

STATE LIBRARY OF PENNSYLVANIA

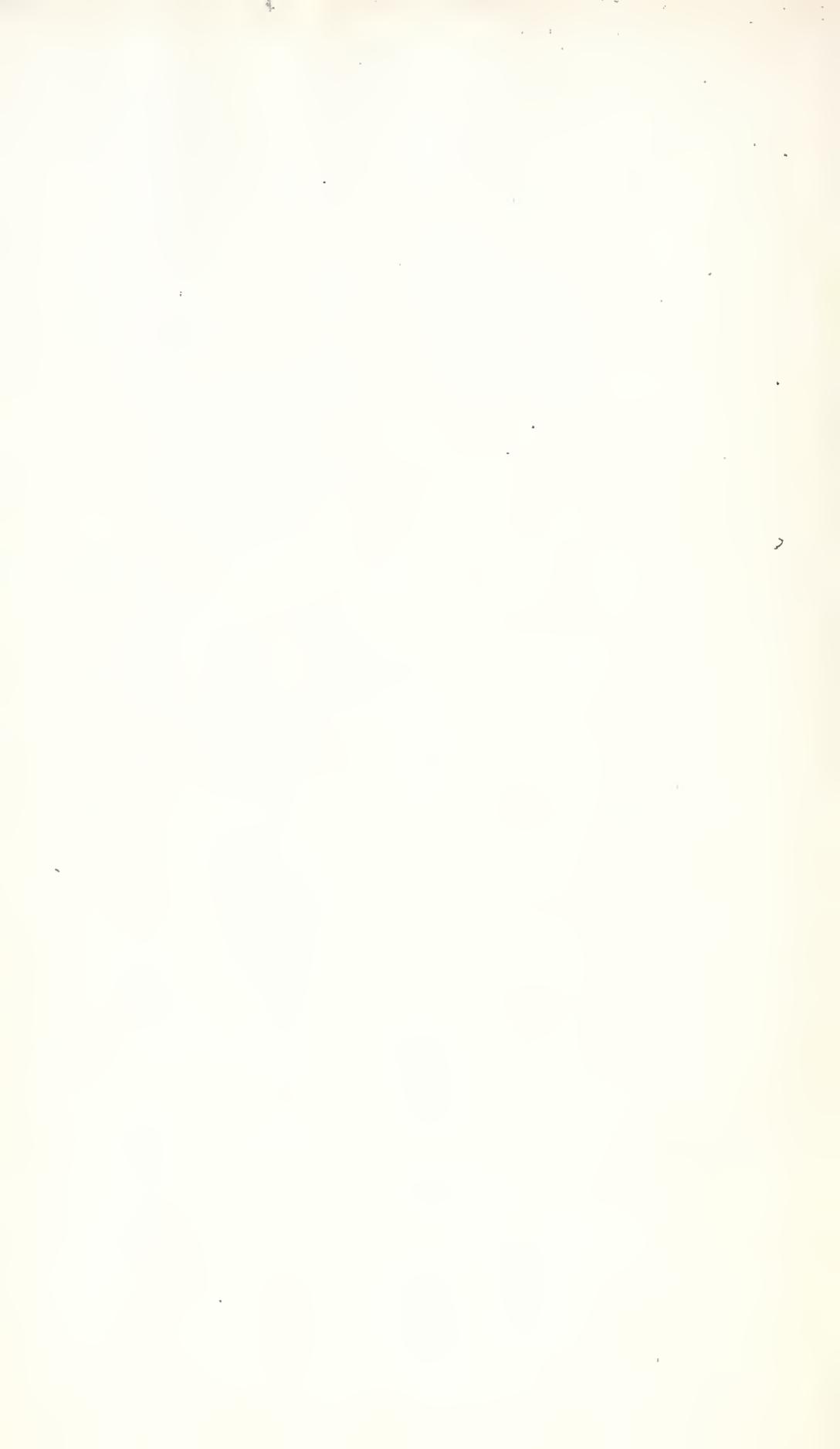


3 0144 00348681 8

S  
133.07  
So 13p











Digitized by the Internet Archive  
in 2015









# PROCEEDINGS

OF THE

## Society for Psychical Research

VOLUME XXII

(CONTAINING PART LVII)

1908

*The responsibility for both the facts and the reasonings in papers  
published in the Proceedings rests entirely with their authors*

GLASGOW

ROBERT MACLEHOSE AND CO. LTD.

1908

*(The Rights of Translation and Reproduction are reserved)*



CONTENTS

PART LVII.

OCTOBER, 1908.

	PAGE
I. Presidential Address. By MRS. HENRY SIDGWICK, - - -	1
II. A Series of Concordant Automatisms. By J. G. PIDDINGTON.	
Introduction, - - - - -	19
List of Sittings with Mrs. Piper, - - - - -	27
Explanation of Abbreviations and Terms, - - - - -	29
Cases of Cross-Correspondence.	
I. St. Paul, - - - - -	31
II. Francis and Ignatius, - - - - -	35
III. Triangle within a Circle, - - - - -	36
IV. Steeple, - - - - -	38
V. Library, my own Name and Mrs. Sidgwick's, - - - - -	46
VI. Hope, Star and Browning, - - - - -	59
VII. Arrow, - - - - -	77
VIII. Giant and Dwarf, - - - - -	87
IX. Laurel Wreath, - - - - -	94
X. Celestial Halcyon Days, - - - - -	103
XI. Crossing the Bar. The <i>αὐτὸς οὐρανὸς ἀκύμων</i> Incident, -	107
XII. Violets, - - - - -	172
XIII. Cup, - - - - -	179
XIV. Diana, - - - - -	193
XV. Heaven lies about us in our Infancy, and Faith, Hope and Charity, - - - - -	209
XVI. Euripides, - - - - -	210
XVII. Spirit and Angel, - - - - -	220



*Contents.*

	PAGE
XVIII. O'er Mountains, Seas and Lakes and Rivers, - - -	230
XIX. Light in West, - - - - -	241
XX. Azure and Horizon, - - - - -	281
XXI. Thanatos, - - - - -	295
XXII. Laus Deo, - - - - -	304
XXIII. Music, - - - - -	307
The Latin Message, - - - - -	312
 III. An Incident in Mrs. Piper's Trance : being an attempt to elicit from Myers, evidence of acquaintance with a circumstance in the life of Frederic Myers. By MRS. HENRY SIDGWICK, - - -	417

# PROCEEDINGS

OF THE

## Society for Psychical Research.

PART LVII.

