings and read his thought and returned at end of sitting, especially to prove he had noticed it.¹

Mr. and Mrs. Hayward and I were waiting in Piazza Ferrari less than half an hour before our reaching house the Marquis passed by driving his fine team. The room was wholly unprepared and windows were barred and seats arranged after our arrival, in our presence. A second séance was planned by the Marquis for additional observations, but business at a distance prevented it at the last.

¹ Professor Bozzano observes: "That this incident of rings constitutes a point of scientific interest." He also observes it of importance that twice during the séance while Rabelais was discoursing, the Marquis was at the same time heard by several sitters and himself speaking to Madame Rossi. . . . "Madame Rossi afterwards stated that on account of the medium making joking remarks to her in Italian she lost several of the words of Rabelais' French speech, which he (Rabelais) was making in the Independent Voice from the middle of the circle at least three feet from where they were seated."

The sitting closed at 7.15 p.m. When the light was turned up all was found as at commencement. Finis.

(Signed) E. A. S. HAYWARD.

CECILIA F. HAYWARD.

PROFESSOR ERNEST BOZZANO.

GWENDOLYN KELLEY HACK.

VITAL ENERGY

A Comparative Note. Excerpt from article "Concerning Levitation," by Professor Hereward Carrington of New York, in October, 1929, "Psychic Research."

Now although there is at present no scientific basis for this belief it is to me quite conceivable that the human body may be at times *polarised* permitting a greater flow of energy through it than at other times.

We have examples of this in the physical world. The copper wire does not generate the electricity which it carries; the electric energy merely flows through it (or around it). The magnetism of a bar-magnet is not generated within the magnet but is permitted to flow through it, *when* all the atoms in the iron bar are pointed in the same direction. Heat the magnet red-hot and it no longer is a magnet, since its atoms no more point north and south but in every direction. The flow of magnetism through it is thus prevented until the bar of iron is again magnetised, when it will be found that its atoms once more point north and south.

Similarly, it has been contended, the human body can be thus polarised to a certain extent, enabling a greater flow of vital energy through it to take place.

Diet is said to facilitate this; so does bodily posture; so do right feelings and emotions; while the Yogis claim that certain breathing exercises have an enormous influence in this direction.

I am inclined to think that rhythm also has a remark-

able effect, the study of which has been almost entirely neglected. (Professor Carrington continues by relating a unique experience he and a friend once had simultaneously of quasi levitation, induced, so he reasoned out afterwards, probably by their previous long walks of about thirty miles daily in fresh air for a week, plus the deep breathing they practised in unison while on these walks. . . . The result seemed to be a rhythm, which, continuing afterwards, spontaneously facilitated the joint phenomenon referred to.)

The above magazine reached me during November in Venice, at which time, as dates will show, the trance-sittings were well in progress (having begun in spring of 1929 with Signorina Valle).

It therefore is of interest to find so many points in above observations set forth by Dr. Carrington had been already noted by us here as well as in my references to RHYTHM in the Millesimo phenomena, wherein the "vital-energy" of Marquis Centurione was obviously a prime factor. . . . (See *Modern Psychic Mysteries*.)

In our present series in Venice there occur references to most of the points particularly mentioned by Professor Carrington as requisite for the greater flow of this "vital-energy"; hints usually given by the Venice guides to us on such matters as diet, bodily postures, right feelings and emotions, and the directions as to breathing deeply, etc. These are too numerous to rehearse here, but evidently were not given accidentally, and certainly not emanating from any subconscious knowledge in Signorina Valle, who has never studied such subjects.

Nevertheless the guide-controls speaking through her brought out all such directions . . . with details, and also explanations as to the reason and effect of such or such postures or movements. These instruction with the call for the rhythm of music to sustain higher vibrations certainly seem to be *indexes* repeatedly

given, and were borne out in the respective results during this series of sittings.

HINTS FROM THE CHINESE AS TO THE ELEMENTS
MAKING UP MAN AND AS TO SURVIVAL OF THE SPIRIT
AND INDIVIDUALITY

Mr. Hayward, having travelled much in China, made some interesting comments as to the Chinese attitude toward the Spirit World and Survival which may be compared with Occidental ideas. He goes on to say of the above quotation : " Here are asserted in so many words the existence in man of an immaterial principle beyond the reach of death, and Confucius saw in survival the foundation of Ancestor Worship."

" The spirits," he says, " are everywhere above us, to right, to left, and they encompass us on all sides. These spirits, however, for all they are subtle and imperceptible make themselves manifest in the corporeal forms of beings, but by the very nature of their essence they cannot manifest themselves independently under any real form whatever."

The Chinese believe that everyone has three souls, each having its seat in particular organs of the body and renewing its independent existence after death. One—the " Kuen "—is situated in the abdomen and remains in or near the grave. The others are the " Ling," or soul of the passions, situated in the chest ; and the " Huei," the rational soul, which causes the brain to operate. " They leave the body at burial," etc. (the third receiving the rewards and punishments merited by it from its earth life).

Referring to the *Tao-Teh-King*, book of LAO-TZE, Mr. Hayward says : " The TAO is ' the reason ' or ' the way,' and like the ' logos ' represents the immutable aspect of divinity ; TEH is the creative activity, and KING, the book. . . . LAO-TZE distinguishes opposite elements in the human soul—one the ' Hven ' or spirit,

the other the 'Phi,' the semi-material. 'Hven' is the subtle male principle, the intellectual soul, divine in essence which can move anywhere and does not perish. It is united to the vital soul and the sentient principle 'Phi' and between them animates the human body."

"Not to know one is immortal," says Lao-tze, "is to be given over to error and all sorts of calamities. That which is subtle and spiritual in man is the portion of heaven; that which pertains to the flesh and bone is the portion of earth."

The following extracts are quotations from some of his disciples:

"The earth and heaven are carried through space and interpenetrate each other."

"The breath of life is dispersed; but the spirit, the soul, the divine principles of intelligence are preserved after death."

"There is no absorption of the individuality into the TAO, because individuality is not entirely perishable."

"Death is the commencement of life."

The following extract is from the TA-HIO (the perfecting of oneself) of Confucius (551-479):

"Man is produced by the action of two contrary elements, Yang and Yin, upon a portion of the substance of the parents—the germ."

"These universal agents of nature develop the germ and cause it to assume a form. Henceforth it is a living being, but not yet homogeneous; it must be endowed with intellectual substance, wherewith Heaven blesses it in order that it may perceive, compare, and judge."

"Death is not destruction, properly so called, but a decomposition which resolves each substance into its natural states."

"The intellectual substance again ascends to Heaven from which it came, the animal spirit, Khi, unites with the aerial fluid, and the terrestrial and aqueous substances turn on once more to earth and water."¹

¹ Published in *Light* in February, 1930.

CORROBORATIVE TRAVEL-NOTES AMONG MEDIUMS,
1931-33

It was perhaps not unnatural that having observed the phenomena of the "Direct or Independent Voice" abroad I should continue to investigate upon leaving for the Orient and America. As a result of this I may state that I have repeatedly verified that phenomenon, varying of course according to the power and individuality of each medium through whom it manifested.

In the production of the "Voice-phenomena," amongst those mediums I met Mrs. Florence Becker of San Francisco, California, Mrs. Ethel Post of Miami, Florida (and Ephrata Pa), and Dr. E. A. Macbeth of Rhinebeck-on-Hudson, N.Y., were especially proficient. None who know them can forget the kindly qualities and wisdom which seem inherent in their guides as well as in these gifted women, whose long experience and personal inclinations to be helpful to all who cross their paths stand out conspicuously. This is equally true of Dr. Macbeth, who besides the "Voice-mediumship" has that rare phase known as "independent writing" . . . in full light. In some sittings with him I was several times enabled to corroborate what Professor Bozzano has described as "conversations between spirits," the voice of the one less experienced being the weaker invariably, but improving with practice.

Dr. Macbeth's well-beloved and wise guide, "Father Tobe" (Tobias), I may say has a powerful bass voice, whereas that of his medium is of higher calibre, while the sustained quality of "Father Tobe's" singing reminds one of that of "Cristo d'Angelo."

Before closing these reminiscences of 1931-2-3 I must refer to an incident concerning Mrs. Becker of which I heard. It had to do with one of her annual visits to the condemned in the penitentiary near San Francisco, to whom it has been her kind custom of

bringing some comfort or hope for the future by letting them hear, through her mediumship, the "Direct Voices" and speak with their (dead) relatives. This was an unparalleled boon to men awaiting the date set for their own death, or perchance doomed to confinement for the rest of their days.

On one such visit Mrs. Becker found, to her dismay, that she had forgotten to bring with her the trumpet. Not wishing to disappoint the prisoners, she looked about, and spying an old-fashioned oil-lamp, she took off its plain glass chimney making that serve her in lieu of a trumpet to collect the forces and to amplify the sounds of the weaker voices. The result was that a powerful and successful séance ensued.

INDEPENDENT WRITING

I will close with a brief description of the strange phenomena, so objectively convincing to sceptics, of "the Independent Writing" in full light, the rare additional gift obtained by Dr. E. A. Macbeth through his "guide" ("Father Tobe") above referred to. This exceptional form of mediumship was given to Dr. Macbeth in middle life, although having had the "Voice" and other phases from youth on. Repeatedly during 1933 I witnessed the demonstration in sunlight or bright light of this "independent writing." Frequently, too, under impromptu circumstances and wholly new surroundings (as on one occasion when calling for the first time at the home of the President of the American Society for Psychic Research) all present taking part in experiment.

This writing is obtained with equal ease whether before few or many onlookers. I have seen fifty to seventy-five watching with bated breath whilst listening to the scratchings of the pencil writing "independently" upon a plain pad of paper previously examined and checked as blank, page by page. The

pad is laid on a table beneath some fairly heavy article, the edges being stretched taut by whatever number of persons may be closest to it round the table. All of their hands, including those of the medium, are entirely above board, this improvised tent merely affording the invisible writer, "Father Tobe," some shade from the powerful light often directly above the table. Silence then reigns, and the nerve-strain upon the medium is noticeable, strong man though he is. Then, observable by everyone, we notice motions beneath the stretched cover, and towards its centre the shape of some hand, its knuckles raising up the cover as it moves to and fro writing "independently" of us or the medium. Simultaneously come the sounds of the scratching of the short pencil (whittled to about one inch length and flattened so as not to roll off), which Dr. Macbeth has laid upon the blank face of the pad before sliding the latter beneath the cover. "That's Father Tobe writing," explains somebody.

In fact, as a preliminary, the medium had asked if his "guide" were ready, with affirmative answer by three clear raps from wood of the table, easily heard by all present. When the movements of the writing hand cease there comes again spontaneously three more raps by way of signal. But four raps are an order to suspend for the evening and are obeyed immediately by the medium. Sometimes, however, "Tobe" gives more than one written message, messages dealing often with general conditions as well as personal matters appropriate to time and group, and signed merely "Tobe." His full name was Tobias Emerald McCarthy.

At the sound of the three raps Dr. Macbeth reaches his hand beneath the cover and withdraws the pad, placing it at once on the table before all. And there, finely written in chirography unlike his or anyone's present, is a beautifully conceived communication such as few of us could execute so concisely upon such small

space (about 7 to 8 by 4 to 5 inches and still less) within a few moments.

On some occasions Dr. Macbeth has only to hold a blank pad of paper beneath the table for a little shade from the strong light directly above. The short pencil is heard writing its message instantaneously, which we read as soon as the pad is lifted up to the light. Sometimes the medium passes the pad to one of us to hold, his own hands being meanwhile above the table and in full light and he quiet. It is a sensation quite unique when we feel the weight pressing down upon this small pad as the writing is occurring, while we hold it at one corner.¹ On one occasion "Father Tobe" gave us unusual results when he affixed his own signature in turn to seven different sheets of large paper, directly below the signatures of a group who had previously signed as witnesses of a preceding séance which one of the members of the group had recorded and then had had typed for each of us. Obtaining "Tobe's" signature was therefore wholly an afterthought and followed a fatiguing voice-séance of two hours or more. But both the medium and his

¹ The weight mentioned as noticeable upon the pad while Dr. Macbeth is obtaining "independent writing" through his guide, as described, reminded me of the following:

Some years ago, while myself receiving a series of papers on many themes by what is called automatic writing, we occasionally had our attention attracted and noted some invisible weight which seemed to roll about, feeling like a drop of mercury in the centre of a large sheet of paper. On picking up such an impregnated sheet by its corners anyone present could in full light feel this weight "rolling around" and the sheet could be passed to anybody nearby to hold. Gradually this weight would pass away, although at times it lingered for some hours or overnight. A considerable number of loose sheets would also often cling together after having been written upon and could be lifted high or waved around somewhat without falling. Sometimes, in a softer light, tiny points of light would be noticeable among the papers which had just been written upon and pushed back on the table.

Although naturally no one could define of what this weight consisted, probably it was akin to the psychic fluid generated in circles frequently before the production of divers phenomena.

guide readily assented "to try," thus receiving Tobe's name rapidly on each copy of the report as we grouped ourselves informally around the medium at an ordinary card-table and in a different room from that generally used. It may be remarked that the kindly "Father Tobe" occasionally "lets in" for some sitter someone long dead and never known by him; and a different signature is then set upon the pad with possibly some few words addressed to such sitter. Likewise, in full light, Dr. Macbeth holding his fingers upon an aluminium trumpet (upheld by some sitter), "voices" have emanated from the trumpet and from the end furthest from where the medium was standing. This I watched attentively, noting that meanwhile his face was immobile and mouth closed. The person seated also was directly facing me while holding small end of trumpet to her ear.

This was interesting to me since I had similarly held a trumpet to my ear in full light many times with George Valiantine, not only in Venice (see Chapters II and III), but in the United States several years later (1932) in different rooms and without any paraphernalia whatsoever.

In this instance, however, I was able to observe along with others at close range, both sitter and medium, noting the voices audibly emanating from the trumpet's interior. I may further add that in the latter case this ordinary collapsible trumpet happened to be my own which I had lent for the occasion: the medium, having none in New York, that winter used mine, which I gave him as a souvenir later.

His psychic force is obviously powerful (he has only to place his hands upon some thing to obtain strong "raps")—this force he has possessed from boyhood, when, riding alone on the western ranges, he used to hear "the voices" of his guides speaking to him or directing him, but supposed that everyone else heard also. Dr. James H. Hyslop was his friend, considering

him one of the foremost physical mediums of that time, a man of independent means, but giving his time more and more latterly to demonstrate such phenomena as are within his natural gifts.

It is not easy to explain such phenomena, yet not possible justly to explain them away when we find them repeated in one country and another over wide distances of space and time.

Perhaps I cannot do better than close these reminiscences of recent travels by a message received February 14th, 1932, in New York City, in "independent writing" from "Father Tobe."

"My friends—my salutations. We continue to spread the message of love and fortitude among you ; love for your fellows and fortitude to bear the burdens of disappointment which the abiding sorrow of the times creates. The passions of men are bantered from conservative to extreme, the hopes of our fellow-men rise and fall in the tide of life to-day approaching the pinnacles of realisation, to-morrow, dashed to the depths which approach despair. But all is necessary to purge the soul of selfish greed and awake in it the desire for immortality and cleanliness. Trite thoughts and expostulations, like familiarity, breed contempt, and the pursuit of material gain courts neglect of one's soul, to the end that constant depressing periods result and remain until purged of avarice and greed."

LEVITATIONS—IN THE ORIENT AND OCCIDENT

Although apart from our immediate subject it may interest my readers to give a description I heard of "the floating Lamas." An acquaintance of mine (now at the head of the Oriental Art department of one of the great Universities in America) witnessed this marvel, having himself journeyed to a certain temple in forbidden territory when on one of the expeditions he made into the interior of China and Tibet in his younger days.

His knowledge of the language and his disguise alone enabled him to reach certain points without losing his life. I cannot quote details, but being unrecognised within a temple of the Lamas, he saw their ceremonies and practices. He likewise, among these, witnessed their levitations, not only of one but of a number at once, whose bodies, at a certain stage of their worship, rose and floated in the air. They floated slowly around and around spirally upwards within their large temple, and sometimes passed outside and around it as well, if I understood aright. Then slowly they circled round and round lower and lower, their bodies floating horizontally, until they came to the floor of the temple again. Through their exaltation probably, and methods of which they evidently were cognizant, they seemed able to reverse the usual laws of gravitation. It was not a case of the onlooker being hypnotised, inasmuch as he was unsuspected to the extent of having been taken in as a member of the monastery somewhat against his will.

Photography has, however, attested the reversal of the law of gravitation in the experiments with "Margery"; as in the instance of the beaker upon the raised scale of the little ball rolling up an incline, etc. These occurrences always took place while the medium was in trance, the phenomena apparently being directed by the influence of her brother "Walter."

CHAPTER VI

EMANATIONS MADE OBJECTIVE. *MODUS OPERANDI*

Reported by Mrs. J. Hewat McKenzie. Illustrated by photographs taken at British College of Psychic Science by Major C. H. Mowbray (here reproduced through courtesy of above and the College).

“WE have hold of a truth much needed by the world, but one which is of so remarkable a character that acceptance is difficult. Communication with another order of existence is so great a novelty in science, and the phenomena accompanying or associated with it are many of them so inexplicable, that scientific scepticism is very natural and not at all surprising.”

“It behoves us to make very sure of our facts, to present them with candour, courtesy, and care, and then to have faith that the weight of evidence will in due time overpower hostility, will carry sincere conviction, and will enlarge the boundaries of scientific knowledge.”

SIR OLIVER LODGE.

From a letter of September, 1925, to the Paris International Spiritual Congress.

SIR OLIVER LODGE'S "ANALOGY OF LIFE"

An analogy of life is suggested to our minds by Sir Oliver Lodge's references to electricity and magnetism and their behaviour. Speaking of magnetism in general and "lines of force" in particular, he says: "They

then constitute the region called the magnetic field, which remains a seat of so-called 'permanent' magnetic activity, until by lapse of time, excessive heat or other circumstances they close up again . . . and so the magnet, as a magnet, dies."

"The magnetism itself, however, has not really died ; it has a perpetual existence, and a fresh act of magnetisation can recall it, or something indistinguishable from it, into manifest activity again, so that it, or its equivalent, can once more inter-act with the rest of the material energies and be dealt with by physicists or subserve to uses of humanity. . . ."

"Until that time of reappearance its existence can only be inferred by the thought of the mathematician."

.

"Within the nineteenth century a fresh process of magnetisation has been discovered, and the new or electrical process is no longer dependent on the existence of antecedent magnetism, but seems at first sight to be a property freshly and spontaneously generated as it were. The process was discovered as the result of setting electricity in motion. So long as electricity was studied in its condition at rest on charged conductors, as in the old science of electrostatics or frictional electricity, it possessed no magnetic qualities whatever, nor did it encroach on the magnetic domain ; only vague similarities in the phenomena of attraction and repulsion aroused attention."

"But directly electricity was set in motion, constituting what is called an electric current, magnetic lines of force instantly sprang into being without the presence of any steel or iron ; and in twenty years they were recognised. Those electrically generated lines of force are similar to those previously known, but they need no matter to sustain them ! They need matter to display them, but they themselves exist equally well in perfect vacuum. How did they manage

to spring into being? Can it be said that they too had existed previously in some dormant condition in the ether of space? . . . That they too were closed loops opened out and their existence thus displayed by the electric current "

"It must be recollected that no analogy will bear pressing too far. All that we are concerned to show is that known magnetism exhibits a VERY FAIR ANALOGY TO SOME ASPECTS OF THAT STILL MOST MYSTERIOUS ENTITY WHICH WE CALL 'LIFE.' "

Much is said in following surveys as to the ectoplasmic formations which are said to be used in production of the independent or "Direct Voices," but these pictures reveal some other types of psychic structures IN THE ACT OF FORMING.

The photographs were taken by Major C. H. Mowbray at or for the British College and are fully described by Mrs. McKenzie in *Psychic Science* of January and July, 1929; i.e. flashlights of the Welsh medium Mr. J. Lewis and of Mr. T. Lynn, a miner of North England. The latter was enclosed in a black bag after being fully searched and clad in fresh clothes. Mr. Lewis was similarly searched and firmly bound to his chair. In addition a fine thread was stretched between his thumbs, attached by seals. A visiting-card (marked by one of the sitters) first having been pierced by the said thread, is seen in some of the pictures spinning, although the medium is motionless in deep trance. Furthermore, the card was somehow thrown at the feet of whoever the sitter might be without either it or the thread being broken. This, however, does not concern us here.

In the illustration we see Lewis in trance and by Major Mowbray's flashlight three phenomena were, so to speak, caught IN THE ACT OF TAKING PLACE by his quartz-lens.

1. We see a "duplicate lamp near ordinary bulb (opaque red) both radiating." This duplicate lamp

in other pictures appears also at more remote points, such as near a sitter's shoulder, quite inexplicably.

2. We see near the medium's shoulder what we conclude to have been the tambourine rapidly rotating, and at same time his right hand in a vaporous-looking state, although tied motionless. The enlargement of this is of especial interest as so much . . . has been "withdrawn" from the hand that it resembles an embryo-claw rather than a hand, the assumption being that force withdrawn from the medium's body has to do with the production of the other two phenomena named objectively caught by the quartz-lens at a signal of raps by invisible guide. After some practice these guides thus co-operate to allow the Major to know when to flash.

In another picture this same tambourine is caught in the air at some distance from the medium and high up, while instead of a hand the dull red centre lamp is seen radiating brightly; sitters and medium (tied and in trance) motionless. The other Lewis pictures are also interesting, showing various such happenings caught in the act.¹

.

A VOICE in process of formation can never be

¹ Notes on ultra-violet and infra-red light-rays, quartz lenses, etc.

Psychic Research in foreign notes from Mr. Harry Price, mentions that Dr. Eugene Osty of the Paris Institute Metaphysique has already obtained some success in photographing objects in the dark room due, it is said, to a new optical glass which has been invented by a Frenchman. The writer explains that it is well known that ordinary optical glass obstructs the rays from the ultra-violet and of the spectrum so as to render it useless for photographing in the darkness of the séance-room. Clear quartz passes a considerable amount of ultra-violet light but quartz lenses are very expensive as well as difficult to obtain of sufficient size aperture for instantaneous pictures. Also it is impossible, says Mr. Price, to procure a plate with an emulsion fast enough to meet the requirements of the psychic experimenter. He says he has produced photographs with quartz lenses and a fast plate which required thirty seconds to obtain detail in the shadows of the subject. He says, however, that "with the new glass (which is also being used for glazing windows of houses, thus

photographed : hence our nearest approach may be to examine what the quartz-lens objectively proves by showing other forms *se creando* (creating themselves) out of the FORCE WITHDRAWN.

RAPS and RAPPING RODS of varying forms are shown, the photographs of which will be welcome to any whose attention has been called voluntarily or otherwise to such " raps " the world over.

It must be explained that the medium in all cases is enclosed in a plain black bag tied at his neck and is standing just inside curtains used to prevent the delicate vibrations from dispersing unduly in the large room and just back of a plain table on which we see placed sometimes a tambourine, a metal tray, or a harp. These are placed there for the purpose of giving the sundry " rapping-rods " something to rap upon. In all cases we see a whitish nebulous formation emanating from the vicinity of the solar-plexus of the medium and then twisting itself into a more concrete form (see Fig. 6a), resembling at times the umbilical cord. This then advances toward the table and the objects to be struck coming from the medium either in a straight or curving line as seen in illustrations. The curving line is of interest, the spirals entering into so many other phenomena of natural as well as psychic manifestations. Enlargements are required as these little rapping-emanations are small though

admitting the health-giving rays) Dr. Osty has produced fully exposed photographs with an exposure of only one thirtieth of a second—a great step towards the goal of cinematographing the medium and his phenomena in total darkness.

He adds that until a few months ago it was thought that the infra-red of the spectrum would prove of more service than the ultra-violet. But judging by recent experiments it appears that shorter exposure can be given by the ultra-violet . . . which some consider may be more useful in séance-room and less trouble to produce. . . . Although the vibrations of the infra-red have a considerably greater intensity, they are not so easily " handled " as those of the ultra-violet (though of course there remains to be met the rather critical matter of the fluorescence of human teeth, finger-nails, whites of eyes, etc., under exposure of ultra-violet light).

varying in shape. In proportion to their size their power is considerable, probably due to their faculty for rigidifying themselves as set forth by Schrenck-Notzing, Dr. Crawford ("Rods and Cones," etc.), and others.