OCTOBER, 1908.

---

I.

PRESIDENTIAL ADDRESS.

*Delivered on May 19th, 1908.*

BY MRS. HENRY SIDGWICK.

PSYCHICAL Research has, both since the Society was founded and for several years before that, occupied so large a place in my life and thoughts—the investigations the Society was founded to promote have seemed to me so important, and likely to be so far reaching in their effects, that the honour of being invited to fill the President's chair has naturally been very gratifying to me. At the same time when I look at the list of my predecessors, and note how many of them have been eminent in Philosophy, Psychology or Physical Science, I feel it is difficult to succeed them with credit; and I have decided that my best chance of interesting you will be not to attempt in this address to make any original contribution to the philosophy or science of the subjects with

which our Society is concerned, but rather to review our position—taking stock as it were of the progress made during the 26 years of the Society's life, and considering what are the most hopeful lines of advance at present. Such a general survey has naturally at various times formed a subject of presidential addresses, but not I think very recently.

I will refer first to worldly prosperity. Of the improvement of our position in this respect we have three indications. The first is increased membership, which is very important from the pecuniary point of view, but yet more as implying increased effective interest in our work. We may congratulate ourselves too on the number of persons eminent in other branches of scientific research whom we continue to add to our ranks.

A second indication of the greater estimation in which we are held may, I think, be found in the tone of presidential addresses. I notice that in the early years of the Society these were largely occupied with apologies for its existence, and defence of its aims and methods against attacks from unscientifically incredulous scientists on the one hand and unscientifically credulous spiritualists on the other. Since about 1889 this attitude has changed—not that attacks from both these points of view do not continue, but they affect us less. We stand more firmly on our own feet and our aims and methods are better understood and consequently more widely sympathised with.

A third indication of material prosperity is the growth of our endowment fund—a very necessary part of our equipment, and likely to become more and more necessary as the work grows. Bequests from late members and gifts from present members have already raised the fund to an important sum, though not yet sufficient for present and prospective needs. And I may remark that some contributions to this fund—such as the one lately announced in the *Journal* from Lord Rayleigh, President of the Royal Society and from the beginning one of our Vice-Presidents—are valuable not only as adding to the fund but for the moral support they bring.

This is an appropriate place to announce that lately we have learnt that the Society will receive an important addition to its funds—amounting probably to some £3000 or £4000,

through the bequest of Mr. H. A. Kay, a member who died a few months ago.

Worldly prosperity, though it furthers our work and is even indispensable to its full development, is no measure of the work itself, and we must now turn to review the progress made in this work, and to consider the prospects before us and the difficulties that beset our path. And lest in what follows I should seem to dwell more on difficulties than on success, and should appear to some unduly cautious, let me say at the outset that no one can feel more strongly than I do the value and importance of the work we are engaged on or be more confident that it is worth all the time and energy we can spend on it. Nor can any one more sincerely congratulate our Society on the work it has already done and is doing, or look forward more hopefully to the progress that lies before us.

In the paper describing the objects of the Society which is sent to enquirers, the principal departments of work are described under five heads, which may be briefly stated as follows:—(1) Telepathy; (2) Hypnotism and Clairvoyance; (3) Spontaneous veridical apparitions; (4) The physical phenomena of spiritualism; (5) The historical investigation of the same subjects. This catalogue is, of course, not exhaustive. It is difficult, for instance, to say under which head we should place Professor Barrett's full and interesting investigation, experimental and historical, into dowsing—the finding of water and other things by the so-called divining rod—published in Volumes XIII. and XV. of our *Proceedings*. Possibly, as he suggests provisionally,<sup>1</sup> the proper place may be under the head of Clairvoyance—so far, of course, as the success of the dowser cannot be attributed to external indications. If it is due to clairvoyance it affords almost the only evidence we have of pure clairvoyance or telaesthesia—the perception by means other than the senses of physical facts unknown to any living human being and therefore not explicable by any extension of the faculty of telepathy between living minds. This distinction between clairvoyance which may possibly be telepathic and that which cannot is I think of great theoretic importance. There were in old days alleged cases of pure clairvoyance—*e.g.* of the reading of mottoes enclosed in nuts; but we have

<sup>1</sup> *Proceedings*, Vol. XV. p. 314.

in this Society come across exceedingly little clear evidence of it,<sup>1</sup> unless it is exemplified in dowsing. The best recent case I know which seems *prima facie* to suggest clairvoyance is one contributed by Professor William James to the *Proceedings* of the American Society (Part II.) and briefly noticed in our *Journal* last October. In this case the position of a dead body for which search had been vainly made was correctly described, and afterwards identified, by a spontaneously entranced person, though neither she nor (so far as can be discovered) any other living person can have known about it normally.

The paucity of evidence for pure clairvoyance gives special interest to the question whether successful dowsing ever involves it, or whether on the contrary it is to be explained by some obscure and hitherto undiscovered physical faculty. In whatever way this question is answered, however, there is no doubt that dowsing is a form of motor automatism. In whatever way the presence of, say, underground water reveals itself to the unconscious strata of the mind, the knowledge is expressed through the involuntary muscular movement which twists the forked twig used as a divining rod. The great extent to which automatism, as an external expression of subliminal mentation, pervades all the departments of our work is one of the things that we have learnt in the last 26 years. This fact and its importance will be present to the minds of all who have read Mr. Myers's great work on *Human Personality*.

Hypnotism, chiefly because it enables the experimenter to communicate with the subconscious strata of the mind in a definite way, is one of the most effective means we have of experimentally investigating automatism and the relation of the subconscious to the conscious mind. This alone makes its study of the utmost importance to us, quite apart from any supernormal faculties that hypnotised persons occasionally exhibit. The progress that hypnotism has made since 1882 is amusingly marked by the fact that when the Society was founded enquiry into the reality of hypnotic anaesthesia—a

<sup>1</sup> I have not forgotten Professor Richet's experiments in "lucidity" published in *Proceedings*, Vol. V. pp. 77-116 (1888), but they can hardly, I think, be regarded as altogether beyond explanation by chance.

thing which no well instructed person now doubts—was set down among objects of investigation. We cannot of course claim that it is our Society which has brought about the now general recognition of the existence of hypnotism, nor more than a part of the great advance made in our knowledge of it. We have no doubt contributed to this advance, but the credit is chiefly due to members of the medical profession who have used hypnotism in their practice. Their investigations are closely related to ours for the reason that suggestive therapeutics and psychical research both have much to do with the subconscious mind; and we are fortunate in having many of the leading exponents of hypnotism both in England and abroad actively interested in the work of the Society.

It is, I think, inevitable that the study of hypnotism should be mainly in the hands of medical men, and it is probably also desirable; but it would be disastrous if this were to confine investigation to the therapeutic aspect of the subject. The purely psychological knowledge that may be gained through hypnotism is obviously of the greatest scientific importance; and especially is it so to psychical researchers, through the light thrown on subconscious mentation, on dissociation of personality, and on hidden powers of the human mind. In the psychology of the subject our Society can boast of valuable work, as evidence of which I may refer to Mr. Gurney's important papers in early volumes of the *Proceedings*, and to Dr. Milne Bramwell's, and (quite recently) Dr. Mitchell's experiments on the Appreciation of Time by Somnambules.<sup>1</sup> Nor have we been without confirmation of the manifestation of supernormal faculties in the hypnotic state, as, for instance, in the case of Dr. Alfred Backman's subjects in Sweden or Dr. Wiltse's in the United States of America.<sup>2</sup>

In connection with hypnotism I may remark that it is to the study of this subject, and the light it has thrown on the power of suggestion, that we largely owe our present knowledge of the quite special difficulties that attend experiments in psychical subjects. In experimental work progress is made by taking some provisional hypothesis and testing it—or, to put it otherwise, by asking nature questions to which phenomena obtained

<sup>1</sup> *Proceedings*, Vol. XII. p. 179; Vol. XXI. p. 2.

<sup>2</sup> *Proceedings*, Vol. VII.

under suitably arranged conditions give the answers. That, indeed, is what we mean by experiment. The special difficulties inherent in psychical experiments arise from the fact that dealing as we do with the human mind under circumstances where suggestion is powerful, both the question itself which we address to nature and the expectations as to the answer become to an unknown extent part of the conditions to be dealt with and are liable to be disturbing factors very difficult to eliminate. For instance, it is, I think, now generally admitted that the theories as to hypnotic processes put forward by Dr. Charcot and the Salpêtrière school were largely vitiated by insufficient attention to the effect of preconceived ideas as to what was expected to happen, with which the observers themselves inspired the patients. Suggestion in its widest sense too is as likely to operate in inhibiting phenomena as in affecting their form, and it seems not unlikely that the difference in the kind of psychical phenomena observed with hypnotic patients by *e.g.* Dr. Elliotson in the fifties and Dr. Bramwell now, may be partly due to the mental attitude of the experimenters acting on the patients. Especially may this be so if telepathy be a *vera causa*, since in that case the utmost effort to conceal thoughts and feelings might fail to prevent unintended *mental* suggestion. To the difficulties arising from suggestibility we have to add those due to the operation of subliminal inferences and memories which are often hard to detect. The extreme care and caution in drawing conclusions which all this necessitates may well make progress slow; but every branch of scientific investigation has its special difficulties, and ours should not discourage us, but on the contrary stimulate us to greater effort.

Following the order of the list of departments of the Society's work already referred to we come after hypnotism to the collection and investigation of spontaneous veridical apparitions and analogous phenomena. It would, I think, be generally admitted, even by those not yet convinced of telepathy, that the work done under the auspices of the Society has thrown a new light on the subject of apparitions. And most of us here present have probably been convinced of the telepathic origin of many of them by the evidence ably set forth by Mr. Gurney, Mr. Myers, and Mr. Podmore in the book *Phantasms of the Living* in 1886. This evidence has been supported by further cases constantly

received since then, and has been supplemented in an important way by the so-called "Census of Hallucinations"—the statistical investigation and classification of the spontaneous hallucinations of persons in ordinary health—published in Volume X. of the *Proceedings*. But there remains much to be done both in collecting more well-evidenced cases and in getting the importance of recording experiences immediately to be more generally understood. More cases are wanted not only in order to convince the scientific world, but in order that a comparative study of the experiences may throw light on their nature and origin. Each carefully observed case may have features of its own confirming or contradicting some previous hypothesis or suggesting new considerations. For instance, the interesting case read by Professor Barrett at the last meeting (see *Journal*, Vol. XIII. p. 228) differs in some important respects from any that—so far as I remember—we have received before. What is to be desired is that the Society should be widely understood to be the repository to which accounts of well-evidenced veridical hallucinations should be sent as soon after their occurrence as possible, and I think members of the Society might help more than they do to bring this state of things about. One of the advantages of a society is that it may bring us into touch with a wider circle, and therefore with more persons having experiences than would be possible for any one working alone.