If the premise be granted of an Intelligence controlling and directing the raps produced by these "rapping-rods" drawn from an entranced or sleeping mediumistic person, then the signals and occasional alphabetical responses may be understood perhaps somewhat better than theretofore.

Mrs. McKenzie gives interesting statistics of the loss of weight of the medium during séance, being about an average of 1 lb. and from 2 to 6 oz.; which loss was found to have been regained by morning following the evening experiment.¹ (See *Psychic Science*, July.) In some cases the bag of close black material seemed to have been pierced by holes about the size of a stout knitting-needle, the perforations being both in front and back and in the region of chest and abdomen, some few in lower positions. Mrs. Lynn stated she had occasionally noticed a white mark inside bag after a séance.

In *The Two Worlds* of November 9th, 1928, Mr. J. B. McIndoe of Glasgow (who has given us his interesting observations on Objective Voice phenomena) reported his visit with Mr. Lynn, stating: "On several occasions Mr. Hewat McKenzie has stood close to the tray and directly over it and heard the strings plucked and played but saw nothing." One photograph shows a finger-like projection plucking the harp-strings curved and pointed, but with no hand attached, coming from the medium's body, the curved point serving to catch the strings of the zither-harp after the fashion of a mandolin-pick. The terminal

¹ Mrs. McKenzie comments that Lynn on the advice of his Guide drinks water with salt in it after séance: "which may replace some fluidic element withdrawn from body during séance."

of the rod thus seems to adapt its form to the requirements of the case, thus also swinging the curtains, etc., as Mrs. McKenzie mentions. The force transmitted through these twisted cords at the end of which a terminal takes a shape apparently is in proportion to the demand made upon it. Sometimes an article of considerable weight is readily lifted, as has been reported on many occasions.

APPORTS

This brings us to the matter of "apports" and transports; and Mrs. McKenzie, in same Lynn series (July, 1929, *Psychic Science*, Figs. 8a and 9a), loans us the illustrations of "a terminal" forming itself into shape to lift a small object, a salt-spoon. Major Mowbray's quartz-lens photography gives two different views of this, one taken from the front looking toward the medium's body where a whitish patch is visible and the other in profile. Mrs. McKenzie suggested to me when showing me the original pictures, that these "terminals" may perhaps provide themselves with some sort of tentacles having somewhat the same sort of suction capacity which, by way of illustration, is possessed by some sea creatures whose hold is known to be very tenacious and strong in proportion to their size.

SOME REMARKS CONCERNING "RAPs"

"RAPs!" It is with timidity that some persons refer to them! Yet, in travelling or when in isolated places, stations or hotels, etc., I have not infrequently noticed "raps" which came with quiet regularity and as if in apparent attempt to intimate to me that, after all, I was not wholly alone, however silent and remote the place might be.

The force required for such percussions against some wood or object in the room must naturally have been drawn from my own organism, inasmuch as I was entirely alone. Hence not being anything of a "physical" medium, a little time would needs elapse before such force could be collected for repetition of these friendly raps.

The manner in which such percussions are made has been admirably caught by the camera of Major Mowbray of the British College in London, England, in a series of photographs which that College has kindly allowed me to reproduce here.

The group is entitled "VIBRATIONS MADE OBJECTIVE." The photographs show them emanating from about the region of the solar-plexus of the medium; who, sewn into a plain bag and thoroughly under "control," is standing in deep trance just between the curtains in the séance-room at the British College of Psychic Science.

In order to facilitate the hearing of such percussions, a stringed instrument (harp), a tray, etc., had been placed upon a small table in front of the medium and the RAPPING-RODS may be seen in progress of formation and advancing to strike these articles. The movement, be it noted, seems to be rotary in this as in many other phases of phenomena; i.e., in the breezes, the circling of trumpets to gather force from sitters, the motion of tables, glasses, and the swirls in "automatic writing."

All are apparently usually aided by music of a type which is rhythmic. In these phenomena the force seems to be transformed from the static to the rhythmic.

Qualified physicists and scientists are now examining such indications (*vide* Dr. Eugene Osty and others) as indexes to laws not yet recognised or tabulated but towards the understanding of which many in different parts of the world are making progress. (See

photographs and works of Dr. Crawford of Belfast *re* rapping-rods and other scientific experiments.)

"There would appear at times to be indications of distinct purpose in 'raps' coming to rouse our attention! Perhaps, a need forgotten, time overlooked, someone's approach, and so on. Again they occur to awaken us when we have involuntarily fallen from 'just a few minutes cat-nap' into heavier sleep, without having undressed or gone to bed, or with a bright light still turned on. They come as a reminder of such things as these. A feature peculiar to being thus suddenly awakened that we find ourselves instantly and fully awake and with no disagreeable bodily sensations, which is contrary to the heavy sensations experienced when otherwise disturbed from profound sleep. In the case of 'raps' such discomfort does not exist usually, for it would seem that our brain activity is first reached, the body awakening to activity simultaneously."

"Such 'raps' or percussions of gentle character as referred to above, seem to have little or nothing in common with the noisy demonstrations and mischievous occurrences associated with 'Poltergeist-phenomena.' I cannot here remark upon these beyond stating that their origin seems connected with some specific locality, house, or room, or with inhabitants thereof past or present. Often some occupant, it may be a young boy or girl, is temporarily or permanently unconsciously a 'physical medium' whose force is borrowed and utilised for sundry baffling and useless manifestations. The remedy seems to be either change of locality or, as has sometimes proved effective, some disinfecting and purifying of the place and its vibrations both psychically and spiritually. Where the physical mediumship of a developing boy or girl is unconsciously the cause, the manifestations have been found to cease with the maturing of the child."

"Professor Millikan, the discoverer of the cosmic

ray, has said that physics used to be guess-work, but it had become an exact science by gradually adopting a methodology."

"In the same way Psychic Science has till now been largely guess-work, but we are getting on; we are now adopting a definite methodology, we have got so far as to be able to say that though we cannot produce psychical phenomena at will they do happen under certain conditions and that is the beginning of a methodology."

"My hope is to see science and religion joining hands, and I believe we shall find that every stage of advance in the evolution of the soul or spirit is under law and order."

MRS. CHAMPION DE CRESPIGNY.

Int. Psychic Gazette, June 30th.

SOME REMARKS CONCERNING "APPORTS"

In relation to the verity of "Apports" Mrs. McKenzie refers to her own observations during the visit of the Austrian medium, Frau Silbert, to this country, when on various occasions under conditions of excellent control and of GOOD LIGHT she and others saw articles "moved inexplicably from their carefully marked places on the floor, disappear completely from view for a long or short period and reappear in the air or in the outstretched hands of the medium during the séance. On one occasion I saw, with four other witnesses, a heavy gold cigar-case, which a moment before had been verified to be under the table, appear five feet over the table, and fall into the outstretched hands of the medium in a curving direction. It came into view at a distance of at least two feet from the hands of the medium. This was only one of many remarkable happenings." (Mr. Bligh

Bond also commented on this medium in *Psychic Science* of April, 1923.)

Reviewing *Modern Psychic Mysteries : Millesimo Castle* in the January issue of *Psychic Science*, 1930, Mrs. McKenzie, however, emphasises, as does Professor Bozzano in his Preface of that book, that "The Italian phenomena (of apports) was of such nature and took place at such a distance from the medium and the 'apports' were so large and varied that they were NOT IN THE SAME CATEGORY AS THOSE WHICH TAKE PLACE CLOSE TO THE BODY OF THE MEDIUM, as in the Paladino and Schneider mediumships." This is something which must not be lost sight of!

While the subject of "APPORTS" is under consideration, I take occasion to answer a curious query which was brought to my notice after the accounts of such phenomena had appeared in *Modern Psychic Mysteries : Millesimo Castle* (Rider, 1929). The query raised emanated from a supposedly "spiritualist" source, not from a so-called scientific objector. The query was: "Of what good was it or what did it signify whether at Millesimo Castle a fancy 'doll' or a big 'sword' were left . . . etc.," and although admitting not having been present among the many witnesses attesting such happenings, the questioner continued to remark on how much greater enjoyment he obtained in perusing the unattested messages individually received by someone in the usual manner by automatic scripts. To such observations the replies necessary are quickly forthcoming, namely:

1. That the selection of such objects—the apports alluded to—was not in any way left to the sitters, the mediums, or the author; the guides using what suited their convenience for the demonstration they had planned for each occasion. That book mentions that, in Italy as elsewhere, the programmes seem thought out ahead by the guides. Also on the occasion when the apports mentioned occurred, the guide

specifically announced at the opening of that séance the express object that night—to bring some apports after the doors, etc., had all been sealed and all precautions taken against possible subsequent unwarranted criticisms that the apports might have come from the outside. The guide's own words may be referred to.¹ Obviously it was purely a secondary matter that evening, what the apports might chance to be—a big doll, a sword, or something else: they serving merely as objects for the demonstration of "the phenomenon."

2. The various series of manifestations taken up in turn at Millesimo during 1927-8 by such guides were apparently precisely for the object of the demonstration of Spirit over Matter. They were most obviously intended to show that manifestations of such order are but the stepping-stones to the higher phases and forms of manifestations, the Mental and Spiritual.

It is superfluous to answer such superficial questions at further length. In closing it may merely be noted that, quite apart from any interest which the phenomena themselves may present, certain things these séances did make clear, viz. the intelligent helpfulness of the guides; the apparent survival of many who brought spontaneous evidence of their identity; the establishment of the identity of Cristo d'Angelo and "the Nonna" in three places, i.e. America, Millesimo, and Venice; the knowledge of laws yet beyond our reach; verified instances of powers of precision and prediction and even some cases of diagnosis and cures.

M. Rene Sudre makes the following reference to "APPORTS" (*Psychic Research*, S.P.R. of March, 1930):

"Metapsychics offer us phenomena more abnormal than teratology (the science of monsters), productions in which Thought intervenes in their construction by virtue of an errant force. Ordinarily Thought only affects vital processes in an imperceptible degree. The

¹ Vide *Millesimo Castle*, Chapter X.

fact of markings either individual or transmitted proves that this element of disturbance may be a very pronounced one. Given the cellular structure in individuals we may suppose that the mental factor has operated upon certain specific cells or on groups of these in a measure sufficient to produce a visible effect. . . . We can go one step further and grant that the mind has the power under normal conditions to act upon molecules and atoms WHICH DO NOT FORM A PART OF THE BODY, be it through an electronic activity from a distance, or through the direct animation of matter. . . .”

“In the first case we have the phenomena of ideoplastics, in the second that of hylo-elastics (disruption of matter or dissociation of its particles) as in the case of ‘APPORTS,’ the sudden evanescence of objects, etc. Following Myers, I have insisted upon the importance of these last considerations for our metapsychic theory. Whether the subject dematerialises a part of his body or whether he dematerialises some object external to himself, the phenomenon is essentially the same: it bespeaks the operation of INTELLIGENCE working upon the molecular scale. We perceive always that Mind is capable of controlling matter and of organising it by virtue of a technique immensely superior to our own, since it is applied to particles of matter vastly more minute.”

“These lines I wrote some five or six years ago without appreciating the latest conclusions of the New Psychics and they are more fully justified to-day when the existence of ‘spirit’ can no longer be challenged by physicists through arguments drawn exclusively from the study of the physical world. But there remain yet many other things to be deduced from the modern concept of the universe.”

M. Gabriel Delanne gives a very interesting account of “Apports” made in his presence. He writes:

“Among the phenomena of spiritism which have

occasioned the most controversy may be placed the phenomenon of apports. As is known, it consists in the finding inside a perfectly closed chamber, objects which have been transported there from the outside. It is evident that one must be absolutely certain of the good faith of the experimenters or take the most minute precautions to prevent being deceived by the medium. The case of the bell of Sir William Crookes is well known, and may serve as a type. I have at three different times, and in different places, had an opportunity of witnessing this curious phenomenon. It was first of all at my friend M. Saisse's house, where a flower was brought into the séance as an apport by means of the mediumship of Mlle Louise (details will be found in M. Saisse's book entitled *Des Preuves, en voilà*). Then, later, I was present at a private séance with Mme Anna Rothe, and in the afternoon in full daylight (after waiting one hour and a half) on the dress of the unconscious medium, flowers appeared, perfectly visible, and in sufficiently large numbers to allow the six persons present to take away those which had been allotted to them by the spirit-guide. It was noted that the medium had not taken them out of her clothing, for they were fresh and not crumpled at all. I had also the good fortune to be present at a séance organised at the end of the Congress at Geneva in 1913 at the house of M. Piguet, president of the Psychical Society of that town. The medium was a lady. At the beginning of the séance she repaired to Mme Piguet's bedroom, and there in the presence of two other ladies known to me, she completely undressed and returned to the séance-room clothed in a dressing-gown only, her bare feet being in slippers. This lady entered the cabinet, which had already been inspected by us, and had neither door nor window, and with no furniture inside; the said cabinet was separated from us by a curtain. After waiting for some considerable time, a quantity of roses was tossed into the room,

which remained lit up all the time. I have kept these roses which at the time they were given to me were perfectly fresh and quite uncrumpled. This was evidence that they had been brought into the room in a quite abnormal way.”¹

Regarding the apport of Iron Pyrites certified by Professor Bozzano, Mr. Stanley De Brath observes :

“ In the January issue of *Psychic Science*, 1929, there is an account of an ‘apport’ of iron pyrites certified by Signor Bozzano which was brought from his own table some two kilometres distant. There was not power enough to reintegrate the pyrites which were found in fine dust all over the room. This disintegration requires so much power that it is an almost insuperable objection to me ; nevertheless, in quite ordinary chemistry a piece of metal can be dissolved in nitric acid to form a nitrate in which all the atoms of the metal have disappeared, but are still present in an invisible form in the solution. This shows that there are means of disintegration without any great expenditure of power.”

“ Synthetic Chemistry.”—“ One thing is clear,” says Sir Conan Doyle, “ there are higher intelligences over yonder to whom synthetic chemistry, which not only makes the substance but moulds the form, is a matter of absolute ease. We see them at work in the coarser media, perceptible to our material senses, in the séance-room. If they can build up simulacra in the séance-room how much may we expect them to do when they are working upon ethereal objects in that ether which is their own medium ? It may be said generally that they can make something which is analagous to anything which exists upon earth. How they do it may well be a matter of guess and specula-

¹ Taken from “ Half a Century of Experience,” by M. Gabriel Delanne. Published in the Report of the International Psychical Congress held in Paris, 1925.

tion among the less advanced spirits, as the phenomena of modern science are a matter of guess and speculation to us. If one of us were suddenly called up by the denizen of some sub-human world and were asked to explain exactly what gravity is, or what magnetism is, how helpless we should be!" *The New Revelation*, pp. 102-3.

"Do not sneer at the humble beginnings, the heaving table or the flying tambourine, however much such phenomena may have been abused or simulated, but remember that a falling apple taught us gravity, a boiling kettle brought us the steam-engine, and the twitching of a frog opened up the train of thought and experiment which gave us electricity."

"My whole point is that the whole of this system from the lowest physical phenomenon of a table-rap up to the most inspired utterance of a prophet is one complete whole, each link attached to the next one, and that when the humbler end of the chain was placed in the hand of humanity, it was in order that they might by diligence and reason feel their way up it until they reached the revelation which waited in the end." (Sir Arthur Conan Doyle, *The New Revelation*, p. 65.)

OBSERVATION CONCERNING THE DIRECT VOICES BY PROFESSOR ERNEST BOZZANO (TRANSLATED FROM THE ITALIAN)

With regard to the Direct or Independent Voices, no writer has dealt more lucidly than Professor Bozzano. I have consequently selected and translated various passages from his articles published in *Luce e Ombra* in reviews of other cases outside Italy where this phenomenon has attracted his observations as noteworthy. They cover the wide area ranging from New Zealand to the American continent.

I

“Referring to the manifestations of the ‘Direct Voices’ I call attention to the enumeration of incidents which came to light as much as two or three centuries ago. These brought to light an important fact, viz. that the experiences of to-day, in the group of researches herein studied, do not represent the experimental acme of supernormal manifestations. On the contrary, they occur spontaneously in every age and every race amongst civilised or uncivilised. This serves, in the last analysis, to give strength to the spiritualist interpretation of the manifestations themselves. Indeed, it arouses in us the desire to consider cumulatively such many marvellous ways taken by the phenomena in manifesting, whether spontaneously or experimentally, combined with the manifestation of a most impressive variety of psychic personalities. These personalities or entities constantly affirm that they are the spirits of deceased persons, and demonstrate this by furnishing proofs of personal identification, making it impossible to delude oneself with the naturalistic hypothesis. In numerous cases the tone of the voice and the idiosyncrasies of language peculiar to the communicator have been recognised. Not only this but the deceased persons express themselves when manifesting in tongues and dialects unknown to the medium. One must consider cumulatively the accruing admirable proofs afforded by the instances cited and of others contained in my previous writings. From these it must be conceded that it would appear rationally absurd to continue to deny belief in the entities communicating with the ‘Direct Voice’ when they affirm and state themselves to be the spirits of discarnate human beings.”

Such are the facts, but time must pass before official science will recognise them and this glorious truth becomes the heritage of all. History teaches that if it

is desired to avoid social and moral cataclysms every great idea destined to promote the common welfare has to grow by slow evolution and never by revolution. Thus it must be inferred that the opponents of the spirit hypothesis confer a belated benefit upon the results of human progress. The blind and implacable opponent from his post in the rearguard in the hosts marching toward the conquest of the Truth, exerts himself systematically to neutralise every grain of Truth laboriously acquired by the soldiers of thought, whose destiny is to fight in the ADVANCE GUARD. Professor Bozzano elsewhere takes up the analysis of certain unusual features instanced in Mr. John Remmers' book entitled *Does Death End All?* Space does not permit quotation of the whole of the professor's deductions in detail. After citing some remarkable passages relating to the generating, development, and transmission of the "Direct Voice," as described by Mr. Remmers, the professor remarks that it must be remembered that there do not and cannot exist two mediums in whom the development of their mediumship would be identical. Inasmuch as each of these mediums, besides the special idiosyncrasies belonging to his temperament and in relation to the energy possible to be exteriorised from his own organism, must necessarily come up against more or less different difficulties to be surmounted. In the case cited by Mr. Remmers the medium at the outset felt "a characteristic sensation of suffocation localised in the region of the larynx, combined with the impression of something which was flowing from his mouth." All these symptoms are highly significant in the sense of demonstrating the manner in which the phenomenon of the "Direct Voices" as a rule emanates, provided internally with "fluids" and with "energy" withdrawn in a particular way from the vocal apparatus of the medium. These sometimes solidify themselves into a larynx more or less materialised, of which the

communicating entities make use to speak through the trumpet, and above all to speak without the trumpet.

Professor Bozzano then quotes circumstances in which Mr. Remmers had been able, by the low glow from the stove, to see the movements of ectoplasmic formations about the trumpet while the voices were in progress, and Professor Bozzano comments that other experimenters before Remmers have observed and also photographed these formations. They have been noted in the now celebrated experiments of Dr. Crandon in Boston (through the mediumship of his own wife, Margery), who succeeded repeatedly in photographing the ectoplasmic mass which appeared in the form of a sort of larynx to which the reader may be referred.

The magazine, *Psychic Science*, 1928, p. 107, publishes two magnificent photographs of the phenomenon, in one of which is shown the vocal-apparatus referred to, placed cross-wise upon the medium's shoulder, with a big ectoplasmic cord which connected it with her nose ; and in the other appears the same apparatus hanging upon the breast of the medium, with the same cord communicating from it to the nostrils. The medium appears to be in deep trance and held by the hands of the two experimenters.

In the incident mentioned it is apparent that the "phonic apparatus" or "ectoplasmic larynx" which "Walter" uses to talk with the experimenters is able to solidify itself usually within a short distance of the medium. It is the fact that, barring exceptional circumstances, "Walter" is unable to go very far away from her while speaking with the "Direct Voice." In other circumstances, as for example with Valiantine, and better still in our experiments of Millesimo, the "Voices" spring forth indifferently from any distance from the mediums, even from the remote angles of the ceiling.

One must, however, remember that the manifesta-

tions of the "Direct Voices" may occur in divers modes, two of which must be ceded as experimentally ascertained, the one materialising a special apparatus analogous to a human larynx, the other intercepting and utilising the phonic vibrations emitted by a musical instrument in action. The first is available exclusively for experiments in total darkness, the second being available for experiments in full light.

Considering that in entire darkness the "Voices" go on talking during the intervals when the musical instrument is not functioning, it must be inferred that the work of the spirit-personalities is protected by the darkness. They not only succeed in intercepting the phonic vibrations, but prove themselves able to accumulate and to preserve these vibrations so as to use them in intervals in which their generating-fount is no longer in action.

Professor Bozzano further cites Mr. Remmers' description of an incident of this class which he considers notable as providing an opportunity for formulating conclusions of a general nature in regard to the phenomena referred to. Mr. Remmers describes hearing a loud whisper in the air as he sat reading one morning in 1925, at which time his wife was in an adjoining room and his son still asleep. Professor Bozzano remarks that "the incident cited seems theoretically interesting because of its spontaneity, occurring unexpectedly in full daylight, quite outside of any séance conditions, as well as in the absence of a medium." This last circumstance is not of theoretic value since, judging from the declaration of the entity communicating, it must be assumed that Mr. Remmers also possesses mediumistic faculty.

Mr. Clive Chapman in his book, *The Blue Room*, enumerates different spontaneous and unexpected manifestations of "Direct Voices" both in full light and in the dark, sometimes in the presence and sometimes in the absence of his medium.

Professor Bozzano goes on to cite instances of these when the "Voices" would break in, singing or conversing with him or among themselves, while he (Mr. Chapman) was reading, playing the piano or otherwise engaged. Mr. Chapman relates how one night in bed, absorbed in his own thought, his attention was suddenly attracted by "Wee Betty's" voice in his ear distinctly exclaiming: "Here I am, Uncle Clive! Oh! Look! Look! Uncle. Oh!" causing him to look up to observe a sort of formation vaguely taking shape in the room for two or three seconds and then vanishing. Bozzano writes: "This last incident is really noteworthy, since the narrator was in bed and alone in his room which was lighted by a little electric lamp; and yet that despite these conditions which interfere with any mediumistic manifestations, in spite of the absence of the medium, the spirit entity succeeded in manifesting by "Direct Voice" and besides there occurred an attempt at fluidic condensation in full light of a phantom. This attempt astonished the little "Wee Betty" probably because she had never seen anything similar before. We already understand how such spontaneous manifestations under analogous circumstances as those mentioned, in which the medium is absent, can only succeed when the ambience (surroundings) have become sufficiently saturated with "fluids" due to manifold psychic experiments held there. Besides, in the case in question we note the fact that the medium was not present, but was however in a room not far off, deep in natural sleep, from which it must be inferred that the spirit entities had taken advantage of the medium's being in the sleep state to take from her the fluids necessary to manifest themselves to the narrator.

I note that with the celebrated medium Indridi Indridason of Iceland spontaneous manifestations of "Direct Voices" were obtained outside of any sittings, in full light as well as during the night. Professor

Haraldur Nielsson has given a full account of these. (See *Psychic Science*, 1925, pp. 108, 109.)

Professor Bozzano considers that the accounts given serve to demonstrate how different is the undertaking of the spirit personalities, that of manifesting themselves in full light by the "Direct Voice." There is a notable difference between sitting in full light and sittings in darkness. In the latter case the "Voices" are able to converse lengthily, in natural tones, leisurely developing the subject upon which they have been interrogated as if it were a conversation among living persons here. The phenomena obtained in darkness present the immense psychological advantage of permitting the free development of the long conversations with the spirit-entities of the deceased communicators.

Citing the instances given in "the Blue Room" of various of those entities responding when their former favourite tunes or songs were played, thus showing the selective character of their manifestation by response, Professor Bozzano writes: "In face of such dramatic spontaneity in the incidents mentioned, what are we to think of them? With what hypothesis can these be explained from a strictly naturalistic standpoint? Could it perhaps be pretended that the hypothesis of "subconscious personifications" would still be adequate to meet these? For my part I refuse to concede this.

Another circumstance not to be overlooked in the series of experiments under examination consists in the fact that often when there manifests a spirit of some deceased person formerly known to those present, the latter at once recognise him by his voice, as occurred in the experiments of Bradley with the medium Valiantine, and as occurred to the writer in the experiments of Millesimo, by the voice and idiosyncrasies of speech of Eusapia Paladino."