But it may be asked—how many cases ought we to expect to receive, and is it reasonable to expect more than are now sent to us? It is not of course possible to answer this question exactly, but some light is thrown on it by the "Census of Hallucinations." It appears (*Proceedings*, Vol. X. p. 242) that among the 17,000 persons who answered the census question apparitions representing a dead or dying person within 12 hours of the death were reported to have occurred to percipients over the age of 10 on eleven different occasions during the previous ten years. From this we may infer that from a circle of 17,000 persons such occurrences are likely to be heard of at the rate of about one a year. The census enquiry closed in May 1892—sixteen years ago. I have looked through the *Journal* to see how many cases of the above type, sufficiently well evidenced to print, have been reported to us during these 16 years. I find that there are eight, including one in which it is not certain

that the person whose apparition was seen had not been dead for more than 12 hours.<sup>1</sup> Eight in 16 years is about half the census proportion, and what makes it worse is that only two of these cases belong to the last ten years—the period from 1898 to 1908.

Of course other interesting spontaneous veridical cases have been printed in the *Journal* since 1892. I do not mean that there are only seven interesting experiences in all. I select a particular well-defined class because this facilitates numerical comparison; and if we have received fewer than we might reasonably expect of this class—a specially interesting one—it is probable that other classes are inadequately represented also.

I must, however, in fairness admit at this point that of the eleven “census” cases just mentioned only seven, or about two-thirds, were judged sufficiently well evidenced to print—and that probably to make the statistical comparison accurate some additions for insufficiently evidenced cases ought to be made to the eight printed in the *Journal* since 1892. At the same time we must remember that there ought now to be a more widely spread understanding of the importance of making the evidence good than there was in the comparatively dark ages before *Phantasms of the Living* was published, and that consequently fewer cases should be lost through carelessness. However, we cannot expect perfection, and probably some cases have been so lost.

I do not wish to lay too much stress on the numbers I have given. With so rare a phenomenon and such short periods we cannot of course expect a constant proportion. I think, however, that we may infer that at least as regards apparitions at the time of death we do not draw from so large a circle as the 17,000 who answered the census question. You will perhaps say that it is unreasonable on my part to expect that we should, because when answers to the census question were collected a special effort was made, and we are not likely to be generally in touch with anything like so large a circle. I cannot agree with this—at least I certainly think we might spread our net more widely than we do. There are now 1138 members and associates of

<sup>1</sup>The eight cases will be found as follows:—*Journal*, Vol. VI. p. 280; p. 368; Vol. VII. p. 121; Vol. VIII. p. 41; Vol. IX. p. 306; Vol. XII. p. 59; Vol. XIII. p. 103; p. 234.

the Society, and if they were all sufficiently interested to exert themselves as much as some of them do they could surely effectively reach a number of persons approaching the 17,000 who were asked the census question by 410 collectors.

I may take this opportunity of allaying a suspicion which I think exists in the minds of some members—the suspicion, namely, that well-evidenced cases are sent to the Society, which, through the perversity of the Editor of the *Journal*, or false economy on the part of the Council, are not printed. This is far from being the case. Well-evidenced cases are always printed, except in the very rare instances in which our informants ask us not to print. It is true, however, that we have somewhat raised our standard, especially in the matter of the interval between experience and record; and I think it is true also that—the kind of evidence required being better understood than it used to be—fewer badly-evidenced cases are sent to us now than formerly. Cases which cannot be brought up to a useful evidential standard ought not, of course, to be printed by the Society; though some of them are worth storing in view of possible evidential improvement, or because they belong to a class—such as some haunted house cases, or some doubtfully veridical experiences of living percipients—which may become important through possible future experiences or developments. There would doubtless be differences of opinion as to what standard a case should reach to make it worth printing, but I do not think that any competent judge would be likely either to regard the evidential standard adopted in the *Journal* as too high, or to think any unprinted cases clearly above it.

Before I leave this subject let me again express the hope that members will increase their efforts to get on the track of interesting cases, and to bring them up to as complete an evidential standard as possible.

There is one department of the Society's activities in which hardly any real progress has been made—I mean the investigation of the physical phenomena of spiritualism, or I may say for shortness, telekinesis. So far as I can judge, this subject stands almost exactly where it did 26 years ago, when the Society was founded. The first President of the Society said in his first presidential address that it was “a scandal that the dispute as to the reality of these phenomena should be still going

on," and that it was a primary aim of the Society "to make a sustained and systematic attempt to remove the scandal in one way or the other." Nevertheless, the scandal remains. On the one hand the phenomena are still swamped in fraud, and so far as they are reported to us still occur for the most part in the presence of professional mediums who are sooner or later detected in trickery: and, on the other hand, evidence continues to be offered from time to time which cannot be disregarded owing either to our confidence in the skill and judgment of the persons offering it and their experience in this kind of investigation, or in a few cases to the moral trustworthiness of all concerned.

There are, of course, some results from the various investigations that have been carried on. On the negative side, besides an extended experience of trickery and credulity, we have acquired—largely through the work of Mr. S. J. Davey and Dr. Hodgson—a much more definite experimental knowledge of the possibilities of mal-observation than we possessed when the Society was founded. Also our greatly extended knowledge of motor automatism has shown us that the possibility of sub-conscious muscular action—even very complicated action—has to be reckoned with more than we knew in 1882. On the positive side we have, as I have said, the conviction of a few persons whose judgment cannot be ignored, that they have seen genuine phenomena even with professional mediums; and a few cases like that of Mr. Stainton Moses (though his case, by the way, occurred before the Society started), where there is great improbability of conscious deception, and where unconscious automatic action has at least not been discovered. I cannot, however, myself feel confident that in these cases the possibilities of error have been sufficiently excluded, or that a conclusion either way is at present justified. There is still—to use a phrase with which we were all very familiar in the early days of the Society—a *prima facie* case for investigation.

How then can the investigation be furthered? In the first place I should like to urge strongly that fraud should be more seriously discouraged than it is at present. I cannot help thinking that if telekinesis is a genuine phenomenon we could not but have known more about it by now than we do, had

it not been for the extent to which it is mixed up with fraud. And the reason there is so much fraud is that it pays so well. As a rule the fraudulent medium runs no serious risk even of loss of credit through discovery. Between the credulous and the curious the medium who has been exposed is as much in demand after exposure as before. If every medium discovered in systematic trickery could be at once dropped and ignored, the disgusting trade of fraudulent mediumship would soon cease to be profitable, and the ground of investigation—assuming that there are genuine phenomena to investigate—would be considerably cleared. Of course this is a question of policy, and there are leading members of the Society, as well as many outside it, who do not agree with me. For myself, however, I feel strongly that as things are no evidence for telekinesis obtained with professional mediums is likely to produce any permanent impression on the scientific world.

One of the evils arising from the trickery pervading physical mediumship, and the bad name consequently attaching to it, is that private persons who suspect in themselves telekinetic powers are apt to be deterred from pursuing the subject. It was one of the hopes of the founders of the Society that private mediums would be encouraged to come forward and give their assistance in investigation. In other branches of our enquiry this has happened, and progress has been largely due to the intelligent and energetic interest in the phenomena and their origin and cause taken by persons who have found themselves possessed of telepathic or other psychical faculties. But in telekinesis practically no disinterested person has come forward in this country apparently possessing the power and at the same time taking a scientific interest in its investigation sufficient to carry them through the tedium of careful experiment. Given an investigator with telekinetic power the simplest manifestations of it—such as movements of small objects without contact—would lend themselves best to satisfactory investigation in the first instance. Possibly it might be best to approach them through automatic movements with contact, which are by no means uncommon, and to try to develop these into movements without contact, but there are of course dangers of self-deception in this course. In any case what is wanted is numerous experiments without contact under carefully planned

conditions calculated first to exclude all known physical explanations and all possibility of hallucination, and secondly to throw light on the mechanical nature of the phenomenon, where the reaction is, and so forth. I am, of course, saying nothing new in saying this; but it is worth repeating, for evidence of this kind and a good deal of it is the minimum which is likely to produce any permanent effect.

Another line of investigation I should like to see pursued in this connection is on the negative side—it is investigation into the question of the occurrence of sensory hallucinations under conditions similar to those of séances for physical phenomena. The importance in scientific investigations of eliminating the possibility of subjective illusion and hallucination may be illustrated from other branches of research than ours. The history of the N-rays is instructive in this way. The supposed discovery of these rays was referred to by Professor Richet, in his address as President of this Society in February, 1905, as an example of the difficulty in certain cases of arriving either at a positive or a negative conclusion even about facts alleged to be demonstrable by experimental evidence which could be repeated at will. Their history has lessons for us in relation to our own investigations in more ways than one, and I will venture briefly to recall some of the circumstances to your minds.

It was in 1903 that Professor Blondlot, a French physicist of repute, observed, while investigating Röntgen rays, some effects which he attributed to a hitherto unobserved kind of radiation having a vibratory character like light and heat, and to which he gave the name of N-rays. He even thought a little later that he could, by suitable arrangements, measure their wave length approximately.<sup>1</sup> They emanated, according to his observation, from a variety of sources, among others from certain metals and other substances in a state of strain; and presently a physiological colleague, Professor Charpentier, reported that they also emanated from the muscles (when contracted) and the active nerve centres of living bodies. Many remarkable properties of these rays were reported one after another almost every week in the early part of 1904, and hopes were raised that the discovery would prove a source

<sup>1</sup> *Comptes Rendus*, Vol. CXXXVIII. (1st half of 1904) p. 125.

of further knowledge not only of the constitution of matter, but even of the nature of vital processes.

The N-rays were not visible, and the way in which their presence was made apparent to the senses was through the increase in the brightness of a feeble source of light, such as a very tiny gas jet or electric spark or a surface painted with luminous paint, when N-rays fell on it; or again, by the increased power of the eye to see faintly illuminated objects when N-rays fell on the retina. Naturally physicists all over the world tried to repeat the experiments, but though a few said the effects to be observed were marked and unmistakable, the majority of those who tried could not see the differences described at all. It is true that photographs exhibiting differences in the luminosity of a small electric spark when believed to be exposed to N-rays were offered by Professor Blondlot as proof of the objectivity of the phenomenon; but others failed to get similar photographs under satisfactory conditions, and in any case such photographs would not have gone very far towards proving the existence of rays with the peculiar properties claimed for N-rays. The continued non-success of so many skilled experimenters in repeating the experiments could not but suggest that in the successful experiments enough care had not been taken to exclude personal and subjective elements—to make sure that the observations were in no way influenced by the observers' expectations.<sup>1</sup>

Some of those who had unsuccessfully endeavoured to repeat the experiments took opportunities of visiting laboratories in which the observations had been made, and when shown the

<sup>1</sup>Professor Salvioni of Messina published in July, 1904, some experiments on himself, which led him gravely to suspect that in his own previous repetition of Professor Blondlot's observations auto-suggestion and optical illusion played an important part. (*Atti della reale Accademia dei Lincei*, July 19, 1904, xiii. No. 12 p. 703.) He was unable to carry out his experiments as completely as he would have desired, because he found himself no longer able to see as clearly as before the variations in apparent luminosity which were the subject of experiment. This—if it was, as seems probable, a result of his critical attitude—is perhaps instructive for us in our investigations.