"From a general view-point," Professor Bozzano

concludes, "taken in order, the importance theoretically of the manifestations under examination is established. Since if, on the grounds of similar results, it is shown that the 'Direct Voices' may be produced in full light, there follows at once the final elimination of the monotonous and nearly always baseless but nevertheless formidable objections of 'universal fraud.' I say 'formidable' in that its form consists in merely gratuitous deductions which seem as evanescent and intangible that it is not easy to free oneself from them."

"May it not be granted that from this moment students of metapsychic discipline shall no longer feel themselves stalled and hindered, but may form their conclusions on the grounds of the manifestations of the 'Direct Voice,' manifestations which take their place among the most important that come within the metapsychical category."

"In sum, everything considered, it must be acknowledged that this series of experiments brings us a notable contribution concerning the modality in which the 'Direct Voice' is obtained, as well as touching physical forces in action and as regards the nature of the will which directs these physical forces, a will which, in our case, concurs in demonstrating its separateness from the medium and from those present, in other words is positively spiritistic."

The idea of constructing an apparatus intended to be a substitute for the mediums, in part if not in full, is not new; and I recall in this connection a noteworthy incident. During the first days of the spiritualist movement, or more precisely in the year 1853, this idea was realised and applied in the experiments of the famous circle of Jonathan Koons of Athens County, Ohio, U.S.A., in which was obtained for the first time the phenomenon of the "Direct Voices." One is obliged to admit that such perfection of production has not since been equalled. The facts were that these magnificent results had been aided efficaciously

by a "spirit machine" constructed by Koons to the order of his own "spirit guide," upon designs furnished by the latter. They had explained to Koons that such a machine should serve the purpose of "attracting, accumulating, and focalising the magnetic aura drawn from the mediums and the sitters present, which was indispensable for the physical manifestations."

To quote the Professor :¹ "It is deplorable that the historians of spiritism all omitted to give a description of the machine in question, the description of which was [published in one of the magazines of the time, *The Spiritual Clarion*. Certainly it would be highly interesting to possess the correct specifications mentioned ; because to rebuild this machine might prove quite efficacious for the extrication and segregation of part of the mediumistic phenomenology, seeing that it was indubitably proven to have succeeded most satisfactorily in the experiments of Jonathan Koons. We only know that the machine referred to was composed of copper and zinc arranged in an intricate and complex manner. It operated by itself, a little after the opening of the sitting, in its 'charging itself' or 'saturating itself' with the 'magnetic aura,' producing a noise characteristic of very rapid little raps combined with the emission of a continuous and shrill note. The description given clearly shows that a great analogy must exist between the 'spirit machine' conceived and designed by the spirit-guides of Koons, and the apparatus also conceived and designed by the spirit-guide of Chapman—who writes us that the ideas and drawings were thus given him automatically. It might be said that thus after almost eighty years, the spirit-entities again attempt to reconstruct the 'spirit machine' of Koons which had been destroyed owing to an outbreak of religious fanaticism."

"It is clear that in the experiments of Koons the

¹ *Vide* article by Professor Bozzano in *Luce e Ombra*, 1929.

medium could not have been eliminated. Mr. Chapman agrees that 'psychic force' is withdrawn from the mediums and those present, but presupposes that this psychic force exists in a diffused state in the entire universe; hence it might be extracted directly from the atmosphere and, by consequence, mediumistic phenomena might be obtained without the presence of mediums. From a practical view-point the differences are not slight, seeing that in the first case mediums could not be dispensed with despite the 'spirit machine' . . . whereas in the second case one might do without them. The idea of a 'psychic force' immanent in the entire universe is an idea philosophically and scientifically almost necessary. It remains to be seen, however, if this universal 'psychic force' would not have to undergo a signal temporary transformation so as to be able to interpenetrate and vitalise the animal organisms. It also remains to be seen whether, for the purpose of mediumistic experiments, it would be possible to utilise 'psychic force' which was not vitalised, or whether instead it could be done by means of vitalised 'psychic force.' In the latter case mediums would ever remain a necessity and results would revert back to those of Koons. I note also that Mr. Chapman recognises that the 'psychic force' undergoes a notable transformation in becoming 'vitalised psychic force' in that he designates the latter by the name of 'sublimated electricity.' "

"The celebrated somnambulist, the Rev. Werner, and the 'Seeress of Prevorst,' even in their times explained that the spirits could manifest to the living; this occurring because they appropriated unto themselves and utilised the 'vitalised psychic force' of 'sensitive' persons. This psychic force the two somnambulists respectively named 'nervous fluid' and 'spirit of the nerves.' "

"Here are the terms in which the somnambulist of Mr. Werner defined the 'nervous fluid'; 'considered

in se, this substance or "nervous fluid" is the indispensable instrument by means of which the soul enters into rapport with the external world. After death the soul cannot at once liberate itself from the nervous fluid, and very earthly souls saturate themselves in it with glee, which gives unto them the power to again take on human form and to render themselves visible to living persons, to make themselves heard by them, or to come in contact with them, or to produce tones and sounds in the terrestrial atmosphere.' This is an important note; the more so when we consider that these descriptions of the somnambula of Rev. Werner came out in 1840, that is to say seven years before the first advent of spiritism."

"And here are the words in which the 'Seeress of Prevorst' expresses herself: 'By means of the "spirit of the nerves" the soul is enabled to enter into rapport with the body and the body with the world. Just so the spirits come through, spirits which are in the middle regions and are enabled to attract to themselves atmospheric material which confers on them the ability to make themselves heard by the living, to come in contact with them, to suspend the laws of gravity, and to move heavy objects. When a person dies in a very pure condition, this person carries with him nothing of the "principle of nervous vitality"; it is for this reason that the happy spirits, who are no longer permeated with this (principle of nervous vitality), cannot appear to the living, nor make themselves heard nor touch them.' Observe that this admirable summary was enunciated many years before the advent of 'spiritism.' It defines a law that governs mediumistic phenomena."

"The Rev. Drayton Thomas, in a recent very important study of the 'aura' which emanates from the medium Mrs. Osborne Leonard, arrives at these same conclusions: which in his case were strengthened by the fact that the body of the medium, each time

that psychic communications occurred, passed into a condition of complete anæsthesia. This signifies then that the 'nervous fluids' of the medium had been temporarily withdrawn from her organism so that they might be utilised by the spirit-communicators. These observations were suggested to me by the apparatus projected by Mr. Chapman. One must conclude that probably such an electro-magnetic apparatus applied to psychic experiments would greatly augment the efficacy and the potentiality of manifestations of a physical or psycho-physical order. In these are included the 'Direct Voice' and the 'direct writing' without, however, arriving at the elimination of the medium, who would remain still and always necessary."

"If instead of the attempts of Mr. Chapman to give effect to the plans which his 'spirit-guide' advises, there were plans to establish communication between the two worlds limited to the transmission of ideas by means of an electro-magnetic apparatus capable of receiving the 'vibrations of thought,' by which the communicating-spirits might arrive at expressing their thoughts by the use of conventional alphabetic signs, then the enterprise might be considered possible, even in the absence of any mediums."

"Now it is plain that in arriving at such an end one might even dispense *en bloc* with what are actually called mediumistic manifestations, seeing that there would be achieved the supreme purpose toward which such manifestations tend, i.e., that of demonstrating experimentally the existence of the survival of the soul."¹

"ERNESTO BOZZANO."

¹ It would appear that it may be only a question of time until methods are found which will facilitate the reception of communications. Aside from Mr. C. Chapman's efforts in that direction, there are various others; among which two may here be alluded to. One is that of which Mr. N. A. Rutot has already given some hints in the *Bulletin* of the Belgian Council of Metapsychic Research. A workman of Brabant (M. L. V. de M.) who lost his son Henri in 1929, having

CONVERSATIONS BETWEEN SPIRITS

In the January issue of *Luce e Ombra*, 1930, Professor Bozzano refers back to some of the same sources of his previous articles. In these "APROPOS OF CONVERSATIONS BETWEEN SPIRITS INTERCEPTED BY THE DIRECT VOICE" the Author refutes the thesis that such dialogues by the "Direct Voices" are of subconscious origin and affirms the objectivity of the manifestations upon the grounds of the very elements provided by analyses of their processes.

Certain instances cited by the professor may be summarised. He first calls attention to the fact that in Chapman's book *The Blue Room* there occur intercepted scraps of conversations between the entities which he says are most interesting, but raise somewhat puzzling queries. These he alludes to in interrogative form, and proceeds to demolish them by his arguments.

apparently received communications from Henri by the ouija-board, was given directions as to an apparatus which seems to consist in an electric call bell which functioned irreproachably and a combination of the apparatus with a telephone arrangement. Further details are promised by M. Rutot presently.

The other is called "the Reflectograph," and is claimed also to have been devised under spirit directions received by Mr. B. K. Kirkby. This is a device for transmitting spirit messages by mechanical means. The March *Psychic Gazette* says: "It consists of a double keyboard, resembling that of an organ, containing all the letters of the alphabet—and a few signs. These are so perfectly poised that they can be depressed by a featherweight, and as the letters of the message are depressed, they are electrically reproduced on a screen, and read off to the circle of sitters. Though there is no human contact with the instrument during the transmission of the messages, a powerful medium is necessary to supply the psychic power utilised by the spirit operators. The medium in this case is Mrs. L. E. Singleton who is roped to a chair in a dark cabinet in front of the keyboard, and goes into deep trance. Not only are her hands and feet firmly tied, but the curtain of the cabinet and a white netting, between her and the instrument, prevent all possible contact. The theory is that 'psychic rods' emerge from her body, which are used by the spirit operators in tapping the keys."

This device was demonstrated in London and seems conceived along original lines.

If it be true—as it certainly is—that communications between discarnates occur by telepathic transmission of thought, how can it be explained that fragments of conversations spoken out loud can be overheard taking place between the spirits? Telepathic conversations between spirits should or would never be exteriorised by the “Direct Voice.” . . .

Professor Bozzano replies that in order to sound this proposition he recurs anew to the scientific method of comparative analysis the wonderful method to which he says he resorts for the solution of all theoretical perplexities.

Before opening his argument, however, he writes that he wishes to refer to the hypothesis by which the facts would be explained from a naturalistic view-point, which would dispose of the happenings as “sub-conscious personifications” or “oniric dramatisation”—according to which the “Direct Voice” (as all mediumistic manifestations) would not be attributable to personalities of those deceased individuals who state that they are present but would consist in ephemeral subconscious personifications analogous to the creations of our dreams.

Professor Bozzano observes that an hypothesis is only scientifically legitimate upon condition that by it may be explained the full complexity of the happenings instanced—not merely some single incident taken from among many others.

As examples, Professor Bozzano cites various instances and cases. For illustration, first, that of “Nellie Dempster.” In brief, she had been a New Zealand concert singer so that the experimenters were in a position, having heard her in public when alive, to judge at least as to her voice when it was subsequently heard by them mediumistically, not only as to its identity but furthermore because as a spirit she sang the same ballads that she had sung in life. Thus, four persons who had heard her sing when alive

testified as to the perfect identity of the vocal timbre of the living and of the deceased singer. The journalist George W. adds his own impressions in recognising her voice instantly in all its well-known inflections, as well as his emotion when she later sang a ballad the words of which he himself had written.

The Coherence and the Intention evidenced in such instances of a voice mysteriously resounding in the empty air, the living voice anew of one dead, require a far different explanation than would be afforded by a "dream in action." . . . Thus it is that the subconscious hypothesis has forfeited every right to application under circumstances wherein the same spirit-entity of the deceased, manifesting for the first time and finding herself incapable of using the "fluids" for the "Direct Voice." Readers will recall the incident. . . . "Charlie," a guide, states: "There is here present the spirit of 'Nellie Dempster'; play the ballad 'Sad Little Eyes' for her." While I was playing it, we could hear Charlie instructing her (the new arrival) how 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." (*The Blue Room*, p. 148L.) Everything is so spontaneous, natural, rational, in the incident cited, that it carries the genuine stamp of incidents of a life lived: whereas the characteristic of the actions of dreams is Incoherence of every kind. It follows that where one would judge of incidents of the sort—isolating them from the mass of others which belong with them—one will not be able to explain them by the hypothesis of subconscious personifications. I repeat—for whoever intends to pursue searching scientific methods, it is not permissible to attach value to any hypothesis which proves insufficient

for the explanation of the entire facts. In the case under consideration the whole of the facts is represented by the spirit personality of "Nellie Dempster" in the ways by which she manifests herself through this same medium.

. . . Now it is obvious that the subconscious hypothesis does not suffice to explain the existence of the tone of her voice, at once recognised, in song and in conversation, by four experimenters who had known her. Nor can it suffice to explain the numerous instances I referred to (in October number of *Luce e Ombra*) in which the spirit personalities manifested by "Direct Voice" in the absence of the medium, and did so unexpectedly, whether by day or night, whether the percipient was reading, writing, or walking; thinking of personal affairs, whether in bed or about to go to sleep! All these circumstances absolutely exclude the hypothesis of subconscious personifications, seen as a dream creation, generated by auto-suggestion. The medium was distant and busied with other things and hence could not in any fashion take a body, a double, and exteriorise herself to pass to another distant place there to manifest herself intentionally and tangibly by the "Direct Voice" to a designated person. . . .

It seems to me that there is enough wherewith to bury the hypothesis of subconscious dramatisation.

There remains to explain, or rather to reconcile, with the spiritistic interpretation of the happenings, the theoretic perplexity which the hypothesis of subconscious dramatisation does not succeed in covering—a task which I undertake, returning for the proof to analogy.

It is observed that in mediumistic messages obtained by "automatic writing" one meets this same phenomenon of dialogues between spirits automatically intercepted by the medium. The records of experiments with Mrs. Piper, Mrs. Thompson, and Mrs.

Osborne Leonard are full of incidents of such nature. Now it becomes apparent that such incidents are in full analogy with those others of conversations between spirits involuntarily intercepted with the Direct Voice. At least in the last circumstance the explanation of the phenomenon does not emerge as readily as it does for the incidents obtained by the automatic writing. Hence the great importance of the latter for the explanation of the former, since it is obvious that the solution in question, which comes to light through the incidents obtained by automatic writing, must become application to the incidents obtained by the "Direct Voice."

The phenomena of this automatic writing consists in this: that they are due to the existence of the "mediumistic instrument" which becomes "synchronised" with the "vibrations" of Thought telepathically transmitted from the spirit personality. The medium cannot do otherwise than also receive the thought of the same entities when they are conversing amongst themselves without any intention of transmitting their thought to the medium.

The inconvenience of this inevitably results, given the conditions of experimentation. The spirit-entity could only prevent this in one manner—by the awakening of the medium, thus interrupting all telepathic communications with the world of the living as occurs with the "telephonic communications in our world" when one desires to prevent some one or another line from overhearing conversations and it becomes necessary to cut off the contact between the wires.

I repeat, therefore, that if this is so concerning the interception of dialogues between spirits by automatic writing, then the same explanation must be equally valid for the dialogues between spirits intercepted by the "Direct Voice." This is the fundamental interpretation of the phenomenon: at least it serves to clarify the perplexity derived from conditions in fact

radically diverse in that the same phenomena are observed in varying forms of manifestation. To throw light upon which there is nothing better than to have recourse to another analogy, as follows: It is known that with the ancient Magnetisers, the greatest of the wonders met with in their experiments consisted in the fact that when they turned to their somnambulists and spoke in Latin, Greek, or Hebrew the latter understood equally well. . . . The real reason of this phenomenon escapes the experimenters of that epoch and consisted in this, viz. that the somnambulists understood nothing of the Latin, Greek, or Hebrew words, but that their cortical centres of psychic elaboration intercepted the "vibrations" of thought of the interlocutor (vibrations independent of whatsoever form of spoken language, and identical for whatsoever brain), and automatically transformed them into the thought which had generated them, just as in the disc of the phonograph the "vibrations" of the human voice intercepted and fixed upon the disc can transform themselves at one's desire into the voice which created them. . . .

Very well: keeping this last analogy in view as complementary to the other, and applying both to the phenomenon of the "Direct Voices," we must infer from these that if (1) it is true that the communicating "spirits" converse themselves transmitting thought telepathically one to another—and in consequence that their thought would not be perceived by living persons in form of a spoken language; (2) it is also true that in the conditions of the place in which such conversations take place the phenomenon of spoken language must inevitably be accomplished. And this because the "vibrations" of thought held by the spirit entity exteriorise themselves in a place saturated with phonic-fluids and vibrations there accumulated in order to effect the transformation of thought into spoken language. Such transformation is automatically

accomplished outside of the will of the "spirits" who are conversing; that is to say by the "fluids" and the phonic vibrations accumulated in this spot made by the "phonographic disc" in action, which receives the "thought vibrations," transforming them into spoken language. It is practically on a par with that transformation which is automatically accomplished within the cortical centres of the writing-mediums and of the trance-clairvoyants.

I call attention that the solution here given as to the question under examination is admirably confirmed by the following incidents—which at first seemed to present a new theoretical perplexity. . . . We have seen that in the case cited of "Nellie Dempster" we have but a repetition of a happening common to many incidents of the sort, and that phrases of a single questioner are intercepted, while the reply of the other remains unknown because it is not translated into spoken language. Why? First of all how can we reconcile such a "cutting in half" of spirit conversations with the solution proposed, seeing that the "Direct Voice" manifests itself because of a concentration of fluids and of phonic vibrations which serve as some sort of "phonographic disc." In such case the "phonographic disc" should intercept and catch the words of both those in conversation.

The solution of this new theoretical difficulty is suggested to me by a spirit entity as follows:

In the notable experiments of Dr. Wolfe with the medium Mrs. Hollis in which the "spirit-guide" was capable of conversing uninterruptedly for entire hours, this guide by request of a journalist explained that conversations by "Direct Voice" were made possible to the spirits because they accumulated fluids and phonic-vibrations withdrawn from the medium from those present and from the atmosphere. The guide added that the fluids extracted from the atmosphere were utilizable upon the conditions of having them

"filtered" through the organism of the medium, so as to magnetise and vitalise them.

At this point the journalist asked: "And you? when you speak or when you materialise yourself, do you then have to keep yourself immersed in this magnetic sphere of concentrated fluids?"

The Spirit: "Just so; I cannot remove myself from it for a single moment."

The Journalist: "And if you did leave it, what would happen?"

The Spirit: "It is obvious: I should no longer be able to talk with the living." (Dr. N. B. Wolfe: *Startling Facts in Modern Spiritualism*, p. 393.)

This interesting dialogue continued further, but for our thesis the part quoted is enough and can be accepted; it appears thoroughly rational that the thought of the communicating Entity cannot be transformed or cannot transform itself into spoken language when the spirit-entity is (located) outside of the magnetic sphere of fluidic concentration. If this be so, then it must be inferred as a result that in the conversations between spirit-entities in which phraseology of only one of the speakers is intercepted and overheard by us here, this is occasioned when one of these interlocutors is expressing his own thoughts, meanwhile remaining OUTSIDE of the "sphere of fluidic-concentration," while the other replies to him from WITHIN this same sphere!

It becomes plain that in just such conditions the "spirits" conversing would thus understand one another, but that only the thought of the second one would be transformed into spoken-language, while the thought of the first one would remain purely telepathic because of his being placed beyond the limits of that said sphere.

Thus, in a natural and rational mode, we have the problem under our examination solved. It is to be deduced from this that if the Spiritistic interpretation of the manifestations under consideration be accepted,

then the incidents of the "halved conversations" are easily explicable, whereas if instead one would interpret the happenings by the hypothesis of "sub-conscious personifications" then such instances of the "halved conversations" would remain inexplicable. Even so, by this same hypothesis all the instances of the identification of the vocal timbre, the personal accent of the idiosyncrasies of the deceased communicators who often prove to be persons unknown to the medium remain inexplicable, so too the incidents in which the spiritual-entities of the deceased manifest themselves by the "Direct Voice" in the absence of the medium, or manifest themselves spontaneously in familiar surroundings, would be equally unexplicable where no mediumistic-sittings were ever held. And with this I think I have adequately elucidated a theme which at first appeared a puzzling problem.

The following autobiographic sketch written by Professor Bozzano is reprinted here because the author's battles may be regarded as representative of those that have been fought at one stage or another by many others. Those who figure as pioneers and eventually as leaders of any movement have won their position by overcoming difficulties which those who follow them may not be called upon to encounter. We owe them recognition of homage.

MY PROGRESS FROM POSITIVIST MATERIALISM TO SPIRITUALISTIC SCIENCE

Specially written for the International Psychic Gazette and translated from the Italian by Gwendolyn Kelley Hack, author of Modern Psychic Mysteries : Millesimo Castle, Italy.

In the interests of the readers of the *International Psychic Gazette* you ask me for a sketch giving biographical details of myself and, above all, data concerning

the circumstances which led me to interest myself in Psychical Research. I accede willingly to your request, well realising how the history of philosophical conversations always contains valuable teaching for those who read. I say "philosophical conversations" advisedly, because mine was such in the fullest measure of the term.

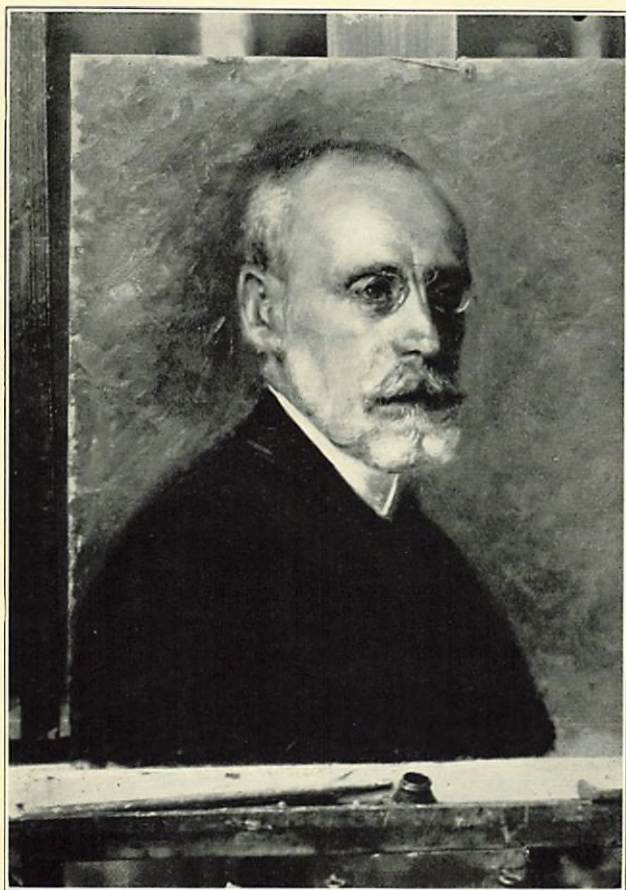
A Hermit Student. I was born at Genoa, Italy, in 1862, and my life is literally one void of biographical episodes, in that it has been the life of a hermit. I never did anything else than study. In my youth all branches of knowledge relating to the arts and science held equally an irresistible fascination for my mind, making it difficult for me to select any one path in life.

Finally I decided upon Philosophy, and Herbert Spencer was my idol. I became a Positivist-Materialist convinced to such a degree that it seemed to me incredible that there could exist persons of culture endowed with a normal measure of common sense who would believe in the existence of the survival of the spirit. And not only did I think thus, but I wrote audacious articles in support of my convictions.

The recollection of such acts of mine now renders me indulgent and tolerant toward a particular class of opponents who, in good faith, hold the opinion of being able to confute the rigorously experimental conclusions which Modern Spiritualism reaches, opposing these by the inductions and deductions of psychophysiology, in which conjectures I too believed forty years ago.

Spiritistic Investigations Begin. It must be understood that in those times to which I refer I knew nothing either of mediumistic investigation or of "Spiritism," with the exception of brief articles which I had read carelessly in newspapers, in which supposed tricks of mediums were exposed and in which the credulous Spiritists were spoken of pityingly.

Now it happened that in the year 1891 Professor



Bozzano

PROFESSOR ERNEST BOZZANO

Reproduced from an oil-painting from life by his niece,
Clotilde Bozzano.

Th. Ribot, the director of the *Revue Philosophique*, wrote to tell me of the coming of the publication of a new magazine bearing the title *Annales des Sciences Psychiques*, of which Dr. Darieux, the forerunner of Professor Charles Richet, was the editor. That was a magazine which proposed principally to gather and to investigate certain curious cases of thought-transmission at a distance, which it had been decided to label "telepathic phenomena." The mysterious psychology hidden in such phrases attracted my curiosity, while the name of Professor Richet sufficed to guarantee the scientific seriousness of the enterprise. I replied to Professor Ribot, thanking him and sending my subscription.