Professor Pierre Weiss of Zurich, who had also believed himself to have verified some of the recorded observations, wrote to the *Revue Scientifique* for Dec. 3, 1904, an account of experiments which led him to the conclusion that psychophysiological causes had operated in his case.

processes were confirmed in negative conclusions. One of them—an American physicist, Professor R. W. Wood—published an account of his experiences.<sup>1</sup> The following are some of them. First he failed to see the supposed brightening of a stream of small electric sparks when the N-rays were concentrated on it by an aluminium lens. His host thought this must be due to want of sensitiveness in his eyes as the difference was most distinct when the N-rays were intercepted by a hand interposed between their source and the spark. Professor Wood suggested that an attempt should be made, by observing the illumination, to announce the exact moment when his hand was introduced into the path of the rays, the observer not having other means of knowing whether the hand was there or not. The attempt failed completely; alternating brightness and dimness were announced while the hand was held motionless in the path of the supposed rays, and when the hand was moved the fluctuations observed had no relation to the movements.

He was afterwards shown the deviation of the rays by an aluminium prism which was alleged not only to bend the rays thrown on it through a slit, but to spread them out into a spectrum. The positions of the deflected rays were detected by a thin strip of luminous paint moved across them which became more brilliant at certain points. Professor Wood was again unable to see any change whatever in the brilliancy of the phosphorescent line as it moved across, and he presently found that the secret removal of the prism (the room was dark) did not seem to interfere in any way with the observations of his host.

A third experiment consisted in showing that circles painted in luminous paint showed more distinctly in a dark room when a steel file—steel being a source of N-rays—was brought near them. Again Professor Wood could not himself see any effect though it was said to be very marked, and presently he found that when he held the file so that his body—which should have been an effective screen—was between it and the phosphorescent circles, while he moved his arms towards and away from them, his host still observed the same changes.

A fourth experiment consisted in holding the file so that the N-rays from it fell on the eye, whereupon in a nearly

<sup>1</sup> *Nature*, Sept. 29, 1904, p. 530.

dark room a white clock face became more distinctly visible than before. Again Professor Wood saw no difference, but he found that his host's observation of it was in no way interfered with by the secret substitution for the file of a piece of wood of similar size and shape.

It is not surprising that Professor Wood, like others, left the laboratory with a firm conviction that the few experimenters who had obtained positive results in the observations of N-rays had been in some way deluded. And while leaving the question whether N-rays have any objective existence or not to the physicists,<sup>1</sup> we may safely agree that there certainly was delusion on the occasion of Professor Wood's visit and profitably examine what the nature of the delusion was.

Slight variations in sensation, especially on the margin of what we can perceive, may and do occur from physiological causes. Professor Blondlot and others concerned were of course well aware of this, and the point of their observations was not that variations in apparent brightness occurred, but that these variations which they described as marked coincided with an external physical event so constantly as to render the conclusion inevitable that there was a causal connection. What Professor Wood showed was that the variations coincided with the idea of the event as readily as with the event itself. The difference of sensation was therefore not purely physiologically caused, nor, on the other hand, was it due to the external physical cause. It was, in fact, a hallucination produced by expectation, though no doubt a hallucination of a simple kind.

I have called your attention to this partly because, as I have said, I think it possible that visual (and other) hallucinations due to suggestion or self-suggestion occur at séances for physical phenomena more than we realise. We start with the knowledge that many persons can induce hallucinations by gazing into crystals; that such hallucinations are sometimes collective, as for instance at a séance of which an interesting account is given in the *Journal*, Vol. XII. p. 17, when similar figures were seen by the four sitters in a large mirror opposite to which they sat; that at other séances of which we have records certain phenomena were clearly of a hallucinatory character whatever

<sup>1</sup> An excellent discussion of the question will be found in the *Revue Scientifique*, second volume for 1904.

their cause; <sup>1</sup> that hallucinations of a definite kind can be induced by suggestion in good hypnotic subjects even in the waking state; and now, from the N-ray experiments, that expectation can produce hallucinations, at least of an elementary sort, in a darkened room in the case of persons in a perfectly normal state. Further investigation and, if possible, experiment is certainly called for in this direction. The bearing of the question on the evidence for telekinesis is obvious.

There is another lesson to be drawn from the story of the N-rays. It is not only in the subjects our Society exists to investigate that the scientific world is cautious, and has need to be cautious, in accepting conclusions depending on observations which cannot be repeated by others and checked. It is not mere prejudice but the legitimate caution that should be exercised in all branches of science that makes scientific men chary of accepting as sufficient the evidence so far offered for telekinesis or even for telepathy. The hesitation will be overcome if and when the conditions under which these things occur are discovered, so that they can be brought more under control and observations repeated at will under definable conditions; but in the meanwhile, as I have said, much would be done to remove scepticism by careful observation under as many conditions as possible.

I now turn from telekinesis, which is to me the most depressing branch of our investigations, to speak briefly of the most encouraging, that which at present promises the most fruitful harvest, namely, telepathy. The Society started with its face already set in this direction, and as we all know its efforts were from the first successful, not only in collecting the spontaneous experiences apparently due to telepathy to which I have already referred, but in obtaining opportunities for experiment and reports of experiments carefully carried out. It is true that it cannot yet be said that the scientific world generally has admitted telepathy as a fact, but it is not uncommon to hear educated persons offering it as a rational explanation of unusual experiences without apparently any sense of invoking an unrecognised cause and even with the feeling that

<sup>1</sup> For some useful information about this matter as well as about the history of telekinesis generally, I should like to refer my hearers to Mr. Podmore's excellent book on *Modern Spiritualism*.

that they are stemming the tide of superstition in not admitting anything more occult. Indeed, the acceptance of telepathy is wide enough to expose us to a serious danger that persons who might furnish evidence may refrain from doing so because they think the telepathic question is settled and that there is no further need of observation or experiment. It is fortunate that at least some of our members realise the contrary, as the interesting paper (see *Journal*, Vol. XIII., p. 243) read by Miss Miles at our last meeting shows.