Their First Effect Disastrous. I must sincerely state that my reading of the first numbers of the magazine referred to produced a disastrous impression upon my irreconcilable Positivist criterion. It seemed to me scandalous that certain representatives of official science should seriously discuss the Transmission of Thought from one continent to another, of apparitions of telepathic phantoms having real being, and cases of actual hauntings. The inhibitive power of preconceptions rendered my faculty of reasoning wholly impervious to such new ideas, or rather to such new facts, for it was really a matter of happenings scientifically demonstrated and rigorously documented, though I was not qualified to assimilate them.

What Caused the First Forward Step. While I was continuing in this state of mind there appeared in the *Revue Philosophique* a long article by Professor Rosenbach of St. Petersburg in which he made a violent attack against the sacrilegious intrusion of this "New Mysticism" into the hallowed precincts of official Psychology, and explained away the new happenings by the hypotheses of "hallucination," "fortunate coincidences," and I know not what all else. Such confutations seemed to me so deficient and unsustainable

as to produce the opposite effect upon my mind from that which the author had intended, and it became conceivable to me that the question was really one of facts. In consequence I thought Professor Rosenbach was wrong to fight them merely by preconceived views. And thus it came about that the awkward confutations of one of my co-religionists—too ardent in his Positivist belief—caused me to take the first step upon the new Science of the Spirit, to which I was to consecrate my life.

In the following number of the *Revue Philosophique* there fortunately appeared an article by Professor Richet in which the superficial statements of Professor Rosenbach were refuted point by point, an article which greatly strengthened my convictions as to the reality of the facts, and as to the mystery in which the explanations of them were bound up.

On the Road to Damascus. In this same year, through the work of Marillier, a French translation appeared of the famous book, *Phantasms of the Living* (by Myers, Gurney and Podmore) under the new title of *Hallucinations Telepathiques*, a translation which I at once procured, and it served to definitely convince me of the existence of telepathic phenomena.

But it must be understood that such a recognition on my part had in no way altered my Positivist belief, because the scientific explanation then in vogue of telepathic phenomena, according to which they derived their origin from thought travelling toward the Infinite in concentric waves, fully satisfied my scientific judgment.

Nevertheless, I had effectually and unwittingly taken a big step on the road to Damascus, because such a first concession in regard to supernormal manifestations had irrevocably started me upon a new line of research which was to lead me in the opposite direction from that of Materialistic Positivism which I professed. And, in fact, I was not long in arriving at the period

of crisis in my scientific conscience. It was the volume of Alessandro Aksakoff, *Animisme et Spiritisme*, which was the cause of bringing this period about, profoundly shaking the foundations of my Positivist belief.

There followed a time, painful beyond words, of moral perturbation for me, because although the new path established itself in the sense of a scientific faith by far more comforting yet, for all that, one does not witness without discomfort the demolition of one's whole system of philosophical convictions, acquired at the price of lengthy meditations and of persevering intellectual efforts.

The Study of Early Spiritualistic History. In these days I read manifold metapsychical works by authors then in vogue—those of Kardec, Delanne, Denis, D'Assier, Nus, Crookes, Brofferio, Du Prel—but I was not long in realising that if one wished to do work scientifically proficient in the new field of research it was necessary to go back to the origins of the Spiritualistic movement. I therefore wrote to London and New York, so as to obtain the principal publications from the beginning of the movement up to 1870, and on the arrival of these books there began for me the really fruitful period of systematic investigation in this vast new field of metapsychics.

I catalogued each work that I read, putting its contents in appropriate alphabetical order, with the intention of using these for comparative classification and analysis of the happenings and facts. The utility of such a method of investigation proved so priceless in its use that I have continued it up to the present time. I retain an irradicable memory of this period of fervent and persevering researches, because through them I was able to take stock of my new Spiritualistic convictions, upon a foundation which was scientifically unshakable. Among the works which cast their influence most on my point of view I may mention the following :

Robert Dale Owen : *Footfalls on the Boundary of another World ; The Debatable Land between this World and the Next.*

Epes Sargent : *Planchette, the Despair of Science.*

Mrs. De Morgan : *From Matter to Spirit.*

Doctor N. B. Wolfe : *Startling Facts in Modern Spiritualism.*

It is really deplorable that such works, long out of print, are not again reprinted in England and in America, since they retain intact their freshness and their value.

As to the history of the Spiritualist movement, Mrs. E. Hardinge Britten's book, *Modern American Spiritualism*, was a great aid to me, and for the history of the forerunners in the same field I turned with benefit to the work, in two volumes, of William Howitt, *History of the Supernatural*.

From the point of view of mediumistic phenomenology and physical effects, the accounts given by Mrs. Speer of the experimental sittings with William Stainton Moses were those which produced the greatest persuasive effect upon my convictions, and this in the sense of Spirit-intervention, in the phenomenology under discussion in *Light* for 1892-93.

Experimental Investigations. I was able thus to form for myself a solid scientific knowledge from the arguments, but judged that the moment had arrived to confirm my theoretic learning by experimental investigations.

In the meanwhile, by that mysterious law which brings together one person and another having affinity of aspirations and of tendencies, I had met various persons occupying themselves with mediumistic research with seriousness of purpose, among whom I mention Dr. Giuseppe Venzano, Cav. Carlo Peretti, and Luigi Arnaldo Vassallo, editor of the *Secolo XIX*.

We had the good luck to discover within the limits of our own group two mediums powerful for physical

and mental results, through the help of whom there followed manifestations of every sort—powerful knocks at a distance, mediumistic lights, transports of very heavy objects, apports, asports, and spirit proofs of identity.

Then occurred the experiments with Eusapia Paladino, in which Professor Enrico Morselli took part with us, and in which wonderful results were obtained, the medium never being able to liberate herself. We saw the entire materialisation of phantoms seen by the light of an Auer gas-burner whilst the medium was lying in the cabinet, tied by the arms, the legs, and the waist upon a camp-bed. Of the foregoing experiments I gave an account in my book, *Spirit Hypotheses and Scientific Theories* (*Ipotesi Spiritica e Teorie Scientifiche*) and Professor Morselli did likewise in his book, *Psicologia e Spiritismo* (*Psychology and Spiritism*).

My Considered Testimony. And here I will stop in calling up my recollections, remembering that I was asked to outline the narrative of the first steps which I took upon the path which was to lead me to the Spiritualist convictions nowadays professed by me, and for that purpose that which has been set forth suffices.

I close by observing that such convictions of mine went on maturing most slowly in the not brief course of forty years of researches in which I persevered, undertaken without any preconceptions of any sort. Hence I feel I am in the right in openly expressing my belief in the significance and importance of such researches to which was devoted such a large part of my life in these terms :

“Whoever, instead of losing himself in idle discussions, undertakes systematic and deep researches in metapsychical phenomena, and who perseveres in them for long years, accumulating immense material in happenings, and applying to these the methods of

scientific inquiry, must without fail end by convincing himself that the metapsychical phenomena constitute an admirable assemblage of proofs, all converging as to a centre toward the rigorously scientific demonstration of existence and of the survival of the Spirit."

"This is my firm conviction, and I do not doubt that time will show that I am right."

"E. BOZZANO."

APPENDIX

APPENDIX

CRISTO D'ANGELO'S claims by Direct Voice substantiated by recent local discoveries in Sicily.

As chronicled in Vol. I of *Modern Psychic Mysteries : Millesimo Castle*, the "guide" calling himself "Cristo d'Angelo," communicated from time to time during 1927-8, certain brief statements concerning himself and his past existence on this earth.

He first manifested some seven years back to Mr. Joseph De Wyckoff in the United States of America with George Valiantine as medium. Subsequently he repeatedly manifested in America and elsewhere with that medium wherever he chanced to be, at Judge Cannon's or Hyslop House in New York City or in Boston at the Crandon circle. However, as few spoke Italian—much less Sicilian—the peasant-guide was but scantily understood and resorted mainly to songs in Sicilian dialect. His powerful voice soon became familiar to all. No one knew why he came, so he was not especially encouraged. Finally Dr. Neville Whymant, the linguist, recognised his Sicilian dialect which was recorded when Valiantine visited London in March, 1927, on Columbia Company gramophone discs, the numbers of same being 412-6. In April of the same year when the Marquis Carlo Centurione Scotto visited London and had sittings there with Valiantine, "Cristo d'Angelo" was pleased to find some Italians with whom to converse and promised to manifest also in Italy when the Marquis developed voice-mediumship himself. During 1927, 1928, and 1929 "Cristo d'Angelo" came as the chief guide-control of the sittings in Italy at Millesimo Castle, Genoa, and elsewhere—proving himself versatile, powerful and kindly, bringing in many communicators and sponsoring many phenomena of other types at such séances.

While this role was appreciated and his occasional remarks as to himself were duly recorded no one actually anticipated that his claims would or could be substantiated or gave very

serious thought thereto. Such enquiries as were made meeting with discouragement, matters rested thus until, just as *Modern Psychic Mysteries* was going to press, Professor C. Del Lungo informed the writer that he had received letters from a Dr. Carlo Marchese of Misterbianco, Catania, Sicily, stating that his researches, spontaneously undertaken as to "Cristo d'Angelo's" claims, were yielding actual results and that he would continue his investigations. The guide had repeatedly stated that he came from near Palermo, from "S. Anselmo al Monte," and Dr. Marchese wrote that he discovered that there really does exist a "S. Anselmo." This 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 district and the province of Trapani. Moreover, there actually exists there a tiny church, ruined, as d'Angelo had advised us by Direct Voice, "by the *maffei*." D'Angelo had told us he thought it had probably been destroyed as well as its shrine. He said he used to attend mass there at S. Anselmo al Monte, being a shepherd in those hills. When questioned in 1929 he replied by Independent Voice that his own name was "Cristo d'Angelo," and on being asked his father's name said it was "Anselmo, Carlo Anselmo d'Angelo." Asked if he remembered his father he said: "He passed over when I was a child." Asked at what age, he said: "Ten years." Earlier he had referred to Garibaldian days, saying he "had been with Garibaldi at Catafino." As to this, no records show his name, but he may as a lad have been there in some unregistered capacity. His costume as he described it is correct, and Lawyer Frazzeto and other Sicilians recognise his language as that spoken around Palermo.

Next Dr. Marchese wrote he had really found there still exists a family of his name also shown upon the registers and that Cristo is a name still much used in that family. . . .

In confirmation of the above statement I translate a copy of a letter from Carlo Marchese of Misterbianco, Catania, Sicily.

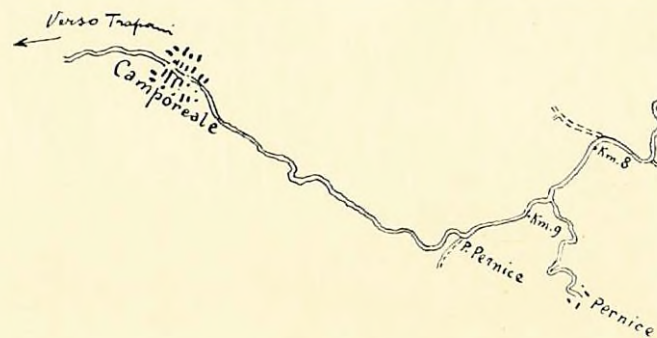
"To Mrs. G. K. Hack,

"December 18th, 1922.

"DEAR MADAM,

"I have received your appreciated letter. . . . As I said to Professor Del Lungo, I have from the outset followed

Prov. di Tropani



Provincia di
Palermo



Scala 1:50000

the marvellous results by Direct Voice had in America with Wyckhoff and Bradley and then in London with the latter and the M. Count Centurione at Genoa and at Millesimo with the Italian circle . . . and I found surprising the manifestation of one entity who has all the characteristics of a Sicilian calling himself by the name of "Cristo d'Angelo." I supposed that useful investigations as to his identity had been made, but Professor Lungo in a letter of some months ago told me that nothing practicable had been done in that matter. The results of my researches at first were continuously negative, but then I was able to find in the province of Palermo and actually on the provincial line which from San Giuseppe Fato and San Ciperrello leads to Camporeale, that there exists a locality called SANT' ANSELMO . . . where once there had been a little country church—in which on Sundays the mass was celebrated—later destroyed by the rural *maffei*."

"I also know that the surname of 'd'Angelo' in that country-side is very frequently met with and that the name of 'Cristo' is not uncommon. I am making further researches to trace him, but this I find somewhat difficult for two reasons. First because such a person is too obscure to have been of general note. Second because I really do not know the date or place of his birth, of his death and of his burial, so as to be able to go and search back in the census-registries of the community to which he belonged."

"In this connection I would request you, if you again should be present at any later sitting at which this entity manifests, to put to him these opportune questions and to inform me of the result. Through you I wish to ask the same of Professor Bozzano and of any of those who may be interested. The rest will be my affair; I assuming the duty of fully informing you subsequently. In the meanwhile, until we may meet, believe me, Dev. Mo. . . ."

"CARLO MARCHESE."

In pursuance of the request of Dr. Marchese copies of this letter were sent to such persons as might be likely to be present at subsequent manifestations of "Cristo d'Angelo": albeit it is known as a rule that it is difficult to obtain specific dates or data unless such are spontaneously volunteered by the entity.

In the June issue, 1930, of *Luce e Ombra* Dr. Marchese

himself published a short article outlining the foregoing data bearing upon the origin, the progress, and the present status of the researches connected with the identification of the psychic entity "Cristo d'Angelo." It would be repetition to cite this again in full, but a few points may be added to Dr. Marchese's personal letters covering the same ground. He relates how a ray of light was given in the suggestion of the Palermo *Quattro Canti* by Cristo d'Angelo at the sitting of May 26th at Venice. He tells of the discouraging outcome of his first researches in Palermo at the Curia Arcivescovile, the Commantant RR, CC, and the various departments of the community. When he was almost discouraged he "undertook another series of investigations and finally ascertained that the country region S. Anselmo, also called Mufoletto, really exists in the Province of Palermo, and is actually upon the road which leads from San Cipirrello and San Giuseppe Fato to Camporeale—5 kilometres between San Cipirrello and Ponte Perince." In this locality, he says, situated against the hillside there rises a little church, to which, some time back, was annexed a convent of some Franciscan brothers. The church had been partially destroyed by the Maffei, who sought refuge there, and then re-erected, even as was asserted by Cristo d'Angelo.

Dr. Marchese goes on to call attention to the next-to-impossible task of identifying traces in so obscure a country as S. Anselmo is to-day. So little is known of it that even its existence is ignored by its adjoining vicinities. Hence it is not known whether in the region of S. Anselmo such a humble shepherd once lived long ago! The civic registers of Calatafimi, S. Cipirrello, S. Gius, Fato, and Piano dei Greci do not contain any inscriptions that help. By word of mouth Dr. Marchese says he heard from persons belonging to the commune of Piano dei Greci that "Cristo" was a common Christian name in many families and that also the family name "d'Angelo" was found there frequently, though the civic State offices of Piano dei Greci do not confirm such an assertion. However, the investigator holds the opinion that "the district of S. Anselmo having been found with all its details, then logically the identification of the entity who had described this locality should also be discovered. . . ."

But Dr. Marchese emphasises the brevity of the "Anagraph

Service" (bureau) of that period and so asks that any persons who may during séances acquire subsequent bits of information shall notify him of the same at Catania, Sicily (Misterbianco), for his further use "in the completion of a proof, theoretically of much importance."

Dr. Marchese remarks that ordinarily the discrepancies in the statements given by entities as to time and places may be attributed to the state of partial amnesia which subjects the psychic-personality (entity) to all the perturbing conditions within the "mediumistic aura" of the medium. Nevertheless "Cristo d'Angelo" has given various statements as to himself (unknown to anyone) which have proved to be accurate. (See Chapter II. See *Modern Psychic Mysteries : Millesimo Castle*, Rider, 1929.)

"CRISTO D'ANGELO" IDENTIFIED. AUTUMN OF 1930

Dr. Marchese deserves great credit for these voluntary researches, bearing out what long ago was stated by "Cristo d'Angelo"; these make it evident that the latter neither was nor is the mere invention of anyone here and that he was not the invention of the medium Valantine. Cristo d'Angelo seldom spoke himself, but occasionally in America, Millesimo, Genoa, or Venice remarks or rejoinders were obtained from him and upon the total of these the Sicilian doctor began his local inquiries. Bearing in mind that Cristo d'Angelo's statements regarding himself were consistently in agreement with one another, irrespective of the medium through whom he communicated, and as his individuality remains identical no matter where he manifested, these further local substantiations of such consistent collective evidence make his apparent Survival of Death, buttressed as it is by facts, most impressive.

A further letter sent me from Professor Bozzano from Dr. Marchese which gives further particulars is subjoined.

"CATANIA,"

October 11th, 1930."

"HONOURABLE PROFESSOR BOZZANO,

"A few days ago I wrote to Professor C. Del Lungo that after much investigation I have been able to verify that 'Cristo d'Angelo' was a person who had really lived. He was a pastor of souls, not of sheep; and inhabited a house which

belonged to him on the S. Anselmo road, very near to the church of the same name where on Sundays mass was celebrated for the peasants and shepherds of that locality. He died at a very old age (and was killed by evil-doers with the object of theft) without leaving heirs. He lived in fairly easy circumstances because, besides the house, he owned a little farm and it was believed that he must also have possessed certain small savings of money."

"All the particulars stated by the entity are now brightly clarified by this means. The long and laborious researches have been unfortunately blocked by the fact that the Public Safety (department) believed that these were being made in connection with crime, or for interest of inheritance."

"I think that the result of this research from the point of view of the proof of survival is one of great importance. I therefore feel the duty of communicating it to you, so that, if you care to, you may use it as an illustration and let it be known, as and how it may seem best to you."

"(Signed) DOTTOR CARLO MARCHESE."

In continuing this correspondence Dr. Marchese sent the letter which follows :

"MISTERBIANCO, CATANIA.

"23.10.1930.

"DEAR SIGNORA,

"I am in receipt of your letter of the 20 cor. and hasten to reply. I communicated the result of my hard and long researches to Professor Bozzano who replies to me kindly and to Professor Del Lungo from whom so far I have not heard."

"The hypothesis of the non-veracity of the news so precise and detailed furnished by Cristo d'Angelo in different planes and with divers experimenters seemed to me unacceptable without invalidating all mediumistic phenomenology in general and the spirit hypothesis in particular."

"Starting from that conception I did not spare myself in making investigations. You know from what I have previously written you, how my first researches were all negative."

"It was a countryman of mine, a guard (Public Safety) in the district of Trapani, who on the dates of October 10th and 14th, 1929, gave me the first news referred to by me in Nos. 5 and 6, 1930, of *Luce e Ombra* magazine on page 284."

"The subsequent indications which I advised Bozzano and Del Lungo were furnished by another countryman of mine—retired Maresciallo of P.S., a resident of Palermo, Gaclano d'Agato, No. 25."

"... Therefore if you desire before publication, you may address the above-named persons for further details; also so as not to assume direct sponsorship for that which has been stated to me."

"I take this occasion to send you, as I should, my respects."

"CARLO MARCHESE."

Dr. Marchese adds (to Mrs. Hack) that while she may ask questions of the two men he refers to, the greatest precaution must be used so as not to involve them in difficulties, they being employees of the Government department—where naturally motives of the inquiry would not be understood at all.

In pursuance of this suggestion from Dr. Marchese, the author wrote to two compatriots to whom he had referred her. Both responded courteously, and considerable correspondence ensued with each of them.

The Palermo signor (R. C.) on November 2nd (1930) wrote her telling her of his own researches for Dr. Marchese, saying: "As to 'Cristo d'Angelo' about whom Dr. M. asked me some days ago, I replied to him that he was a Sacerdote or pastor near the little church situated in the Contrada Santo Anselmo, distant from Palermo about eighty kilometres; that he died—through causes unknown—rather aged, on the 9th day of February, 1909."

The other gentleman (G. T.) replied from Trapani on November 7th (1930) corroborating what he had written to Dr. Marchese and what he "had inserted in the numbers 5-6 May-June, 1930, of *Luce e Ombra* on page 284," further than which he said he had no other news. He added that "the details sent to Dr. Marchese had been obtained by me from the topographical map of the Provinces of Trapani and Palermo, because the Contrada S. Anselmo is located at the boundaries of those said provinces."

The question was then considered of what flock "Cristo d'Angelo" had been pastor; and in response Dr. Marchese expressed himself as follows: "(2/2/1930) I believe Cristo

d'Angelo to have been a pastor of souls, that is to say a priest and not a pastor of sheep." The observation was made that that did not prevent his having sheep—as he lived in hills near the little church where mass was celebrated Sundays, etc. "And, moreover," he continues, "apart from my researches, I always considered the literary culture of Cristo d'Angelo to have been superior to that of a simple shepherd of sheep living always remote from civil contacts, as also was his quick way of expressing himself, I would almost say masterly." And in the séance of 6/7/'27 did Cristo d'Angelo not say to Avv. Castellani that he had donned the *scapulare* for all his life? ("d'avere addosato la scapulare per tutto la vita"), etc.

Referring to the above letter of Signor G. T. of Trapani, Professor Bozzano on November 19th commented:

"As to the precise location of the Contrada of S. Anselmo, this, based on the first news furnished by Dr. Marchese, is situated in the province of Trapani, but upon the boundary of the province of Palermo. . . . Now it is to be noted that albeit Cristo d'Angelo had said that the *contrada* was in the province of Palermo, this does not turn out to be an error, because in his times it in reality formed part of the province of Palermo; but after the union of Sicily and Italy the boundary lines of those two provinces were slightly modified."

Continuing the inquiry with Signor G. T. of Trapani, Sicily, the author received from him the following letter, dated November 30th, 1930:

"I am happy to reply to yours of the 15th, etc. Signora, the locality of S. Anselmo is to be found in (the commune of) San Cipirrello—Province of Palermo—and not in Alcamo. In fact, from chilometro 5. located on the little road which leads from S. Cipirrello to Camporeale—and precisely at Ponte Cafesa—there is a cross-road so called because it leads into contrada 'Muffoletto,' on to C. Scaglione and then on to a hill of a height of 33 M. above the level of the sea, where are (located) the S. Anselmo—or rather the Contrada S. Anselmo."

"All this is shown upon the topographical map of the provinces of Trapani and Palermo existing in custody of this R. (royal) Office of Genoa Civile. I wanted to try to find some information among the various libraries of this city (Trapani) and to examine sundry old books in my state to investigate as to Cristo d'Angelo. I went to the State Archives

office, but the head of that office told me that besides spending a large sum for the research mentioned it would take many years, which the office would refuse as not having any point of starting, that is to say even an approximate date. I also went to the offices of the Archbishop-parish of this city to see if, perchance, relative to a pastor or of a church—they might belong to the province of Trapani, or rather to the parish mentioned, but this too resulted in nothing.” (N.B.—Cristo d’Angelo spoke of his church belonging to the province of Palermo, not Trapani, i.e. as Prov. of P. in his day.)¹

“They insistently informed me, however, that ‘D’ANGELO’ is the surname, *cognome*, while ‘CRISTO’ is a *nomignolo* (diminutive name) given to any pastors (PASTORI)—priests—of that time. For which reason researches at the (church)—offices would prove quite difficult.”

“I append a sketch of the contrada S. Anselmo.”

“I beg you to accept my most respectful salutations.”

“G. T. (Brig. of the Aquila of P.S., Trapani).”

The copy of map in State Archives is given herewith.

The following letter was sent me by Sir Arthur Conan Doyle after having been spontaneously published by him in *The Times* (London, England, of June 3rd, 1930. G. K. H.)

¹ Professor E. Bozzano, after seeing the foregoing letter and map made the following comment:

“SAVONA,

December 12th, 1930.

“DEAR MRS. HACK,

“Based upon the letter of Signor T . . . it seems to me that the locality in which Cristo d’Angelo is stated to have been born and to have lived turns out to be very clearly defined. Which is a great deal anyway, when the fact is borne in mind that such a locality was absolutely unknown, that these very same Sicilians and Palermitans were ignorant even of its existence—and considering the other important fact that the ruins of the little chapel admitted by him (C. d’A.) were traced.”

“One could not exact more in the identification of a most obscure person, deceased forty years or so ago.”

“Distinguished regards from yours,”

“E. BOZZANO.”

A PSYCHIC EXPERIMENT

To the Editor of The Times.

" SIR,

" A psychic experiment was tried last year which has attracted very much less notice than it deserved. The full account of it, however, is to be found in the official report of the American Psychical Society, which has only just been issued, and a synopsis of it might interest your readers."