There are two important reasons why much more evidence is required. The first is the one already referred to, that in default of being able to repeat experiments at will under given conditions, we can only establish the truth of telepathy—get it admitted by scientific men as a *vera causa*—by showing that it occurs between so many different and apparently trustworthy persons under so many different conditions that any possibility of the results being due to chance, or self-deception, or unnoticed indications, may be excluded by sheer weight of evidence.

The second reason for wide experimentation and observation is even more important. It is that we do not yet know the nature of telepathy. There are two opposing views as to its probable nature among those who accept it as a fact. Some, like Professor Flournoy, approaching the subject from the physiological side, believe on *a priori* grounds that the transmission is from brain to brain through some physical medium—that it is, in fact, more or less analogous to wireless telegraphy. Others, like our late President, approaching the question from the philosophical side, are inclined to regard telepathy as a purely psychical phenomenon—a direct interaction of mind with mind. It is in harmony with this second view, if not absolutely essential to it, to hold that mind can exist independently of the body, and is therefore capable of surviving the dissolution of the latter. Investigation into the real nature of telepathy is thus intimately connected with the most important and far reaching problems involved in our enquiry. If the question is capable of scientific determination, however, much more evidence than we at present possess will be required, and any evidence we can obtain of survival after bodily death is likely to throw light on the nature of telepathy and *vice versa*.

The accumulation of evidence is and must be a slow process,

not only because very few of us seem able to act as agents or percipients in a manner which lends itself to observation or experiment, but also because of the experimental difficulties inherent in psychical research of which I spoke earlier in this address. Notwithstanding the immense difficulties of the subject, however, evidence is slowly accumulating, and some progress is being made. Lately we seem to have made a distinct advance through the automatic writing of Mrs. Verrall, Mrs. "Holland," and others, and the trance writing of Mrs. Piper, some of which has been put before the Society at several recent meetings, and which is likely to occupy a large place in the *Proceedings* for some time to come.

The evidence needs careful and critical study; it is not of a sensational character, it is not likely to make good copy for the *Daily Mail*, and I am not sure how far it will impress the majority of readers. Those, however, who follow the work of the Society carefully will, I think, perceive that in these scripts we have at least material for extending our knowledge of telepathy. They will probably be disposed further to admit that the form and matter of the cross-correspondences that occur between the different scripts (produced at a distance from one another) afford considerable ground for supposing the intervention behind the automatists of another mind independent of them. If this be so the question what mind this is becomes of extreme interest and importance. Can it be a mind still in the body? or have we got into relation with minds which have survived bodily death and are endeavouring by means of the cross-correspondences to produce evidence of their operation? If this last hypothesis be the true one it would mean that intelligent co-operation between other than embodied human minds and our own, in experiments of a new kind intended to prove continued existence, has become possible, and we should be justified in feeling that we are entering on a new and very important stage of the Society's work.

## II.

### A SERIES OF CONCORDANT AUTOMATISMS.

BY J. G. PIDDINGTON.

#### INTRODUCTION.

MRS PIPER came to England at the invitation of the Council and between November 10, 1906 and June 2, 1907 gave 74 sittings in all. The management of the sittings was entrusted by the Council to a committee composed of the Rt. Hon. G. W. Balfour, then President of the Society, Sir Oliver Lodge, Mr Podmore, Mrs Sidgwick and myself.

The Committee decided that the main object of the experiments to be conducted with Mrs Piper should be to encourage the development of certain controls which had already been manifesting in her trance—namely, those giving themselves the names of Henry Sidgwick, Frederic Myers, and Richard Hodgson—and also to endeavour to bring about experimentally the kind of phenomenon to which the name of cross-correspondence has been given.

Of the upshot of the first of these two objects I will confine myself here to saying that the Sidgwick control played but a minor part; the Hodgson control showed much activity as a go-between or master of the ceremonies, as it were, but gave little evidence of identity and did not, I think, fully maintain the lifelike character of its earlier manifestations in America; while the Myers control, which had formerly been lacking in dramatic vitality, displayed a marked advance, particularly in the *vraisemblance* of the personation.

It is chiefly with the second of our main objects, the experiments in cross-correspondence, that this paper deals.

The first 13 sittings were held at Liverpool or Edgbaston under the direction of Sir Oliver Lodge. Then came 58 sittings in London, I being in charge on 35 occasions, Mrs Sidgwick on 19, and Miss Johnson on two towards the end of the series; and Mr E. N. Bennett, M.P. had two sittings to himself as a sequel to a successful first sitting which he had had at Boston shortly before Mrs Piper's departure for England. The last three sittings were given in Edgbaston, whence Mrs Piper went to Scotland for a few weeks' holiday before returning home.

All the London sittings, with the exception of five held at Mrs Piper's flat, took place in the Smoking-room of the Irish Literary Society at 20 Hanover Square, which we had rented for this purpose. As regards the London sittings, the person in charge of the sitting was present before the trance began and remained until Mrs Piper had regained normal consciousness. In no case did the sitter enter the séance-room or come in contact with Mrs Piper until she was fully entranced, and, except where noted, the sitter left the room before the end of the trance, and did not come in contact again with Mrs Piper until the next or some subsequent trance was already in progress.

In all about 120 experiments in cross-correspondence were made. I cannot give the precise number because the trance-personalities, when it fell to them to announce the inception or accomplishment of an experiment, did not always state explicitly that a cross-correspondence had been intended, and also because in several instances they appear to have combined two or more messages into one which had at first been given separately. But the exact total is of little importance, for a considerable proportion of the coincidences are of far too definite a character to be accounted for by chance, whatever the proportion of failures, and so the application of any rigorous statistical method is uncalled for. Besides Mrs Piper, the automatists concerned in these experiments were Mrs Verrall, Miss Helen Verrall, Mrs Thompson, and the two ladies known to the members of our Society under the pseudonyms of Mrs Forbes and Mrs Holland.