" Two psychic groups, the one conducted by Count Bon in Venice, the other the well-known Crandon group in Boston, endeavoured to transmit a message. The suggestion came from Venice and the arrangement was that the two groups should assemble, the Italian at 11 p.m. and the American group at 5 p.m. upon the same date, taking Italian time. That would synchronise the two assemblies. Both groups included scientific and responsible people, whose names are given. The transmission from America was entrusted to the psychic powers of Mrs. Crandon, the wife of Dr. Crandon, the well-known investigator, the reception in Venice to the psychic perceptions of Valiantine, an experienced sensitive."

" The procedure was as follows. Mr. Bligh Bond, secretary of the American society, tore off from the calendar certain numbers, holding them face downwards, so that neither he nor any of the group was allowed to see what the numbers were. They were placed inside an envelope, which was sealed. Presently the room was darkened and Mr. Bligh Bond, acting upon instructions from the entranced medium, unsealed his envelope and took out three of the slips, one by one, leaving them for some minutes in the dark upturned upon the table. The three slips were then replaced in his pocket. This concluded the proceedings so far as the American group was concerned. At the conclusion the lights were turned up and the three numbers were taken. They proved to be three, five, and ten. A letter was at once written to the Venice group stating the numbers. This letter crossed one from Venice written upon the same evening and giving the same numbers, which had been duly recorded by Valiantine."

" Three days later a modification of the experiment was tried. Valiantine had, in the meantime, left Venice, but the Italian group contained two Venetian ladies, both of whom

had psychic powers. On this occasion there was a greater delay and some difficulty at the Italian end; but finally the three numbers, four, two, and nine were duly recorded. These proved to be the next three numbers on the slips in the envelope."

"I have left out a great deal of detail which would have caused my letter to have been unduly long. I have, however, given the essential points. The interest of the experiment lies in the fact that it rules out the idea of telepathy, since the numbers transmitted were unknown to any of the Boston group. The only alternative seems to lie in the spiritistic hypothesis which assumes an invisible intelligence capable of manifesting at far distant points at approximately the same hour. It may be added that the experiment was carried out on the presumption that such a power existed, each step being taken at the direction of an unseen supervisor. Such an experiment opens up a vista of the wonderful possibilities which the future may bring."

"Yours faithfully,"

"ARTHUR CONAN DOYLE."

"Windlesham, Crowborough, Sussex.

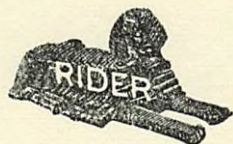
"May 27."

"... All this I say that you may understand not only in the Mind, but rather in the Spirit. . . . The Mind weighs and measures, but it is the Spirit that reaches the heart of Life and embraces the secret; and *the seed of the Spirit is deathless.*"

(KAHLIL GILBRAN.)

THE END

*Announcing books
of the utmost in-
terest dealing with
unusual subjects*



PATERNOSTER HOUSE
LONDON - - E.C.4

Foreshadowed . . .

. . . A new book by Basil Hogarth to be entitled "Psychology For Profit". Price probably 5/-.

. . . A book on Dowsing (water divining) by the Abbé Mermet, the well-known French expert. Price probably 7/6.

*These books will appear
early in 1937*

Subject Index

	PAGE
Occult Fiction	4
Biography and Autobiography	7
Magic	8
Freemasonry	9
Books of Paul Brunton	12
Occult	14
Physiology	19
Yoga	20
Spiritualism	21
New Theology	36
Psychology	37
Health	42
Hypnotism	44
Astrology	45
Numerology	47
Tarot	49
Mysticism	50
Pyramid and Prophecy	53
Folklore, Ancient Religion, etc.	54
Philosophy and Science	56
Mathematics, Economics, etc.	57
Books of Dion Fortune	58
Unclassified	59
Mind and Body Handbooks	60
Works of Prentice Mulford	61
Index	62

Occult Fiction

THE TOMB OF THE DARK ONES

J. M. A. MILLS

Author of *The Way Triumphant* and *Marsh Fires*

Since E. F. Benson wrote *The Image in the Sand* no story of equal excellence dealing with the mysterious occult forces of Egypt has appeared. Anthony Weyland, successful psychologist and chemist, is one of a group of eminent researchers who are endeavouring to discover the real source of life. Those who succeed will be able to control the minds and lives of men. Weyland and his colleagues wish to use that power for the good of mankind. There is, however, another group also trying to discover the Elixir, but they would use it for their own ends and ambitions and would wreak havoc in the world. The leaders of this group deal in Black Magic and have succeeded, through hypnotism and occult powers, in dominating the brains of many brilliant men who have come close to the great discovery. The story of how they almost succeed is a thrilling one. There is feminine interest, for an excellent love-story runs throughout the book.

January 1937]

Crown 8vo. 288 pp.

7/6

20,000 COPIES SOLD

THE LADY OF THE FJORDS

BARNARD BALOGH

This is a fantastic story of a young Norwegian Antarctic explorer who, tackling a polar bear single-handed on an ice-floe, is struck unconscious by a blow on the head. His life is despaired of, but is saved by a daring brain operation which lasts over an hour. During this time, an amazing metamorphosis has taken place. The explorer finds himself in another world—the world of the long-forgotten past. As Sigbjørn Bjarni, son of a Viking king, he sails the seven seas in search of adventure.

The story of his lives and his sojourns in Valhalla is an amazing one, with a powerful love theme running throughout.

4]

Crown 8vo. 288 pp.

7/6

Rider

RECOMMENDED BY THE BOOK GUILD

THE TWO KINGS

GUNNAR JOHNSTON

Author of *The Claws of the Scorpion*

Sheelagh Ferber, on her arrival in Paris, becomes immediately involved in a series of thrilling episodes, which happen with bewildering swiftness. Unwittingly she has become a pawn in the game of the Black King, a sinister and ambiguous figure, whose lust for power brings death and disaster in its wake. How Peter Foster brings to her aid Silber, the mystic, and the dramatic part played by Yvonne Martin, provide the romantic interest which runs through this story of mystery and swiftly moving thrills.

The game of chess over which Silber presides in his studio is an outstanding incident, the chess-board being no ordinary chessboard and the pieces no ordinary pieces. The stakes are the destinies of human beings.

A really original story, remarkable for its imaginative power and unforgettable characters.

"A novel with imagination, originality, and real ability."
—*Sunday Express*.

Crown 8vo. 288 pp.

7/6

THE CLAWS OF THE SCORPION

GUNNAR JOHNSTON

"'Society girl vanishes.' That's how it began, and the thought in everyone's mind was suicide. But Geoffrey, her fiancé, knew she was alive, and began a frantic search in the underworld. Did he find her? I'm not telling. You'll travel from a hypnotist to Scotland Yard; from a West End beauty doctor to gangsters, and from Paris to Tibet. THEN you'll find out, and it's worth the journey."—*Daily Mirror*.

"Cannot fail to enthrall."—*Sunday Referee*.

"A succession of thrills."—*Ilford Guardian*.

"I really enjoyed it, particularly the Paris life parts, which seemed to me admirably done. The places and people are real and one can see them. The thrilling parts really thrill."—FREEMAN WILLS CROFTS.

First Cheap Edition. Crown 8vo. 288 pp. 3/6

[5

OVER 1,000,000 SOLD

DRACULA

BRAM STOKER

First published in 1897, Bram Stoker's weirdest of weird tales is still the world's "best seller". In seeking a parallel to this powerful and terrible story, one's mind reverts to *Frankenstein* and *Mysteries of Udolpho*, but *Dracula* is even more appalling in its gloomy fascination than any one of these. So strongly does it grip that it is impossible to lay it aside.

Punch says: "The weirdest of weird tales."

Cheap Edition 2/- *Library Edition* 3/6

THE MYSTERY OF THE SEA

BRAM STOKER

"Grips the attention of the reader from beginning to end."—*Scotsman*.

2/-

THE JEWEL OF THE SEVEN STARS

BRAM STOKER

"The story is most ingeniously worked out."—*Pall Mall Gazette*.

"In mystery and interest the book is thrilling, and at times sensational."—*Daily Graphic*.

2/-

THE LADY OF THE SHROUD

BRAM STOKER

". . . A wild and whirling romance no less fascinating than his horribly grim story of *Dracula*."—*Daily Telegraph*.

3/6

HEROD'S COURTESAN

J. H. SYMONS

Tells of the discovery of a strange, ancient papyrus, and of the story written thereon.

A novel of the time of Christ, with an Eastern setting of glamour and mystery, the personalities of ruthless Herod, of the lovely woman, his courtesan, of John the Baptizer, of the savage Roman soldiery . . . and of that amazing Figure which has since dominated the world.

Biography and Autobiography

MIRACLES & ADVENTURES

M. A. ST. CLAIR STOBART

This remarkable autobiography tells you all the horrors of the Serbian retreat. It is the epic story of one of the world's most courageous women.

"A record of a most adventurous life."—*The Times*.

"One of the most remarkable of living Englishwomen."—*Daily Sketch*.

"A woman of amazing courage and strength of character."—*Evening News*.

"One can have nothing but admiration for her energy and courage."—*Daily Telegraph*.

Large Demy. 382 pp. 27 Illustrations

Third Impression. First Cheap Edition 8/6

"IS THIS THEOSOPHY?"

ERNEST EGERTON WOOD

At the last election in the Theosophical Society, Professor Wood was a candidate for the Presidency. Here he tells the story of his life and, incidentally, reveals some pungent truths concerning the Theosophical movement and its internal politics.

"This book revealing, besides an interesting personality, a first-hand glimpse of India rarely achieved by Englishmen . . . in every respect a satisfying and sincere autobiography."—*Time and Tide*.

"He tells the story of Theosophy from the inside, and his revelations of method, policy, and changing beliefs and constitutions will probably surprise both adherents and opponents."—*Public Opinion*.

"An autobiography and a very good one . . . it is in Mr. Wood's rare gleams of humour that he most nearly approaches charm."—*New Statesman and Nation*.

Demy. 318 pp. 4 Illustrations

16/-

[7

MAETERLINCK

AUGUSTE BAILLY

A vivid sketch of the personality and life of this great writer.

5/-

THE SON OF A SERVANT

AUGUST STRINDBERG (the well-known dramatist)

"Here Strindberg lays bare his child soul. It is a strange, and in some ways a horrible story, but its intensity and terrible candour grip, and the reader's attention is held as it would be by few novels."—*Literary World*.

3/6

THE GROWTH OF A SOUL

AUGUST STRINDBERG

"The narrative, of which one would not willingly miss a word, tells us of Strindberg's student days."—*Glasgow Herald*.

3/6

Magic

RECOVERING THE ANCIENT MAGIC

MAX FREEDOM LONG

"The book can be recommended, if only for the accounts of 'fire-magic' which it contains."—*Listener*.

"Mr. Long, in this volume, tells of fire-walkers, of the drinking of boiling water, the eating of glowing charcoal, and of a man who introduced a welding torch flame into his mouth, among other strange feats."—*Sunday Chronicle*.

"He explains the methods of the Hawaiian practitioners called *Kahunas*, who, he insists, can not only handle elemental spirits 'like tame animals', but also control the subconscious mind with complete success."—*Morning Post*.

"Cannot be disregarded by serious students of primitive psychology."—*Time and Tide*.

Freemasonry

THE SECRET TRADITION IN FREEMASONRY

ARTHUR EDWARD WAITE

The name of Arthur Edward Waite is outstanding in Freemasonry. Author of many compendious works, he has now completed a revised edition of this important book, published in 1911 and long out of print, and has combined with it his great book, "Emblematic Freemasonry". The complete work, magnificently illustrated, is offered to the public in one volume. The new edition is enlarged and enhanced by the addition of fresh matter. It is an unique work on the arcane and traditional lore of Freemasonry, and no Masonic library will be complete without it.

BOOK I. Operative and Emblematic Freemasonry.

BOOK II. The Craft Degrees and their connections.

BOOK III. The Second Holy House.

BOOK IV. The New Alliance in Freemasonry.

BOOK V. The Quest in Christian Ritual.

BOOK VI. Masonic Orders of Chivalry apart from
Templar Grades.

BOOK VII. Templar grades of Freemasonry.

BOOK VIII. Of Alchemy in Masonry.

BOOK IX. Of Magical and Kabbalistical Degrees.

BOOK X. The Growth of Masonic Tradition.

BOOK XI. Freemasonry and the French Revolution.

BOOK XII. The Mysteries on their Mystical side.

648 pp. Large Demy. With 14 full page plates and 78
illustrations in text, with Index. One volume 42/-

THIRTEENTH THOUSAND

A NEW ENCYCLOPÆDIA OF FREEMASONRY

(Ars Magna Latomorum)

ARTHUR EDWARD WAITE

With sixteen full-page plates and many illustrations in text.
Two volumes. Now revised and enlarged with additional
chapter and illustrations of the Masonic Peace Memorial.
Complete and comprehensive.

Royal 8vo. (xxxii + 458 pp. and iv + 488 pp.)

Blue Cloth, Gilt

42/-

*A

[9

SHAKESPEARE: CREATOR OF FREEMASONRY

ALFRED DODD, P.M.

Was William Shakespeare a Mason?

Was he, in actual fact, the unknown "culprit" who was responsible for inventing Speculative Freemasonry? If so, then one of the world's greatest mysteries has been solved and the year 1717 has been robbed of a great deal of its illustrious fame.

The author of this book, after profound labour and research, has produced from the writings of William Shakespeare astonishing evidences of his knowledge of Craft secrets. His conclusions are simple—Shakespeare must have been a Mason, and Freemasonry must have existed in Shakespeare's day. From this point he proceeds to build up a case designed to prove that Shakespeare had at least a hand in devising—if he was not the sole author of—the Craft mysteries.

This is fascinating theory, and one which must commend itself to many members of the Brotherhood. The addition of so great and illustrious a figure to the ranks of Freemasonry would be of tremendous significance. The author confidently asserts that he was a Mason, and describes the Great Shakespeare Folio of 1623 as "the greatest Masonic Book in the world".

Demy 8vo. 288 pp. 16 Illustrations 12/6

APRON MEN: A History of Freemasonry

Col. ROBERT J. BLACKHAM, C.B., C.M.G., C.I.E., D.S.O.

The romance of Freemasonry. An authoritative history of the progress and development of this great movement since its inception in 1717.

"Deals with one of the greatest 'secrets' of the age. Thousands of wives will find in it an answer, in part, to that question which they address to those husbands who happen to be Freemasons: 'But what do you do at your Lodge? What is it all about?'"—*Daily Mail*.

"In his telling the author has combined humour, wit, and fancy. A member of the Craft can read it with profit; to the uninitiated it will be intimate and engrossing."—*Morning Post*.

Demy 8vo. 288 pp. Illustrated 15/-

THE LOST KEYS OF FREEMASONRY

MANLY P. HALL

The steady demand and increasing popularity of this volume, of which 18,000 copies have been sold since it first appeared a few years ago, have brought the present revised and rearranged edition into being. The text can be read with profit by both new and old Masons.

Crown 8vo. Illustrated 5/-

THE MEANING OF MASONRY

W. L. WILMSHURST, P.M.

"This most interesting and illuminative work is worthy of a place on every Mason's bookshelf."—*The New Age*.

Demy 8vo. 216 pp. (Buckram) 10/6

THE MASONIC INITIATION

W. L. WILMSHURST, P.M.

"In the present volume Brother Wilmshurst continues the work he began two years ago with *The Meaning of Masonry*."—*The Times*.

Demy 8vo. 223 pp. (Buckram) 10/6

AN INTRODUCTION TO ROYAL ARCH
MASONRY

"ESSEX MASTER"

Large Crown 8vo. 128 pp. 2/6

WOMAN AND FREEMASONRY

DUDLEY WRIGHT

"Here is a book that should be in every Masonic Library."
—*Square* (Vancouver, B.C.).

Crown 8vo. 6/-

MASONIC LEGENDS AND TRADITIONS

DUDLEY WRIGHT

Illustrated. Second Edition. Crown 8vo. 5/- [11

The Books of **PAUL BRUNTON**

A SEARCH IN SECRET INDIA

With a Foreword by SIR FRANCIS YOUNGHUSBAND, who says of the book, "The very embodiment of all that India holds most sacred."

An English Journalist wanders through the heart of India, and wins the confidence of those mysterious men—the FAKIRS AND YOGIS . . . He beholds their astonishing feats, learns many of their closely-guarded secrets, lives in their secluded hermitages and jungle retreats. . . .

"You will be unable to deny the fascination or sincerity of his book."—*Sunday Dispatch*.

"*A Search in Secret India* is a fascinating book."—*John o' London's Weekly*.

"His work is excellent. It has life, colour, movement; and residents of Europe casually interested in the Eastern science of Yoga and in its practitioners will find their interest unflagging from the first page to the last."—*The Times*.

"Mr. Paul Brunton penetrated some of the most secret spots and saw and heard most astonishing things."—*Daily Sketch*.

Eighth Impression
27 Illustrations. Demy. 312 pp. 15/-

A SEARCH IN SECRET EGYPT

Fourth Impression.

All the magic and mystery of Egypt in this companion volume to *A Search in Secret India*.

"Paul Brunton, who knows more about Yogi than any living Englishman, and whose life is one continuous research in occult and Eastern magic. . . . Extraordinary experiences among the fakirs, snake-charmers, and magicians of modern Egypt."—*Daily Sketch*.

"A spirited, revealing book. He tells his stories well, and more than seventy photographs add to the effect."—*Morning Post*.

"He has spent months in the mysterious land of the Nile, exploring its secrets."—*People*.

"Another fascinating volume about another fascinating country."—*Manchester Evening News*.

75 Illustrations. Large Demy. 288 pp. 18/-

Books of Paul Brunton

Rider

THE SECRET PATH

"One of the noblest attestations to Spiritual Truth this century has produced."—*The Inquirer*.

Ninth Impression. Crown 8vo. 222 pp. 5/-

A MESSAGE FROM ARUNACHALA

The author offers vital hints and suggestions for the true way out of the world's difficulties, a way which would lead to a finer and serener life for mankind. The book bears a timely message to a world in crisis. It contains an inspired and inspiring series of ideas dealing with present day conditions. Although fiercely denunciatory of outworn notions and futile policies, it is optimistically constructive in the suggestions it gives. It is based on the dictum that man cannot live by bread alone, and it reveals a diviner life of the spirit which can be attained here and now.

Crown 8vo. 223 pages. 5/-

ANNOUNCING

An important new book by PAUL BRUNTON, dealing with the system of economics under which the Dayalbagh Colony, known as the Garden of the Lord, in South India, is run, and which is described in a special chapter of *A Search in Secret India*. Mr. Brunton puts this system forward as the cure of the world's economic ills. He decries Capitalism and Socialism alike as outworn fallacies and shows how the imposition of a substantial inheritance tax, while it would neither be inimical to private enterprise nor retard initiative, would result in a more equitable distribution of wealth than obtains at present. He calculates that in this country £80 millions extra could be raised annually by this means, and argues that this should be employed to stimulate agriculture and industry.

This is a book that every intelligent person should read. It touches on a vital problem of the present day, and is as brilliantly written as any other of the works of this versatile author.

The price will probably be 5/-, and it will be published early in January 1937.

Occult

A MESSAGE FROM THE SPHINX

"ENEL"

"Enel" hides the identity of a great scholar in Qabalah and ancient culture. Numerous books by him on these subjects in French have had a great sale. "Such a book as this does not appear once in a score of years," says our reader. "From this work it is possible, perhaps for the first time, to arrive at a fairly definite conception of what is implied by the term, 'The Wisdom of the Egyptians'."

In this book are elucidated the esoteric teachings hidden in the hieroglyphic system, and the "Mysteries" of the Egyptian religion and Ancient Magic are brought into the light of day. The book contains nearly thirty pages of plates and tables calculated to show the extent of the knowledge among Ancient Egyptians of Qabalistic and Magic lore. It is a book that all students of Occultism will wish to possess.

Demy 8vo. 288 pp. 34 Illustrations. 12/6

THE POWER OF KARMA

ALEXANDER CANNON,

M.D., M.A., Ch.B., Ph.D., etc.

Author of *The Science of Hypnotism*

The interest aroused by Dr. Alexander Cannon's world-famous book, *The Invisible Influence*, has led the author to supplement the information given in that work, as to the powers latent in man, by this book. Here Dr. Cannon replies to questions received by him from correspondents in every quarter of the globe on such subjects as Karma, Reincarnation, and Magic, ancient and modern. He shows that the secrets preserved from ancient times by those we call adepts are not lost, and that the powers they are reputed to possess are not fictitious, but are capable of demonstration, and goes far towards establishing the truth of the Pythagorean maxim that "man is the measure of all things".

Second Thousand. Crown 8vo. 192 pp. 5/-

THE INVISIBLE INFLUENCE

ALEXANDER CANNON, M.D., M.A., Ch.B., Ph.D., etc.

[14]

Fifteenth Thousand. Crown 8vo. 168 pp. 5/-

Rider

THE SECRET WISDOM OF THE
QABALAH

MAJOR-GENERAL J. F. C. FULLER

Author of *Yoga*

An outline of the magical qabalistic teaching of the Zohar, with special reference to its bearing upon Illuminism. Major-General Fuller believes that in the true interpretation of the teaching of the Qabalah is to be found the Weltanschauung of the new age. The first four chapters constitute an introduction to the Qabalah, condensing much that has been written by others, and setting out the Sephirotic system known as the Tree of Life. The whole book removes the study of the Qabalah from the region of abstract philosophical speculation and brings it to bear on the energizing practice of human life. Major-General Fuller is an acknowledged authority on his subject, and perhaps the best-known exponent of Qabalism of our time. The work is adequately documented and provided with a serviceable glossary of Hebrew terms.

With Diagrams. Crown 8vo. 288 pp. 7/6

(For further book by Major-General Fuller, see page 20)

THE TREE OF LIFE

ISRAEL REGARDIE

Much misunderstanding is prevalent in regard to the true nature of magic, and this book has been written to correct this. Takes you into the heart of magic lore.

"Mr. Israel Regardie appears to be almost a pioneer in producing a practical handbook to magic."—*Saturday Review*.

"He brings deep erudition to bear on the subject."—*Sunday Referee*.

"The author presents this work as a synthetic and definitive exposition of the subject, being persuaded that much in magic is communicable, definite, and precise."—*Times*.

Illustrated. Demy 8vo. 288 pp. 7/6

A GARDEN OF POMEGRANATES

ISRAEL REGARDIE

With Charts. Demy 8vo. 160 pp. 7/6 [15

THE PROBLEM OF REBIRTH

THE HON. RALPH SHIRLEY

Author of *A Short Life of Abraham Lincoln* and for 25 years Editor of *The Occult Review*.

Does scientific evidence exist for the theory of reincarnation? The time has arrived when it should be examined from a scientific standpoint. This book fulfils this requirement, citing first the viewpoint of many notable thinkers, poets, and philosophers who have argued in its favour, and then recounting numerous striking incidents in support of the thesis. It deals with the bearing of the question on the latest theories of evolution and heredity, and explains how the subject has been approached by hypnotic, psychological, and psychic experiment. A very comprehensive study of the question.

SIR OLIVER LODGE writes: "With regard to reincarnation I have always kept an open mind. Your book is one of the first to make it really probable. The legends that you have collected are very striking, and your arguments are strong."

HORACE ANNESLEY VACHELL, the famous novelist, writes: "Your most interesting book . . . I have read it from cover to cover. I have never read a book which presents more clearly the arguments in favour of rebirth. . . ."

Crown 8vo. 192 pp.

5/-

THE WHEEL OF REBIRTH

H. K. CHALLONER

Author of *The Watchers of the Seven Spheres*

Foreword by CYRIL SCOTT

The story of many lives, extending from Egypt, through Persia and Greece to the present day. An enthralling study, with occult explanations.

Crown 8vo. 288 pp.

7/6

REINCARNATION

"PAPUS" (Dr. G. Encausse)

Crown 8vo.

3/6

THE MEN BEYOND MANKIND

FRITZ KUNZ

16]

Third Impression. Large Crown 8vo. 236 pp. 5/-

Rider

THE COMPLETE WORKS OF
H. P. BLAVATSKYEdited
byA SERIES OF THE
UTMOST
IMPORTANCE TO
ALL THEOSOPHISTSA. Trevor
Barker

Five volumes are now published in this series which eventually will include all the works of H. P. Blavatsky.

Miscellaneous Writings

VOLUME I (covering the period 1874-1879)

Contains writings otherwise not now available, which originally appeared in the *Daily Graphic*, *The Spiritual Scientist*, *The Sun*, *The Banner of Light*, *The World*, *The Spiritualist*, *The Religio-Philosophical Journal*, *The Franklin Register*, *La Revue Spirite*, *Indian Spectator*, *Deccan Star*, *Bombay Gazette*, *Amrita Bazaar Patrika* and *The Theosophist*.

"The first volume of H. P. Blavatsky's collected works marks an epoch in recognition. The publication is an avowal of the supremely important services rendered to nineteenth-century thought by one of the greatest souls who ever incarnated upon this planet. This noble monument is a most significant literary happening, and in this collected edition there will be found all the ideas whereupon our modern constructionism is based."—*Sunday Referee*.

VOLUME II (covering the period 1879-1881)

Reflecting the gradual development of the Theosophical Society, in fugitive articles from very numerous sources.

VOLUME III (covering the period 1881-1882)

VOLUME IV (covering the period 1882-1883)

Large Demy. 350 pp. 15/- per vol.

Standard Works

ISIS UNVEILED

Facsimile Edition, two volumes in one, including H. P. Blavatsky's "Theories of Incarnation and Spirits" and "My Books", with new 89 pp. Index, totalling 1440 pp.

15/-

Other volumes in the series will follow in sequence.

[17

THE MAHATMA LETTERS to A. P. Sinnett
from the Mahatmas M. & K. H.

Transcribed, Compiled, and with an Introduction by
A. TREVOR BARKER

Demy. 576 pp. with Index. 21/-

FUNDAMENTALS OF THE ESOTERIC
PHILOSOPHY

G. de PURUCKER, M.A., D.Litt.

Large Demy 8vo. 576 pp. and Index. 25/-

AN OCCULT GLOSSARY

G. de PURUCKER, M.A., D.Litt.

Large Crown 8vo. 192 pp. 5/-

MUSIC: Its Secret Influence Throughout the Ages
CYRIL SCOTT

Second Impression. Demy 8vo. 224 pp. 7/6

THE SUBSTANCE OF ADAM

SERGIUS GORTAN ANCONA

This volume represents the fruit of many years of study and research. It is the work of a seer and a prophet. The author is a Christian Kabbalist. Within the pages of his book is presented a complete system of cosmogony founded on the teaching of the great French Kabbalist, Fabre d'Olivet.

Large Demy 8vo. 350 pp. 18/-

THE SAYINGS OF THE ANCIENT ONE

P. G. BOWEN

A devotional book worthy to stand beside *Light on the Path* and *The Voice of the Silence*.

18] *Crown 8vo. 160 pp. 3/6*

Rider

THE SUPERHUMAN LIFE OF GESAR OF LING

The Legendary Tibetan Hero

ALEXANDRA DAVID-NEEL and THE LAMA YONGDEN

Preface by Professor SYLVAIN LÉVI

Large Demy 8vo. 288 pp. 7/6

INITIATIONS & INITIATES IN TIBET

ALEXANDRA DAVID-NEEL

Large Demy 8vo. 224 pp. 12/6

HEREDITY IN THE LIGHT OF ESOTERIC
PHILOSOPHY

IRENE BASTOW HUDSON, M.B.B.S., M.R.C.S.

Crown 8vo. 144 pp. 3/6

THE ENCIRCLED SERPENT

M. OLDFIELD HOWEY

Illustrated. Large Demy 8vo. 25/-

OCCULTISM & CHRISTIANITY

HUGH ROSCOE

Demy 8vo. 160 pp. 7/6

WITCHES STILL LIVE

THEDA KENYON

Demy 8vo. 288 pp. 5/-

THE WHEEL OF LIFE

REV. A. HENDERSON

Crown 8vo. 1/- [19

Yoga (*See also the books
of Paul Brunton*)

YOGA: THE SCIENCE OF
HEALTH

FELIX GUYOT

This work gives a straightforward account of the principles and practice of Hatha Yoga, the long-recognized system of physical training and hygiene in use among the instructed people of India, China, and Tibet. It is a science of living which can be applied to every detail of daily life. It includes mental training, all the faculties of the body being brought under conscious control. With complete control of the nerves, muscles, and even of the emotions, sound physical health is a corollary.

Crown 8vo. 192 pp.

5/-

YOGA FOR THE WEST

FELIX GUYOT

"Occultism must be lived, not learned," says the author. An essentially practical treatise of the utmost value to the student.

"The person who, for 3s. 6d., can get better value than he receives in this book can consider himself wondrously lucky."—*Edinburgh Evening News*.

"The book makes intensely interesting reading."—*Cape Argus*.

Fourth Impression. Crown 8vo. 192 pp.

3/6

YOGA: A Study of the Mystical Philosophy
of the Brahmins and Buddhists

MAJOR-GENERAL J. F. C. FULLER

Third Impression. Crown 8vo. 141 pp.

5/-

TRAINING FOR YOGA

ARTHUR GILMAN

Crown 8vo. 160 pp.

3/6

THE TANTRIK DOCTRINE OF IMMACULATE
CONCEPTION

ELIZABETH SHARPE

Large Crown 8vo. 96 pp.

4/6

Physiology

THE AMAZING PHENOMENON OF VOICE

ELENA GARNETTI FORBES, M.B.E.

Foreword by DR. ALEXANDER CANNON

The Voice as a phenomenon has never been adequately studied. In this book Madame Garnetti Forbes examines it from a scientific point of view, giving the latest discoveries of physiological, biological, and psychological research.

Few people pause to consider by what process the breath that is taken into the body becomes charged with sound which by subtle variations may be transformed into speech, singing, or oratory.

Madame Garnetti Forbes shows how Voice has been evolved, and traces its origin to the beginning of the human race. She reveals the fundamental principles which govern its operation, and shows that Dynamic Energy is the basis of perfect Voice. Her book will prove of the greatest interest to those who suffer from vocal or physical defects.

Scientists, doctors, teachers, speakers, and indeed any person interested in the culture of Voice (and of the body of which it is a vital factor) will gain by reading this book, which demonstrates the fundamental principle governing Human Dynamic Energy.

Crown 8vo. 192 pp.

5/-

Palmistry

THE BOOK OF THE HAND

KATHARINE ST. HILL

Illustrated. Large Demy. 339 pp.

15/-

HAND READING

AN ADEPT

2/-

[21

Spiritualism

THE PHENOMENA OF THE SEANCE ROOM

DR. EDWIN F. BOWERS

Do the dead live? The author has had some of the most remarkable of seance-room experiences of modern times, equalling those of Sir William Crookes with Florence Cook and D. D. Home. Dr. Bowers, as a medical man, has made a stethoscopic examination of a fully materialized spirit which possessed a full set of teeth. He has also duplicated Crookes' experiment of cutting a lock of hair from a materialized form. His book abounds in what must be regarded as scientific thrills, and in many ways is one of the most convincing that has yet appeared on this absorbing subject.

THE DEAN OF ST. PAUL'S (Dr. Matthews) says: "It is a remarkable account of psychic experience, which I have read with interest."

PROFESSOR FRAZER HARRIS says: "His experiences are unquestionably valuable . . . the book as a whole presents to any candid inquirer a large number of facts on which the beliefs of Spiritualism are founded."

DENIS CONAN DOYLE says: "Dr. Bowers is to be congratulated on a book which represents an invaluable addition to the comprehensive literature of Spiritualism. He has furnished further incontrovertible proofs of the fact that demonstrable Survival after death is true."

ERNEST W. OATEN (Editor of *Two Worlds*) says: "Dr. Bowers has placed Spiritualists under a debt to him. He produces scores of facts to verify his statements . . . his records of the mediumship of Frank Decker are amazing and convincing. This is just the sort of book to put in the hands of the inquirer."

MRS. ST. CLAIR STOBART says: "The book is replete with psychic thrills. The author's experiences will make Spiritualists envious and even sceptics will be forced to wonder whether Dr. Bowers' imagination could have so continuously outstepped his powers of accurate description."

J. ARTHUR FINDLAY says: "One of the most convincing books on the subject. His experiences of materialization have been remarkable and varied, and should bring conviction to many."

THE MEDIUMSHIP OF MARIA SILBERT

ADALBERT EVIAN

Maria Silbert was, perhaps, one of the best-known mediums in the world. Following her recent passing, this biography of her psychic life by one who lived in her family will arouse the greatest interest. The extraordinary phenomena which took place in her presence have been the subject of countless investigations by well-known scientists. Telekinesis, raps, levitation, emanation of lights from the medium, physical elongation, apports, the passing of matter through matter by linking wooden and metal chains, and even the passing of the medium through closed doors, are phenomena described in the book. There are also sworn and attested accounts of numerous sittings, of outstanding examples of clairvoyance and clairaudience, of assistance given to the police in the detection of crime, etc. Taken altogether, this is a remarkable and outstanding book on psychics and will, we believe, attract general attention.

Illustrated. Demy 8vo. 288 pp. 10/6

PSYCHICS AND MEDIUMS

GERTRUDE OGDEN TUBBY

The author of this book was for 17 years Assistant Secretary and Secretary of the American Society for Psychical Research. She has personally conducted and recorded verbatim more than 4000 mediumistic seances. From this wealth of experience she has written *Psychics and Mediums*, a scientific approach to psychic research in all its varied phases and types of development. Miss Tubby has reduced to order the vast body of material on the subject, defining terms, citing cases, and indicating criteria for future research into the subject.

"One of the rare books on this subject which can be recommended."—*Time and Tide*.

Crown 8vo. 192 pp. 5/-

[23]

AFTER LIFE

DR. WILLIAM WILSON

Dr. Wilson's ambition in writing this work was to collate in a short volume all the available evidence—biological, physical, psychological, and psychical. This is definitely a book for the thinking man.

"It is seldom that an author deals with the subject strictly from a reasoned point of view and within the orbit of of science. That is why Dr. William Wilson's *After Life* is notable, for here he seeks to bring together all the scientific evidence in favour of survival, and the case he builds up is a strong one."—*Manchester Evening News*.

"A remarkable contribution towards the efforts to solve the problem of life after death."—*Manchester Evening Chronicle*.

Crown 8vo. 192 pp.

5/-

'TWIXT EARTH AND HEAVEN

ANNIE BRITTAIN

Foreword by SIR OLIVER LODGE

A record of a well-known medium's many unusual experiences, which show that she has remarkable powers of contacting the unseen world which lies open to the true psychic. The chapters dealing with her early years will have great interest to all who have studied mediums and their faculties. The story is told without any effort to create an impression, and this adds to its charm and veracity.

Crown 8vo. 192 pp. Illustrated

5/-

AFTER THIRTY CENTURIES

DR. F. H. WOOD

This is one of the most remarkable cases of Xenoglossy ever recorded. The Lady Nona lived in the period of Pharaoh Amenhotep III (1406-1370 B.C.) and Akhnaten the Reformer. Through 300 language tests the Lady Nona has established her identity. Sentences were spoken through the medium in what purported to be pure ancient Egyptian, and these were phonetically recorded by the author and rendered into English by Mr. Howard Hulme. The whole case is unique, since scholars hitherto have had no guidance regarding the pronunciation of ancient Egyptian.

PROFESSOR BOZZANO says: "The unique Lady Nona's case is interesting and captivating. I fully endorse that proof of immediate survival is abundant nowadays; but Nona's case carries us much further towards the proof of immortality."

HOW TO BE A MEDIUM

W. H. EVANS

The first completely detailed guide to the development of those powers called "psychic". Every known form of mediumship, including clairvoyance, crystal-gazing, dowsing, clairaudience, trance, direct-voice, materialization, psychic photography, psychic healing, apports, levitation, matter-through-matter, etc., are dealt with in the book. The author shows how one can discover whether one possesses mediumistic powers. If you possess these powers, this comprehensive book will help you to become a medium.

Light says: "The spiritualist movement has been waiting for some time for a manual dealing with the development of mediumistic powers from a practical point of view, and it could hardly hope for a more comprehensive one."

Psychic News says: "W. H. Evans' latest—and one can surely say greatest—book has an especial claim to classical status within the bibliography of spiritualism."

Greater World says: "It is a guide to mediumship which is likely to be of real practical value, not only to inquirers into this interesting subject."

Spiritual Vision says: "Of the latter part of the book we have no room to express our appreciation."

Service says: "The book is so useful in its advice and suggestions that we warmly recommend it to our members."

Two Worlds says: "Mr. Evans has placed us under an obligation to him. This book should be widely read."

Third Impression. Crown 8vo. 192 pp. 5/-

PRACTICAL ASTRAL PROJECTION

Translated from "Le Médecin de l'Âme"

"YRAM"

The author propounds a startling theory that it is possible for anyone who takes the necessary trouble to prove for himself that he is a living ghost. His actual experiences outside the physical form suggest that it is duplicated by a second body, the Astral Body. With the aid of this strange faculty the author tells how he was able to visit distant scenes while his physical body lay recumbent.

Crown 8vo. 250 pp.

7/6

25]

THE GREAT PROBLEM

GEORGE LINDSAY JOHNSON, M.A., M.D., etc.

Foreword by SIR ARTHUR CONAN DOYLE

This monument of research and learning contains evidence collected from every conceivable source in an endeavour to solve the great problem of human survival. Dr. Lindsay Johnson's two sons were killed in the Great War, and he claims to have communicated with them; he also furnishes a mass of independent evidence, from telepathy to the mysterious cures at Lourdes. This book is a very valuable and important contribution to the literature of the subject, and this, the first cheap edition of a book formerly published at 18s. by Hutchinson's, and now added to Rider's list, will remain an authoritative work for many years to come. Completely revised and enlarged.

"It is a book of more than ordinary value and importance."
—*Light*.

"A work which is full of interest and is evidently the result of long and earnest research."—*Graphic*.

"Nothing more informative and, I may add, more consoling, upon the nature of death has ever appeared."—*Referee*.

"THE BOOK THAT HAS HAD THE GREATEST SALE DURING THE PAST TWELVE MONTHS."—*Vide Two Worlds Book Catalogue*.

Third Impression. Large Demy. 384 pp. 12/6

THESE MYSTERIOUS PEOPLE

DR. NANDOR FODOR

The Story of the Spiritualist Mediums

"Whacks Edgar Wallace to a frazzle."—*Two Worlds*.

16 Illustrations. Crown 8vo. 240 pp. 7/6

ASK THE SPIRITS

Edited by DAVID GOW

FOR THE INQUIRER: A remarkable collection of the greatest communications which claim to have come from the other world.

FOR THE SPEAKER: An invaluable textbook for reference, providing excellent readings for every kind of meeting.

Rider

THROUGH THE MISTS

Recorded by R. J. LEES

Twelfth Impression. Crown 8vo. 288 pp. 5/-

THE LIFE ELYSIAN

Recorded by R. J. LEES

(Sequel to "Through the Mists")

Sixth Impression. Crown 8vo. 288 pp. 5/-

THE GATE OF HEAVEN

Recorded by R. J. LEES

(Sequel to "The Life Elysian")

Crown 8vo. 256 pp. 5/-

AN ASTRAL BRIDEGROOM

R. J. LEES

A long novel on Reincarnation

Crown 8vo. 408 pp. 4/6

A WITNESS THROUGH THE CENTURIES

DR. REGINALD HEGY, M.A.

A careful and evidential record of supernormal experiences which convinced an agnostic medical man of the facts of Survival.

"A most extraordinary record of experiences, given on the authority of a medical man."—*Medical Times*.

"Gives the man in the street what he is asking for—facts as opposed to theories. Through Dr. Hegy's book runs a vein of critical analysis which makes his conclusions doubly convincing. Packed with well-authenticated facts. A formidable challenge to the opponents of a belief in survival."—*Manchester Evening News*.

First Cheap Edition. Crown 8vo. 244 pp. 2/6

[27]

PROOF

REV. V. G. DUNCAN

A very striking testimony to human survival, with a foreword by Sir Oliver Lodge, F.R.S., who says :

"If an inquirer reads only the first two chapters of the book he will get an insight into the phenomena which will revolutionize his sceptical attitude and raise his perception of the reality of continued existence."

"Sincere enough to make any sceptic think furiously."
—*Manchester News*.

Third Impression. Demy 8vo. 160 pp. 5/-

SUPERNATURAL

Spirits, Angels, and Demons, Mediaeval and Modern

EDWARD LANGTON, D.D.

It is, indeed, a remarkable fact that many of the most learned and advanced writers and churchmen of the past have reached conclusions as to spirit-manifestations very similar to those of modern investigators. In this comprehensive book the author reviews the Doctrines and Beliefs of this subject from medievalism to the Spiritualism of today. This is the first work of so exhaustive a nature which has been offered to the public. The merits of this very careful book will cause it to be warmly received and recommended in every sphere of religious activity.

First Cheap Edition. Demy 8vo. 375 pp. 7/6

THE TRUMPET SHALL SOUND

MAURICE BARBANELL

(Editor of "The Psychic News")

With an Introduction by HANNEN SWAFFER

"This book of Maurice Barbanell's, if no other had been written, would convince all men and women of reasonable intelligence and with a modicum of reasoning power that Man, and also Woman, survives death."—MR. SHAW DESMOND.

"Mr. Barbanell has done a further service to the cause he has so much at heart."—*The Pioneer*.

"In *The Trumpet Shall Sound* Mr. Maurice Barbanell gives a detailed account of spiritualistic seances, the accuracy of which, we are told, is vouched for by Lady Segrave, the Earl of Cottenham, Lady Shackleton, Hannen Swaffer, and others."—*Liverpool Daily Post*.

"This book is a pearl of great value."—*Occult Digest*.

Rider

THE SCRIPTS OF CLEOPHAS

GERALDINE CUMMINS

With a Critical Introduction prepared by a
group of distinguished Theological Experts

Extract from Prefatory Letter to the volume: "... I read it with an ever-increasing interest. Should it be accepted at its face value, it will become an epoch-making volume. ... Above all, it is valuable in adding additional testimony that Jesus the Christ was a real person, the Founder of the Church which bears His name."—JOHN LAMOND, D.D. Edin.

Demy 8vo. 304 pp. With Index. Cloth, Gilt 12/6

PAUL IN ATHENS

(Scripts of Cleophas)

GERALDINE CUMMINS

"Seems to grow in marvels, to bring more and more Light to the reader. . . ."—*Light*.

"As prose they are perfect."—SHAW DESMOND.

"A convincingly phrased and strongly recommended volume."—*East Anglian Daily Times*.

"There is no denying the fascination and literary merit of this chronicle."—*Sunday Graphic*.

Demy 8vo. 224 pp., with Index 5/-

THE GREAT DAYS OF EPHESUS

(Scripts of Cleophas)

GERALDINE CUMMINS

With a Critical Foreword by a Distinguished Theological Expert

"A clever and sometimes a powerful book."—*John o' London's Weekly*.

"Extremely provocative . . . an unusual book."—*Daily Express*.

"There are internal evidences that make the miracle of this chronicle stand out as something entirely remote from our time. . . ."—E. C. SOMERVILLE, LITT.D., *Time and Tide*.

"Miss Cummins . . . has given us an extraordinarily interesting book. . . ."—*Everyman*.

Demy 8vo. 224 pp. 7/6

WE ARE HERE

JUDGE LUDVIG DAHL

Demy. 256 pp. 3/6 [29

THE UNBROKEN MELODY OF LIFE

JOHN G. FINDLAY

"A testimony to the reality of Spiritualism by one who professes no scientific knowledge, but merely an intense interest in his subject."—*Liverpool Express*.

"Much of what he says is incontrovertible."—*Manchester News*.

"For the newcomer inquiring into Spiritualism this book is of great value. In it he will find not only evidence of Survival, but the implications of the fact of life after 'death' presented in simple, forceful language."—*Psychic News*.

Fourth Impression. Crown 8vo. 158 pp. 3/6

ON THE EDGE OF THE ETHERIC

J. ARTHUR FINDLAY

"Mr. Findlay has written a book which bears the stamp of earnest conviction, which deserves to be read with care by all those interested in this subject, and is as controversial as it is important."—*Glasgow Record*.

Thirty-sixth Edition. Demy 8vo. 180 pp. 3/6

THE ROCK OF TRUTH

J. ARTHUR FINDLAY

"The first part contains the best popularized account of the evolution of the popular creed that I have seen. The results of modern criticism are displayed modestly, thoroughly, and easily. . . . No one reading and understanding Part One of *The Rock of Truth* will ever again view the old morass in the old light."—*Referee*.

Fifteenth Impression. Demy 8vo. 304 pp. 5/-

THE UNFOLDING UNIVERSE

J. ARTHUR FINDLAY

The huge success of J. Arthur Findlay's books has been a byword. His first book has been published less than four years. This book completes the trilogy.

30]

Fifth Impression. Demy 8vo. 453 pp. 7/6

Rider

EXPERIENCES WITH MEDIUMS

J. ARTHUR HILL

"Those who believe in the survival of personality after death will derive much comfort from this sane and unpretentious volume. And even the sceptic will welcome the problems which it supplies."—*Daily Telegraph*.

"The result is a very well written, eminently reasonable and thoughtful work."—*Two Worlds*.

Large Crown 8vo. 221 pp. 7/6

BRIDGING TWO WORLDS, VOL. I

WALLIS MANSFORD

This book relates how the author came in contact with the poets Rupert Brooke and James Elroy Flecker through a number of well-known mediums, including Mrs. Osborne Leonard.

Crown 8vo. 176 pp. 5/-

BRIDGING TWO WORLDS, VOL. II

WALLIS MANSFORD

Just as Vol. I dealt with the return of the poets Rupert Brooke and James Elroy Flecker, so Vol. II deals with the return of Tennyson and Byron. Should not be missed by those who love poetry.

Crown 8vo. 236 pp. 5/-

THE GREAT PASSING ON

EDMOND G. A. HOLMES

"A very earnest and able piece of work."—*Pioneer*.

"This is a well-written little book."—*The Times*.

"A very useful and stimulating piece of work."—*Service*.

"The book is worth possessing."—*Guardian*.

Crown 8vo. 186 pp. 5/-

[31

THE SUPERNORMAL

G. C. BARNARD, M.Sc.

Demy 8vo. 256 pp. 7/6

THE HARMONIAL PHILOSOPHY

ANDREW JACKSON DAVIS

Demy 8vo., xxxii + 424 pp. 10/6

THE OPEN DOOR

"SULHAYAS"

Crown 8vo. 143 pp. 3/6

MAN'S COSMIC HORIZON

H. M. NATHAN

Crown 8vo. 160 pp. 5/-

IN TOUCH WITH GOD

G. CUTHBERT BATTEN

"This little booklet holds the reader from cover to cover. There is not a dull page in it."—*Edinburgh Evening News*.

"A beautiful little book, which will enrich all its readers."—*Methodist Recorder*.

"It is exceedingly healthy and sound in outlook."—*Guardian*.

Crown 8vo. 95 pp. 2/-

THE NEW NUCTEMERON

MARJORIE LIVINGSTON

Preface by SIR ARTHUR CONAN DOYLE

Large Crown 8vo. 144 pp. 4/6

THE MORROW OF DEATH

"AMICUS"

34]

2/-

Rider

EXPERIENCES WITH MEDIUMS

J. ARTHUR HILL

"Those who believe in the survival of personality after death will derive much comfort from this sane and unpretentious volume. And even the sceptic will welcome the problems which it supplies."—*Daily Telegraph*.

"The result is a very well written, eminently reasonable and thoughtful work."—*Two Worlds*.

Large Crown 8vo. 221 pp. 7/6

BRIDGING TWO WORLDS, VOL. I

WALLIS MANSFORD

This book relates how the author came in contact with the poets Rupert Brooke and James Elroy Flecker through a number of well-known mediums, including Mrs. Osborne Leonard.

Crown 8vo. 176 pp. 5/-

BRIDGING TWO WORLDS, VOL. II

WALLIS MANSFORD

Just as Vol. I dealt with the return of the poets Rupert Brooke and James Elroy Flecker, so Vol. II deals with the return of Tennyson and Byron. Should not be missed by those who love poetry.

Crown 8vo. 236 pp. 5/-

THE GREAT PASSING ON

EDMOND G. A. HOLMES

"A very earnest and able piece of work."—*Pioneer*.

"This is a well-written little book."—*The Times*.

"A very useful and stimulating piece of work."—*Service*.

"The book is worth possessing."—*Guardian*.

Crown 8vo. 186 pp. 5/-

[31]

THE BLUE ISLAND

W. T. STEAD (though Estelle W. Stead)

This long-standing Spiritualistic classic has now been added to Rider's list. In it are described the experiences of W. T. Stead, one of the victims of the *Titanic* disaster in 1912. He tells of his transit to the Blue Island in the other world, and gives a vivid account of his life there. A very remarkable book, written in the bold and vivid style so typical of W. T. Stead whilst on earth.

Ninth Impression. Crown 8vo. 155 pp. 3/6

LESSONS FROM THE BEYOND

"JULIA" through Corelli Green and Estelle Stead.

Writer of the world-known "*Letters from Julia*" through the hand of W. T. Stead.

"This little book will appeal to many, and its price places it within the reach of all."—*Psychic Science*.

Crown 8vo. 128 pp. 2/6

MAN MADE PERFECT

MABEL BEATTY, C.B.E.

Being a Series of Teachings sent by "The White Brotherhood".

Second Impression. Demy 8vo. Cloth, Gilt 8/6

THE TEMPLE OF THE BODY

MABEL BEATTY, C.B.E.

Sent by "The White Brotherhood".

Crown 8vo. 128 pp. 2/6

POLYGLOT MEDIUMSHIP

PROFESSOR ERNEST BOZZANO

32]

Crown 8vo. 192 pp.

5/-

Rider

THE STORY OF PSYCHIC SCIENCE

HEREWARD CARRINGTON

26 Illustrations. Large Demy 8vo. 418 pp. 10/6

LETTERS FROM A LIVING DEAD MAN

ELSA BARKER

Crown 8vo. 320 pp. 3/6

THE MEANING OF IMMORTALITY

E. S. RITHERDON CLARK

Crown 8vo. 107 pp. 2/6

THE COMING OF THE ANGELS

GEOFFREY HODSON

First Cheap Edition. Crown 8vo. 128 pp. 3/6

THE SCIENCE OF SEERSHIP

GEOFFREY HODSON

"... Of interest to all who wish to know something of the possibility of Cultivating the psychic senses."—*Theosophist*.

"A book of real interest, especially to the medical profession who wish to know more than any study of the physical body alone can teach."—*Sunday Referee*.

Fourth Impression. Demy 8vo. 224 pp. Illustrated. 7/6

SOME EXPERIMENTS IN FOUR-DIMENSIONAL
VISION

GEOFFREY HODSON & ALEXANDER HORNE

"It is something new to find a completely satisfying scientific explanation of psychical phenomena."—*Review broadcast from Sydney Radio Station*.

Demy. 117 pp.

3/6

33]

THE SUPERNORMAL

G. C. BARNARD, M.Sc.

Demy 8vo. 256 pp.

7/6

THE HARMONIAL PHILOSOPHY

ANDREW JACKSON DAVIS

Demy 8vo., xxxii + 424 pp.

10/6

THE OPEN DOOR

"SULHAYAS"

Crown 8vo. 143 pp.

3/6

MAN'S COSMIC HORIZON

H. M. NATHAN

Crown 8vo. 160 pp.

5/-

IN TOUCH WITH GOD

G. CUTHBERT BATTEN

"This little booklet holds the reader from cover to cover. There is not a dull page in it."—*Edinburgh Evening News*.

"A beautiful little book, which will enrich all its readers."—*Methodist Recorder*.

"It is exceedingly healthy and sound in outlook."—*Guardian*.

Crown 8vo. 95 pp.

2/-

THE NEW NUCTEMERON

MARJORIE LIVINGSTON

Preface by SIR ARTHUR CONAN DOYLE

Large Crown 8vo. 144 pp.

4/6

THE MORROW OF DEATH

"AMICUS"

34]

2/-

ETHERIC VISION

H. D. THORP

"It is an interesting theory, and you can try it for yourself. Either Mr. Thorp is mistaken or he has made an important scientific discovery."—*Manchester Evening News*.

"An amazing book. If the claims made by the author, H. D. Thorp, are true—and he writes with a burning sincerity—he has witnessed part of the process of creation."—*Psychic News*.

Demy 8vo. 160 pp. 3/6

THE HISTORY OF BENJAMIN KENNICOTT

ISABELLE M. EVANS

Large Crown 8vo. 144 pp. 3/6

THE RIDDLE OF SPIRITUALISM

E. CLEPHAN PALMER

Crown 8vo. 160 pp. 2/6

THE BOOK OF TRUTH

"EL EROS"

Large Demy, xvi + 204 pp. Illustrated 16/-

THE CHRONICLES OF OSIRIS

"EL EROS"

Large Demy, xii + 166 pp. 10/6

THE TEACHINGS OF OSIRIS

"EL EROS"

Large Demy, xii + 136 pp. 10/6

REALMS OF LIGHT AND HEALING

MRS. ROBOTTON AND MRS. DOYLE

Crown 8vo. 2/6 [35

WHY WE SURVIVE

H. ERNEST HUNT

1/-

SPIRITUALISM FOR THE ENQUIRER

H. ERNEST HUNT

2/6

IS REVELATION POSSIBLE?

M. HIRSCHKOPF, M.D.

An autobiographical survey of dreams, visions, and objective manifestations that carry their own evidence of supernormal guidance.

Crown 8vo. 128 pp.

3/6

THE OPEN GATE

HELEN WALL

A series of messages describing life in the Other World. Illustrated by automatic drawings.

Crown 8vo. 160 pp.

3/6

CLAIRVOYANCE AND THOUGHTOGRAPHY

T. FUKURAI

7/6

New Theology

WAYFARERS

A Plea For the Unity of Monotheism

C. CRAUFURD

In this work the author pleads for the union of monotheists, of whom he claims there are 924 millions in the world, the union to include Islam, Christendom, and Judaism. He shows that basically every one of these religions is the same. The restoration of faith in Deity and the Divine direction of mankind would, he believes, put an end to the confusion and strife that threaten to engulf the world. A powerfully written plea which all who are seriously interested in the unification of religious thought should not fail to read.

36]

Crown 8vo. 192 pp.

5/-

Psychology

THINGS WE SHOULD KNOW ABOUT MIND

ROY SHERWOOD

Foreword by CANON H. R. L. SHEPPARD

Here is a clear survey of the gradual growth of individual mind, character, and also of our failings viewed from a new angle.

An eminently practical section of the book deals with widespread troubles such as shyness, blushing, lack of observation, want of concentration, etc.

"I sincerely recommend this book," says CANON H. R. L. SHEPPARD.

Crown 8vo. 192 pp.

5/-

SOME ASPECTS OF PSYCHOLOGY

BEATRICE ROSLING

This is an attempt to bring together separate parts of psychology, and to find a synthesis between the chief psychological and psycho-therapeutical hypotheses, with special reference to Freud, Jung, and Adler. As a serious and critical survey, the book may be warmly recommended. An outstanding feature is the discussion of the religious sense. "My main task," the author declares, "is to try to show religion apart from orthodoxy". She regards the religious sense as a biological necessity, but does not exclude faith or creed. In following up this view she endeavours to trace three types of expression of the religious sense :

1. The aspiration of the mystic expressing itself in worship.
2. Personal altruism and philanthropy.
3. Public welfare activities, social and legal.

Demy 8vo. 282 pp.

10/6

SELF MASTERY

Through Psycho-Analysis

BASIL HOGARTH

"Basil Hogarth might have called the book 'Psycho-Analysis debunked'."—*Cambridge Daily News*.

"It is an interesting book."—*Sunday Mercury*.

"A clear and popular exposition of a subject that is so much talked of today."—*Birmingham Post*.

"Claims to bring Psycho-Analysis within the means of the poor."—*Daily Express*.

Second Impression. Crown 8vo. 160 pp.

3/6

[37]

PERFECT MEMORY

by Psychological Methods

BASIL HOGARTH

John o' London's Weekly says: "So far from putting forth a memory 'system', Mr. Hogarth's book is a stimulating guide to that management of the mind of which a good memory is the natural result."

Second Impression. Crown 8vo. 125 pp. 3/6

HOW TO MASTER FEAR

C. G. SANDER, D.Sc., F.R.P.S.

There are thousands who mistrust themselves, and who fear ill-health, or even sex. There are thousands who, not knowing how long their jobs may last, suffer from fear. Fear leads some even to suicide. Parents whose children suffer from unnecessary fear, do not know how to treat them. As one who has taken his own medicine, and who has studied Psychology since first it became a science, Dr. Sander points the way to complete mastery of fear.

Crown 8vo. 192 pp. 5/-

HOW TO USE YOUR MIND

H. ERNEST HUNT

H. Ernest Hunt's latest book is an eminently practical introduction to Applied Psychology.

Second Impression. Crown 8vo. 128 pp. 3/6

A BOOK OF AUTO-SUGGESTIONS

H. ERNEST HUNT

Eighth Edition 1/-

THE INFLUENCE OF THOUGHT

H. ERNEST HUNT

Second Edition 5/-

SERVICE—AND WHY

H. ERNEST HUNT

38] *1/-*

Rider

TOWARDS CHEERFULNESS

J. ARTHUR HILL

A charming book with an intimate appeal, which tells how one can overcome invalidism and even blindness by supreme optimism.

The author is a close friend of Sir Oliver Lodge.

Crown 8vo. 144 pp. 5/-

THE ART OF BEING A WOMAN

DR. OLGA KNOPF

"It is, in fact, exactly what is implied in its title—a book of practical and outspoken words. A book that should help women to understand themselves and to make the most of their own possibilities."—E. M. DELAFIELD in the *Morning Post*.

First Cheap Edition. Large Demy 8vo. 320 pp. 6/-

TOUCH THE STARS

BARBARA CARTLAND

the well-known Novelist

Crown 8vo. 128 pp. 3/6

THE MIND THAT WORKS MIRACLES

JUNE HOPE KYNASTON

Crown 8vo. 160 pp. 5/-

HOW TO LIVE VITALLY

R. E. BRUCE

Crown 8vo. 192 pp. 5/-

HOW TO MAKE THE BEST OF LIFE

STANLEY DE BRATH

Crown 8vo. 152 pp. 3/6 [39

PSYCHOLOGY, Science or Superstition?

GRACE ADAMS, Ph.D.

Large Crown 8vo. 288 pp. 7/6

THE DISCOVERY OF THE SELF

ELIZABETH SEVERN, Ph.D.

"The book should be read by medical and lay students of psychology for its valuable contributions and criticisms of standard psycho-analysis."—*Medical Times*.

"Those interested in psycho-analytical methods will learn much by studying this book."—*Medical World*.

Demy 8vo. 224 pp. 7/6

PSYCHO THERAPY: Its Doctrine & Practice

ELIZABETH SEVERN, Ph.D.

Large Crown 8vo. 211 pp. 3/6

MASTER YOUR MEMORY

CHARLES PLATT

Crown 8vo. 95 pp. 1/6

THE PROBLEM OF PURITY

VIOLET M. FIRTH

Third Impression. Crown 8vo. 144 pp. 3/6

CHILDREN: How to Deal with Them

MARCELLA WHITAKER, M.R.S.T.

Crown 8vo. 96 pp. 1/-

THE HOUSE THAT FREUD BUILT

JOSEPH JASTROW, Ph.D.

Demy 8vo. 288 pp. 7/6

THE PSYCHOLOGY OF YOUTH

JESSICA COSGRAVE

40]

3/6

Rider

BOOKS BY
ORISON SWETT MARDEN

Over 3,500,000 copies sold

"I wish young people everywhere could read all the Essays of Orison Swett Marden."—*Weekly Times and Echo*.

They arouse, encourage, inspire, and cheer. *Thousands have testified that the reading of one Marden Book proved the turning-point in their lives*, that it made all the difference to them between mediocrity and glorious success. Nowadays, more than ever, one needs grit. And the capacity for "sticking out" can be trained into one.

HE CAN WHO THINKS HE CAN
and other Papers on Success in Life

THE SECRET OF ACHIEVEMENT

PEACE, POWER AND PLENTY

MAKING YOURSELF

THE OPTIMISTIC LIFE

EVERY MAN A KING

LOVE'S WAY

Crown 8vo.

Each volume 5/-

THE POWER OF PERSONALITY

AN IRON WILL

CHEERFULNESS AS A LIFE POWER

ECONOMY

DO IT TO A FINISH

Crown 8vo. 64 pp.

Each volume 1/6

[41]

*B

Health *and Hygiene*

HEALTH FIRST

H. ERNEST HUNT

"This is a sound book, and one which, if its teaching is carried out, will do much to improve the health and happiness of the nation."—*Medical Times*.

"A careful study of this sensibly written book will be very helpful to thousands of people."—*Medical World*.

Third Thousand. Crown 8vo. 64 pp. 1/6

NERVE CONTROL

H. ERNEST HUNT

Eighth Edition 1/-

A GUIDE TO NURSING IN THE HOME

CHARLOTTE L. MOLES

Author of *Nursing as a Career*

A doctor writes : "It deals with the subject in a thoroughly practical way. Any person of average intelligence could follow its instructions. There must be a large number of people to whom this little book would be a godsend."

"One of the best guides to home nursing we have ever come across."—*Medical World*.

Crown 8vo. 128 pp. 3/6

HOW I CURED MYSELF BY FASTING

WALTER WYNN

1/-

HEALTH: Its Recovery and Maintenance

ABDUHL LATIF, "The Man of Baghdad"

Edited by R. H. SAUNDERS

Crown 8vo. 288 pp. 6/-

MARRIAGE AND MOTHERHOOD

LEN CHALONER

42]

Cloth 2/6 Paper 1/-

MARITAL HYGIENE

A Detailed Consideration of Sex and Marriage

MILLARD S. EVERETT, Ph.D.

Foreword by CLARA M. DAVIS, M.D.

Eighth Impression. Crown 8vo. 288 pp. 6/-

BIRTH CONTROL

JOHANN FERCH

Crown 8vo. 144 pp. 3/6

THE DOCTOR LOOKS AT MARRIAGE
AND MEDICINE

JOSEPH COLLINS, M.D.

Demy 8vo. 288 pp. 5/-

DR. LEE HOWARD'S BOOKS

CONFIDENTIAL CHATS WITH BOYS

2/-

CONFIDENTIAL CHATS WITH GIRLS

2/-

FACTS FOR THE MARRIED

2/-

PLAIN FACTS ON SEX HYGIENE

2/-

SEX PROBLEMS SOLVED

2/- [43

Hypnotism

etc.

THE INVISIBLE INFLUENCE

ALEXANDER CANNON, M.D., M.A., Ph.D., etc.

Dr. Cannon travelled through Tibet, China and India, and witnessed extraordinary occult marvels. The Press literally devoted pages to reviewing this book.

"Amazing!" say the *People* and the *Daily Telegraph*.

"Astonishing!" says the *Sunday Dispatch*.

"Singularly vivid."—*Medical World*.

"Truly unusual—a challenge to the medical profession."—*Scots Observer*.

Fifteenth Impression. Crown 8vo. 168 pp. 5/-

THE SCIENCE OF HYPNOTISM

ALEXANDER CANNON, M.D., M.A., Ph.D., etc.

Third Thousand. Crown 8vo. 160 pp. 3/6

HYPNOTIC POWER

COLIN BENNETT

"You had better buy *Hypnotic Power*."—*Daily Express*.

"How to become a Hypnotist."—*Daily Mirror*.

"The best and most informative treatise on the subject that we have read for a long time. It is a book that we have read with a great deal of pleasure. . . . A book we can heartily recommend."—*Two Worlds*.

Second Impression Crown 8vo. 158 pp. 3/6

A HYPNOTIST'S CASE BOOK

ALEXANDER ERSKINE

2/6

A MANUAL OF HYPNOTISM

H. ERNEST HUNT

2/-

HYPNOSIS & SUGGESTION

WILLIAM F. LOVATT

2/6

THE SECRET OF MIND-POWER

C. de RADWAN, Ph.D.

44]

Demy. 190 pp. Illustrated 10/6

Astrology

—etc.—

TRANSCENDENTAL ASTROLOGY

A. G. S. NORRIS

The basic principle of the framework of this book is the necessity of linking the person, or the matter, with the Map of the Heavens. The Human Soul is linked through its names, a method said to have been in existence in pre-historic times. That which is now known as Numerology is shown to be part of the old rules of delineation.

Proving the numbers of the planets mathematically, through Revelations XIII, v. 18 and their symbols, Pluto is allotted its glyph and its influence very fully dealt with. A planet named *Athene*, likely to be discovered about 1938, is given the overtone number 22.

With 32 diagrams, the main one gives the Seven Worlds (with both Rosicrucian and Theosophical terminology) each correlated to planet, day, number and alphabet. Diagrams of Harmony and the three-fold Soul, are beautiful in their conception, whilst that of Disharmony associates with the Whirling Wheels of Ezekiel and becomes the geometric basis for the zodiacal glyphs.

The Physicist should study the mathematical indications of planetary influence within the seven primary elements, and the reference to the apparent relationship, though the 5 of Mercury, with the five discharges that precede the reversion of radium to lead. This is indicated numerically.

The book concludes with an extended example of delineation upon Spiritual lines, with marginal notes for the guidance of students. The rules given throughout will prove the solution of one of the astrologer's problems—plural births.

Whilst scientific in its structure and its rules, the higher purpose of this important book is to provide a groundwork for a more profound system of Astrology.

Large Demy 8vo. 272 pp. Illustrated 15/-

WHAT IS ASTROLOGY?

COLIN BENNETT

An Introduction to Astrology for those with slight or no knowledge of the subject, written in clear language.

Second Impression. Crown 8vo. 128 pp. 3/6

ASTROLOGY:

An Effort at Simplification

WILLIAM WILSON

"Deals with this ancient science in interesting fashion, explaining the influences of the nine planets, the twelve signs of the Zodiac, and the reading of horoscopes."—*Daily Herald*.

Crown 8vo. 191 pp.

2/6

[45]

FIRST PRINCIPLES OF ASTROLOGY

WILBER GASTON

This book offers a clear and broad interpretation of the subject of Astrology, and explains how the principles of this ancient science may be applied to present-day life and modern affairs.

Crown 8vo. 192 pp. 3/6

ELEMENTS OF ESOTERIC ASTROLOGY

A. E. THIERENS, Ph.D.

"The work is the best one ever written on this particular branch of the science. It should be studied by everyone. . . . I confidently and conscientiously recommend it to all students of astrology."—*British Journal of Astrology*.

Demy 8vo. 288 pp. Illustrated 10/6

YOUR FORTUNE IN YOUR NAME

or Kabalistic Astrology

"SEPHARIAL"

3/6

SECOND SIGHT

"SEPHARIAL"

A Study of Natural and Induced Clairvoyance.

1/6

NATURAL PHILOSOPHY

A. E. THIERENS, Ph.D.

Being an introduction to astrology and occultism in general along the lines of modern scientific thought.

46]

Demy 8vo. 192 pp.

6/-

Numerology

YOUR NAME AND YOUR NUMBER!

GEORGE BRATLEY

*With delineations of Hitler, Marconi, Mosley, Cromwell,
Hindenburg, Napoleon, Mussolini, Dollfuss, etc.*

The author of this book contends that numbers rule our lives.

HOWARD SPRING, in a full-page review in the *Evening Standard*, said: "I felt at once that an author capable of so precise a definition must be worth reading . . . book that interested me very much . . . delightful volume."

"Whatever happens, don't miss this book."—*Armchair Science*.

Crown 8vo. 222 pp. 5/-

NUMEROLOGY:

Its Practical Application to Life

CLIFFORD W. CHEASLEY

In this little work the author presents Numerology in a course of lessons as a science of vibration that explains every expression of life.

Third Impression. F'cap. 8vo. 2/6

THE KABALA OF NUMBERS

"SEPHARIAL"

"*The Kabala of Numbers* is an astonishing book that takes you back, in spirit, even further than Homer or the *Arabian Nights*."—*Manchester Guardian*.

Seventh Impression. Crown 8vo. 288 pp. 5/-

YOUR DAYS ARE NUMBERED

FLORENCE CAMPBELL, M.A.

Large Crown 8vo. 256 pp. 6/-

THE SCIENCE OF NUMEROLOGY

WALTER B. GIBSON

Crown 8vo. 177 pp. 3/6 [47

MEANING AND PHILOSOPHY OF
NUMBERS

LEONARD BOSMAN

Crown 8vo. 160 pp.

5/-

NUMBERS: THEIR MEANING AND MAGIC

ISIDORE KOZMINSKY

Sixth Edition

2/-

NAMES AND THEIR NUMBERS

M. L. AHMAD

Second Edition

2/6

CHRISTIAN NAMES AND THEIR
VALUES

M. L. AHMAD

Demy 8vo.

3/6

YOUR BIRTHDAY MONTH—AND YOU

MARGARET BAILLIE-SAUNDERS, the novelist

A novel system of character-reading.

"Should provide many people with a welcome diversion on a winter's evening."—*Bookfinder*.

"The author's theories are certainly novel."—*Public Opinion*.

"The results of her studies will provide entertainment as well as instruction for readers. It is interesting to test the validity of the system as applied to one's friends and neighbours."—*Cambridge News*.

"Here is first-rate amusement ready-made."—*Modern*.

"Good fun for parties."—*Lady*.

Tarot

A PACK OF 78 TAROT CARDS

Exquisitely drawn and coloured, from new and original designs by Pamela Coleman Smith. Each card has a separate allegorical meaning. This is, without question, the finest and most artistic pack that has ever been produced.

In neat blue box 5/-

(Also a limited number of packs of Tarot Cards on the French system).

In box 5/-

KEY TO THE TAROT

For use with the Tarot Cards listed above. Giving the history of Tarot Cards, their allegorical meaning and the methods of divination for which they are adapted.

2/6

Cards and key together in box 8/- post free.

THE PICTORIAL KEY TO THE TAROT

A. E. WAITE

An enlarged and revised edition of the Key to the Tarot, with 78 full-page reproductions of the Tarot Cards.

Large Crown 8vo. 340 pp. 6/-

THE GENERAL BOOK OF THE TAROT

A. E. THIERENS, Ph.D.

Introduction by A. E. WAITE

Demy 8vo. 6/-

THE TAROT OF THE BOHEMIANS

"PAPUS"

Translated from the French by A. P. MORTON

New Edition, revised throughout, with introduction by A. E. WAITE

"Probably the most complete exposition of the whole subject that can be obtained in the English language."—*Light*.

"Well illustrated, and garbed beautifully."—*Theosophist*.

"M. Encausse's very considerable learning cannot be gainsaid."—*Manchester Courier*.

Demy 8vo. 384 pp. Profusely Illustrated 8/6 [49]

Mysticism

THE MYSTERY-TEACHING IN THE WEST

JEAN DELAIRE (Mrs. Muirson Blake)

A sincere attempt to answer this question in terms of the mystery-cults of antiquity, with their many points of startling similarity to the Gospel records, and their many traces of an arcane knowledge to be found at the core of all the great religions and at the very centre of Christianity itself.

Crown 8vo. 192 pp. 5/-

THE LIFE CURRENT

P. G. BLYTH

2/6

NATURE AND ILLUMINATION

GERALDINE HODGSON, M.A., D.Litt.

The subject of inquiry in this book is whether the relation of man to Nature, and his relations to his experiences in contact with Nature, can be wholly excluded from genuine Mysticism.

Crown 8vo. 224 pp. 7/6

MYSTICISM THROUGHOUT THE AGES

EDWARD GALL

"We welcome so useful an account of a great topic."—*Methodist Times*.

"The book as it stands is as good an introduction to the elements of a vast subject as can be obtained."—*Everyman*.

Crown 8vo. 224 pp. 5/-

THE MYSTIC'S GOAL

JULIA SETON, M.D.

First Cheap Edition 2/6

YOUR LATENT POWERS

MARGARET V. UNDERHILL

Crown 8vo. 192 pp. 5/-

YOUR INFINITE POSSIBILITIES

MARGARET V. UNDERHILL

50] Crown 8vo. 192 pp. 5/-

Rider

THE HOLY GRAIL

ARTHUR EDWARD WAITE

"There is no need to emphasize Mr. Waite's high qualifications, both in the study of mysticism and in objective scholarship; and if he had written nothing else this book would be a monument to both."—*Sunday Times*.

"In his effort to set forth the legend in a new manner, Mr. Waite has brought to light much that has been hidden for centuries."—*Queen*.

"*The Holy Grail: Its Legends and Symbolism* should be acquired by every public library in the West Country."—*Bristol Evening World*.

Royal 8vo. 634 pp., with copious Index 15/-

THE BOOK OF THE SIMPLE WAY

LAOTZE ("The Old Boy")

Crown 8vo.

3/6

THE VOICE OF MYSTIC INDIA

ALICE ELIZABETH DRACOTT

Crown 8vo. 144 pp. Illustrated

3/6

RAYS OF LIGHT

E. GERALDINE OWEN

2/6

FREEDOM THROUGH UNDERSTANDING

E. GERALDINE OWEN

Crown 8vo. 144 pp.

3/6

CAN I BE A MYSTIC?

AELFRIDA TILLYARD

Letters to a stranger in answer to this question.

Crown 8vo. 192 pp. Cloth, Gilt

5/-

[51]

THE WAY OF ATTAINMENT

SIDNEY T. KLEIN

Third Impression. Crown 8vo. 222 pp. 5/-

THE GARDEN OF ENCHANTMENT

SIDNEY T. KLEIN

"The author has an intense appreciation of external beauty, and older readers will find his descriptions lucid and pictorial, and some of them of absorbing interest."—*The Times*.

Professor Sir J. Arthur Thomson says: "I congratulate you on your beautiful book."

Crown 8vo. 144 pp. 2/6

SCIENCE AND THE INFINITE

SIDNEY T. KLEIN

"This book is of an importance which I think it would be hard to overrate. The two main religious tendencies of today are towards Science and Mysticism. Mr. Klein unites the two. . . ."—*English Review*.

Fourth Impression. Crown 8vo. 157 pp. 4/6

THE WISDOM OF PLOTINUS

C. J. WHITBY

Crown 8vo. 120 pp. 3/6

THE ROSE IMMORTAL

A. BOTHWELL GOSSE

1/6

ISLAMIC SUFISM

SIRDAR IKBAL ALI SHAH

"Many rare teachings and doctrines, new to Western thought, are unfolded."—*Irish Times*.

52]

Demy 8vo. 299 pp. 6/-

Pyramid and Prophecy

THE GREAT PYRAMID IN FACT AND IN THEORY

WILLIAM KINGSLAND

A most important contribution to the literature of the Great Pyramid. A careful, well-written and balanced statement of all the known details and measurements of this greatest of all the Ancient Monuments. Reviews all the outstanding theories in judicial fashion. Beautifully illustrated.

*Royal 8vo. 38 Plates and Numerous Smaller Drawings.
In Two Volumes 15/- each*

WHAT HAS AND WHAT WILL COME TO PASS

WALTER WYNN

1/-

THE SECRET OF ANCIENT EGYPT

ERNEST G. PALMER

3/6

PREHISTORIC MAN IN GENESIS

REV. F. DE P. CASTELS

Crown 8vo. 160 pp. 5/-

THE TIMES BEAR WITNESS

"SPHINX"

1/-

THE GREAT PYRAMID OF GHIZEH

FRANCIS W. CHAPMAN

Demy 8vo. 293 pp. and Three Plates 6/6 [53

Folk Lore

Ancient Religion, etc.

THE FLAMING DOOR

ELEANOR C. MERRY

Author of *Spiritual Knowledge, Its Reality and Its Shadow.*

The author of this book, as a disciple of Rudolf Steiner, has sought for traces of the Keltic mysteries as they have been handed down from prehistoric (Atlantean) times. She has devoted long study to investigating the early faiths of Hibernia, the Celtic Bards, and the Druids. The beautiful legends of the Cauldron of Caridwen, of Odrum, of St. Columba, and of the Rose and Lily illustrate with advantage the theme, which is that man must seek his illumination through a form of initiation. This is a most fascinating book on prehistoric religion, exquisitely written, and incorporating the author's deep learning in esoteric wisdom.

Illustrated. Demy 8vo. 288 pp. 12/6

MATTER, MYTH AND SPIRIT

DOROTHEA CHAPLIN

Mythology has received a further impetus from this volume, which links together, in a surprising and interesting fashion, the archaeology of Kelt and Hindu. The legends of these two races are examined and criticized with a penetrating insight and the author sums up with numerous and very striking comparisons showing the relation.

"As Sir G. Elliot Smith indicates in his preface, Mrs. Chaplin has reaped a rich harvest, showing that the apparently world-wide diffusion of ancient culture is well worth exploring on these lines."—*Times*.

"This work is packed with erudition presented in a popular form, and is intended to enhance the interest of travel by explaining the legends and folk-lore associated with various localities, ranging from the British Isles (notably the Celtic element in Scotland and Cornwall) to places far afield, as in India and the Americas."—*Illustrated London News*.

Demy 8vo. 234 pp. Illustrated 8/6

THE MYSTIC MANDRAKE

C. J. S. THOMPSON

"He has lighted on many dark and terrifying bypaths."
—*Everyman*.

54]

Cheap Edition. Demy 8vo. 234 pp. Illustrated 5/-

Rider

SUPERSTITION IN EVERYDAY LIFE

The Hand of Destiny

C. J. S. THOMPSON

Demy. 303 pp. Illustrated 6/-

THE PROBLEM OF LEMURIA

LEWIS SPENCE

Author of *History of Atlantis*

"Well worth the attention of all who are interested in humanity and the buried past."—*Yorkshire Post*.

"Altogether this book may be commended as a valuable and carefully considered study of a theme of abiding fascination."—*Scotsman*.

"The book is an enthralling contribution to one of the most absorbing of human mysteries."—*Yorks Observer*.

"... Has written a work of quite remarkable, extraordinary interest. He displays knowledge and wide reading."—*Irish Times*.

First Cheap Edition. Demy 8vo. 288 pp.

Illustrated 5/-

THE CHILDREN OF MU

JAMES CHURCHWARD

Large Demy 8vo. 266 pp. Illustrated 15/-

THE SACRED SYMBOLS OF MU

JAMES CHURCHWARD

In this new book the author seeks to prove that all religions, ancient and modern, have a common origin in the sacred and inspired writings of Mu. These writings were carried all over the earth by the colonists from Mu and formed the basis of religions that have since developed.

"There is no more fascinating contribution to the history of mankind . . . greatly enhanced by a wealth of illustrations bearing out the evidence of the text. 'Monumental' is the word demanded in description of this enterprise."—*Extract from Reader's report.*

Large Demy 8vo. 256 pp. Illustrated 15/-

[55]

Philosophy and Science

More than 40,000 sold

THE SUPREME LAW

MAURICE MAETERLINCK

This amazingly virile book, fresh from Maeterlinck's pen, deals with astro-science, and analyses it critically.

It is a challenge by a world-famous author and philosopher to the Relativist theories of Einstein, Eddington, and their followers.

"Written with the fervour of a poet."—*Times*.

"Maeterlinck has thought deeply."—*Telegraph*.

Crown 8vo. 160 pp. 5/-

THE WORLD BREATH

L. C. BECKETT

The theory of the wave-motion in life, as seen through science and religion.

"I do think that it is an enthusiastic book, well written, essentially unpretentious, meritorious, and very entertaining."—HAROLD NICHOLSON in *Daily Telegraph*.

"Only a courageous and an unusually informed mind could have undertaken to elaborate so vast a synthesis."—*Yorkshire Post*.

"The work is a noble effort to help those who are in doubt regarding the mysteries of the universe."—*Church of England Newspaper*.

Demy 8vo. 288 pp. 12/6

MAN AND THE UNIVERSE

WALTER WYNN

Crown 8vo. 160 pp. 2/6

THE MYSTERY OF THE UNIVERSE

JAMES GORDON STABB

Crown 8vo. 288 pp. 7/6

THIRTY YEARS IN THE WILDERNESS

P. G. McCULLOCH

56] Crown 8vo. 256 pp. 3/6

Mathematics

Economics, etc.

MAGIC SQUARES of $(2n+1)^2$ cells

M. J. VAN DRIEL

For centuries Magic Squares have proved a source of interest to the mathematically minded. In this book the author gives a new method for constructing magic squares of order 5 (I A). Among the magic squares composed by this method are also the magic squares made by the uniform step method (I B). This last method is used for constructing magic squares of an order larger than 5. The discussion leads to some practical rules for composing simple and pandiagonal magic squares of any order $2n+1$ (II C). These rules are original with the writer. Also m. sq. square and rectangular ply—the latter being a problem which has been rather much discussed recently—may easily be formed by means of these rules (IV ABC).

Symmetrical (III VA) and bordered (VB) magic squares may be composed by another method. Finally, simple, pandiagonal and symmetrical m. sq. and magic squares which are $a \times b$ or $a \times a$ ply of the orders 9 and 15 are formed by combining two primary squares with magic qualities (VI AB).

This book is offered to the public as a curiosity and will appeal to those interested in mathematical conundrums.

Large Demy. 90 pp.

10/6

EASY METHODS FOR THE CONSTRUCTION OF MAGIC SQUARES

MAJOR J. C. BURNETT

This book deals with a subject which many people are inclined to avoid as abstruse. This introduction to the subject, however, has been carefully written in non-technical language. It is surprising to discover what a great number of magic squares may be constructed even of the lower orders. The book introduces the well-known Bordered Square, and that most perfect square, the associated Nasik or Pandiagonal.

Crown 8vo. 96 pp.

2/6

SOUND ECONOMY

The Means of Escape from War into World Prosperity

E. K. SANDEMAN, Ph.D., B.Sc.

The results of a four-year study of the fundamental causes of world depressions: a clear-cut description in simple language of the working of the economic machine and the lines along which sure remedies are to be applied. Dr. Sandeman's proposals are eminently practical, being based on the adaptation of existing economic mechanisms to conditions as they exist today in a world of independent nations managing their own currencies.

Crown 8vo. 128 pp.

3/6

[57]

The Books of DION FORTUNE

PSYCHIC SELF-DEFENCE

"... An extremely interesting and informative little study of occultism in its various branches."—*Truth*.

Third Impression. Demy 8vo. 244 pp. 3/6 net

THE TRAINING AND WORK OF AN INITIATE

"A thoroughly sane, interesting and stimulating little book."—*Northern Whig*.

Crown 8vo. 144 pp. 3/6 net

THE PROBLEM OF PURITY

"The most sensible and useful book of its kind that this reviewer has ever read."—*Publishers' Circular*.

"I most unhesitatingly recommend it to my readers."—
T. BOWEN PARTINGTON, in *Health and Strength*.

Third Impression. Crown 8vo. 144 pp. 3/6 net

ESOTERIC ORDERS AND THEIR WORK

"The book is of value in removing misconceptions on the nature and claims of the Esoteric orders."—*Yorkshire Observer*.

Crown 8vo. 144 pp. 3/6 net

ESOTERIC PHILOSOPHY OF LOVE AND MARRIAGE

Third Impression. Crown 8vo. 3/6 net

SANE OCCULTISM

"An honest attempt to establish occultism by sound scholarship and straight dealing."—*Register*.

"Clearly and rationally presented."—*Service*.

Crown 8vo. 192 pp. 5/- net

Unclassified

MIRACLE HEALING

L. MARY MAYHEW

The virtual healing miracles of the Rev. John Maillard have been much to the fore of late. This book deals first with his work, and passes on to describe practically every known form of unorthodox healing, including Christian Science, Spirit Healing, Chiropractics, Psycho-therapy, etc. A very comprehensive little book that gives an excellent resumé of the subject.

Crown 8vo. 128 pp.

3/6

THE HISTORY OF THE VESTAL VIRGINS OF ROME

SIR T. CATO WORSFOLD, Bt., M.A. LL.D.

"... Well done and accurately documented, and should prove a valuable handbook to all interested in the subject."—*Truth.*

"His book is a mine of information."—*Birmingham Post.*

Second Impression. Demy 8vo. Illustrated 10/6

COUNT CAGLIOSTRO CONSTANTIN PHOTIADES

The authentic story of the mysterious life of a Medieval Alchemist.

"The book on the whole is just what the inveterate ruminative palate of the memoir-reader can savour."—*Daily Telegraph.*

"This penetrative piece of work may confidently be regarded as the final and authoritative study of a personality otherwise enigmatical."—*Yorks Evening News.*

Demy 8vo. 288 pp.

6/-

WHAT DREAMING MEANS TO YOU MARY STEWART CUTTING

2/6

LOVE'S CLOSED DOORS WALTER WYNN

Crown 8vo. 159 pp.

2/-

BIBLE CAMEOS H. ERNEST HUNT

2/6

[59]

MIND & BODY HANDBOOKS

1/6 each

These Handbooks deal with the subject of mental and bodily health in the new light of psycho-therapeutics, mental healing, and auto-suggestion. The following volumes are now ready.

PERSONALITY : THE CRUX OF SOCIAL INTERCOURSE

by DR. A. A. ROBACK

HEALTH FIRST

by H. ERNEST HUNT

COLOUR IN THE TREATMENT OF DISEASE

by J. DODSON HESSEY, M.R.C.S., L.R.C.P.

SELF-RELIANCE

by PHILIP HARRISON

SELF-CONTROL

by PHILIP HARRISON

WILL YOU EXCEL ?

by T. J. PEMBERTON

THE SECRET POWER

by P. BEAUFOY BARRY

NATURE'S HELP TO HAPPINESS

by JOHN WARREN ACHORN, M.D.

THE SECRET OF EFFICIENCY

by GRACE DAWSON

THE SEVEN SECRETS

by JOHN McARTHUR

STUDIES IN SELF-HEALING

by ERNEST E. MUNDAY

THE INFLUENCE OF THE MIND ON THE BODY

by DR. PAUL DUBOIS

MAN, KING OF MIND

by JAMES ALLEN

THE HEALING POWER

by HELEN BOULNOIS

THE LAW OF BEING

by HELEN BOULNOIS

WELL-BEING

by LIONEL KELLY

Works of
PRENTICE MULFORD

"Unnoted as the setting of a star
He passed ; and sect and party scarcely knew
When from their midst the great sage withdrew,
To fitter audience, where the great dead are
In God's republic of the heart and mind,
Leaving no purer, nobler soul behind."

J. G. Whittier on Prentice Mulford.

THE GIFT OF THE SPIRIT

Crown 8vo. 267 pp. 3/6

Pocket Edition. Imperial 32 mo. 254 pages. Cloth Gilt, 3/6 ; Paper, 2/6

ESSAYS

Vol. IV. Your Forces and How to Use Them

3/6



FROM TIME TO TIME RIDERS ISSUE LISTS
OF BOOKS REDUCED IN PRICE. WRITE
FOR A COPY. PLEASE STATE SUBJECTS
WHICH INTEREST YOU

MSS.

*on the subjects dealt with in this
catalogue are welcomed, but must be
accompanied by stamped addressed
envelope.*

Index

- After Life, 24
 After Thirty Centuries, 24
 Amazing Phenomenon of Voice, The, 21
 Apron Men, 10
 Art of Being a Woman, The, 39
 Ask the Spirits, 26
 Astral Bridegroom, An, 27
 Astrology, 45
- Bible Cameos, 59
 Birth Control, 43
 Blue Island, The, 32
 Book of Auto-Suggestions, A, 38
 Book of the Hand, The, 21
 Book of the Simple Way, The, 51
 Book of Truth, The, 35
 Bridging Two Worlds, 31
 BRUNTON, PAUL, Works of, 12, 13
- Can I be a Mystic? 51
 CANNON, DR. ALEXANDER, Works of 14, 44
 Cheerfulness as a Life Power, 41
 Children: How to Deal with Them, 40
 Children of Mu, The, 55
 Christian Names, and Their Values, 46
 Chronicles of Osiris, The, 35
 Clairvoyance and Thoughtography, 36
 Claws of the Scorpion, The, 5
 Colour in the Treatment of Disease, 60
 Coming of the Angels, The, 33
 Complete Works of H. P. Blavatsky, The, 17
 Confidential Chats with Boys, 43
 Confidential Chats with Girls, 43
 Count Cagliostro, 59
 CUMMINS, GERALDINE, Works of, 29
- Discovery of the Self, The, 40
 Doctor Looks at Marriage and Medicine, The, 43
 Do It to a Finish, 41
 Dracula, 6
- Easy Methods for the Construction of Magic Squares, 57
 Economy, 41
- Elements of Esoteric Astrology, 46
 Encircled Serpent, The, 19
 Esoteric Orders and Their Work, 58
 Esoteric Philosophy of Love and Marriage, 58
 Essays of Prentice Mulford, 61
 Etheric Vision, 35
 Every Man a King, 41
 Experiences with Mediums, 31
- Facts for the Married, 43
 FINDLAY, J. A., Works by, 30
 First Principles of Astrology, 46
 Flaming Door, The, 54
 FORTUNE, DION, Works by, 58
 Freedom Through Understanding, 51
 Fundamentals of the Esoteric Philosophy, 18
- Garden of Enchantment, The, 52
 Garden of Pomegranates, A, 15
 Gate of Heaven, The, 27
 General Book of the Tarot, 49
 Great Days of Ephesus, The, 29
 Great Passing On, The, 31
 Great Problem, The, 26
 Great Pyramid in Fact and in Theory, The, 53
 Great Pyramid of Ghizeh, 53
 Growth of a Soul, The, 8
 Guide to Nursing in the Home, A, 42
 GUYOT, FELIX, Works of, 20
- Hand Reading, 21
 Harmonical Philosophy, The, 34
 He Can Who Thinks He Can, 41
 Healing Power, The, 60
 Health First, 42, 60
 Health: Its Recovery and Maintenance, 42
 Heredity in the Light of Esoteric Philosophy, 19
 Herod's Courtesan, 6
 History of Benjamin Kennicott, The, 35
 History of the Vestal Virgins of Rome, The, 59
- HOGARTH, BASIL, Works by, 37, 38
 Holy Grail, The, 51
 House that Freud Built, The, 40
 How I Cured Myself by Fasting, 42
 How to be a Medium, 25
 How to Live Vitrally, 39
 How to Make the Best of Life, 39
 How to Master Fear, 14, 37
 How to Use Your Mind, 37
 HUNT, H. ERNEST, Works by 36, 38, 59, 60
 Hypnosis and Suggestion, 44
 Hypnotic Power, 44
 Hypnotist's Case-Book, 44
- Influence of the Mind on the Body, The, 60
 Influence of Thought, The, 38
 Initiations and Initiates in Tibet, 19
 In Touch with God, 34
 Introduction to Royal Arch Masonry, An, 11
 Invisible Influence, The, 44
 Iron Will, An, 41
 Isis Unveiled, 17
 Islamic Sufism, 52
 Is Revelation Possible? 36
 Is This Theosophy? 7
- Jewel of Seven Stars, The, 9
- Kabala of Numbers, The, 47
 Key to the Tarot, 49
- Lady of the Shroud, The, 6
 Lady of the Fjords, The, 4
 Law of Being, The, 60
 LEES, R. J., Works of, 27
 Lessons from the Beyond, 32
 Letters from a Living Dead Man, 33
 Life Current, The, 50
 Life Elysian, The, 27
 Lost Keys of Freemasonry, The, 11
 Love's Closed Doors, 59
 Love's Way, 41
- Maeterlinck, 8
 Magic Squares of $(2n+1)^2$ cells, 57
 Mahatma Letters, The, 18

Rider

- Making Yourself, 41
 Man and the Universe, 56
 Man, King of Mind, 60
 Man Made Perfect, 32
 Man's Cosmic Horizon, 34
 Manual of Hypnotism, A, 44
 MARDEN, Works by, 41
 Marital Hygiene, 43
 Marriage and Motherhood, 42
 Masonic Initiation, The, 11
 Masonic Legends and Traditions, 11
 Master Your Memory, 40
 Matter, Myth, and Spirit, 54
 Meaning and Philosophy of Numbers, 48
 Meaning of Immortality, The, 33
 Meaning of Masonry, The, 11
 Mediumship of Maria Silbert, The, 23
 Men Beyond Mankind, The, 16
 Message from Arunachala, A, 13
 Message from the Sphinx, A, 14
 MIND AND BODY Handbooks, 60
 Mind that Works Miracles, The, 39
 Miracles and Adventures, 7
 Miracle Healing, 59
 Morrow of Death, The, 34
 MULFORD, PRENTICE, Works of, 61
 Music: Its Secret Influence Throughout the Ages, 18
 Mystery of the Sea, The, 6
 Mystery of the Universe, The, 56
 Mystery-Teaching in the West, The, 50
 Mystic Mandrake, The, 54
 Mysticism Throughout the Ages, 50
 Mystie's Goal, The, 50

 Names and their Numbers, 48
 Natural Philosophy, 46
 Nature and Illumination, 50
 Nature's Help to Happiness, 60
 Nerve Control, 42
 New Encyclopædia of Freemasonry, A, 9
 New Nuctemeron, The, 34
 Numbers: Their Meaning and Magic, 48
 Numerology, 47

 Occult Glossary, An, 18

 Occultism and Christianity, 19
 On the Edge of the Etheric, 30
 Open Door, The, 34
 Open Gate, The, 36
 Optimistic Life, The, 41

 Paul in Athens, 29
 Peace, Power and Plenty, 41
 Perfect Memory, 37
 Personality: The Crux of Social Intercourse, 60
 Phenomena of the Seance Room, The, 22
 Pictorial Key to the Tarot, 49
 Plain Facts on Sex Hygiene, 43
 Polyglot Mediumship, 32
 Power of Karma, The, 14
 Power of Personality, The, 41
 Practical Astral Projection, 25
 Prehistoric Man in Genesis, 53
 Problem of Lemuria, The, 55
 Problem of Purity, The, 40, 58
 Problem of Rebirth, The, 16
 Proof, 28
 Psychic Self-Defence, 58
 Psychics and Mediums, 23
 Psychology of Youth, The, 40
 Psychology: Science or Superstition? 40
 Psycho-Therapy, 40

 Rays of Light, 51
 Realms of Light and Healing, 35
 Recovering the Ancient Magic, 8
 Reincarnation, 16
 Riddle of Spiritualism, The, 35
 Rock of Truth, The, 30
 Rose Immortal, The, 52

 Sacred Symbols of Mu, The, 55
 Sane Occultism, 58
 Sayings of the Ancient One, The, 18
 Science and the Infinite, 52
 Science of Hypnotism, 44
 Science of Numerology, The, 47
 Science of Seership, The, 33
 Scripts of Cleophas, The, 29

 Search in Secret Egypt, A, 12
 Search in Secret India, A, 12
 Second Sight, 46
 Secret of Achievement, The, 41
 Secret of Ancient Egypt, The, 53
 Secret of Efficiency, The, 60
 Secret of Mind Power, 44
 Secret Path, The, 13
 Secret Power, The, 60
 Secret Tradition in Freemasonry, The, 9
 Secret Wisdom of the Qabalah, The, 15
 Self-Control, 60
 Self-Mastery, 37
 Self-Reliance, 60
 "SEPHARIAL", Works by, 46, 47
 Service—and Why, 38
 Seven Secrets, The, 60
 Sex Problems Solved, 43
 Shakespeare, Creator of Freemasonry, 10
 Some Aspects of Psychology, 37
 Some Experiments in Four-Dimensional Vision, 33
 Son of a Servant, The, 8
 Sound Economy, 57
 Spiritualism for the Enquirer, 36
 STOKER, BRAM, Works by, 6
 Story of Psychic Science, 33
 Studies in Self-Healing, 60
 Substance of Adam, The, 18
 Superhuman Life of Gesar of Ling, The, 19
 Supernatural, 28
 Supernormal, The, 34
 Superstition in Everyday Life, 55
 Supreme Law, The, 56

 Tantrik Doctrine, The, 20
 Tarot Cards, A Pack of, 49
 Tarot of the Bohemians, The, 49
 Teachings of Osiris, The, 35
 Temple of the Body, The, 32
 These Mysterious People, 26
 Things We Should Know About Mind, 37
 Thirty Years in the Wilderness, 56
 Through the Mists, 27
 Times Bear Witness, The, 53
 Tomb of the Dark Ones, The, 4
 Towards Cheerfulness, 39

Index

Touch the Stars, 39
Training and Work of an
Initiate, The, 58
Training for Yoga, 20
Tree of Life, The, 15
Trumpet Shall Sound, The,
28
Twixt Earth and Heaven, 24
Two Kings, The, 5

Unbroken Melody of Life, 30
Unfolding Universe, The, 30

Voice of Mystic India, The,
51

WAITE, A. E., Works of, 9,
49, 51,
Wayfarers, 36
Way of Attainment, The, 52
Well Being, 60
What Dreaming Means to
You, 59
What Has and What Will
Come to Pass, 53
What is Astrology? 45
Wheel of Life, The, 19
Wheel of Rebirth, The, 16
Why We Survive, 36
Will You Excel? 60
Wisdom of Plotinus, The, 52
Witches Still Live, 19
Witness through the Cen-
turies, A, 27

Woman and Freemasonry, 11
World Breath, The, 56

Yoga, 20
Yoga for the West, 20
Yoga: the Science of Health,
20
Your Birthday Month—And
You, 48
Your Days are Numbered, 47
Your Fortune in Your Name,
46
Your Infinite Possibilities, 50
Your Latent Powers, 50
Your Name and Your Num-
ber! 47

Riders

*will be glad to send this catalogue anywhere
on request. Send name and address.*