Mrs Verrall had ten sittings with Mrs Piper, Miss Verrall five, and Mrs Forbes four; and exactly the same precautions were observed with them as with the other sitters. They did not enter the séance-room till the trance had begun, and they

left it before Mrs Piper had recovered her normal consciousness; and they did not hold any intercourse or communication with Mrs Piper except at these sittings.

Mrs Thompson's participation was unfortunately very brief, being, I regret to say, abruptly terminated in consequence of the unexpected death of her husband after a few days' illness.

Mrs Forbes was informed of the experiments a few weeks after they started, but she did not set herself systematically and regularly to write automatically, and in fact produced only a few pieces of script, and these show no coincidences with the scripts of the other automatists.

The subject of cross-correspondence experiments was first mooted by Sir Oliver Lodge at the sitting with Mrs Piper held on Nov. 15, 1906; and Mrs Piper gave her last sitting on June 2, 1907.

The experiments in cross-correspondence, then, extended over the period Nov. 15, 1906—June 2, 1907.

During this period Mrs Verrall produced in all 63 pieces of script on 59 different days, the first piece being written on Nov. 16, 1906 and the last on May 13, 1907. After May 13 she did not do any more automatic writing for nearly 5 weeks.

During the period Nov. 15, 1906—June 2, 1907 Miss Verrall produced 17 pieces of script on 17 different days, the first being written on Nov. 20, 1906 and the last on May 26, 1907. After May 26 she did not write automatically again till July.

Between Nov. 15, 1906 and July 10, 1907 Mrs Holland produced 38 pieces of script on 38 different days. I have extended the period beyond June 2, 1907 in Mrs Holland's case, not because that portion of her script which was produced subsequently to the termination of the Piper sittings shows any coincidences with Mrs Piper's script or trance-utterances, but simply because there was no such definite or prolonged break in her automatic output as there was in Mrs and Miss Verrall's.

For the purposes, then, of comparison between the automatisms of Mrs Piper, Mrs Verrall, Miss Verrall and Mrs Holland, I take the following periods: Nov. 15, 1906—June 2, 1907 (Mrs Piper); Nov. 16, 1906—May 13, 1907 (Mrs

Verrall); Nov. 20, 1906—May 26, 1907 (Miss Verrall); and Nov. 21, 1906—July 10, 1907 (Mrs Holland). These periods I shall from time to time refer to in the course of this paper as “the periods under review”.

Both Mrs and Miss Verrall knew of the experiments with Mrs Piper; but until the middle of March 1907 Mrs Holland was entirely unaware that any such experiments were being conducted.

Miss Verrall's 17 pieces of script were written at irregular dates and hours, except on two occasions when the hours were preconcerted to synchronise with Mrs Piper's trance.

With Mrs Verrall a more systematic plan was followed; 27 pieces of her script having been written, mostly by previous arrangement, either just before or during Mrs Piper's trances.

The Piper sittings took place, as already stated, either in London, Liverpool or Edgbaston. Mrs Verrall's script was done at Cambridge or Matlock Bath, with the exception of 3 pieces written in London, 7 in the train between Cambridge and London and one at Brighton. Of Miss Verrall's script 14 pieces were done at Cambridge, 2 at Brighton, and one piece at Edgbaston. Her visit to Edgbaston did not coincide with Mrs Piper's. Mrs Holland was throughout in India.

The script of Mrs Verrall and that of Miss Verrall were sent to me up to April 5, 1907, and after that date to Miss Johnson. We in every case noted either on the envelope or on the script itself the date and hour at which it reached us. Mrs Holland's script was sent to Miss Johnson, who endorsed each script with the date of its arrival.

Mrs Holland remained throughout the entire series of experiments in absolute ignorance of what was written by the other automatists. So likewise did Mrs Piper, unless it be that she remembers in her normal state things said to her during her trances; and even then the evidential value of the results would be unaffected, for all she could have learnt in this way was either that an experiment had been successfully accomplished or that it had failed. Mrs Verrall saw at various dates certain portions of Mrs Holland's and of Miss Verrall's script; and Miss Verrall read or was informed of a few passages in Mrs Verrall's script. Careful note was taken at the time of the extent of the knowledge thus normally acquired

and of the dates on which it was acquired by Mrs and Miss Verrall.

It need hardly be said that I shall not bring forward as evidence of supernormal reciprocation any coincidences which can be explained by Mrs Verrall's normal knowledge of parts of Mrs Holland's or of Miss Verrall's script, or by Miss Verrall's normal knowledge of parts of Mrs Verrall's script.

The word or sentence given to the Piper trance-personalities for reproduction by them through one or more of the other automatists was selected in eighteen cases by those in charge of the sittings: five times by Sir Oliver Lodge, eleven times by myself, and twice by Mrs Sidgwick. Rather over a hundred subjects for experiment were chosen by the trance-personalities: one by Imperator, two by Prudens, three by Rector, 61 by "Myers," 21 by "Hodgson," 6 by "Sidgwick," one by "G. P.," and in a few cases the choice was not attributed to any special control.

Of the 18 words or phrases selected by the experimenters only one can be said with certainty to have been successfully transferred. Of the success achieved in the transmission of messages chosen by the trance-personalities themselves it would be idle to attempt to speak in general terms. Each case where complete or partial or possible success was attained must be described and studied in detail. I shall deal with the cross-correspondences in chronological order: that is to say, in the order in which they were first referred to in the Piper trance.

In the extracts from the records of Mrs Piper's sittings printed in small type I have reproduced the abbreviations, punctuation and other peculiarities of the trance-script. When, however, quotations from the records occur in passages printed in large type, I have usually revised the punctuation and written out in full the abbreviated words. I have in many cases omitted questions asked by the sitter about undeciphered words and the subsequent explanations of the trance-personalities, and these omissions are usually, though not invariably, indicated thus . . . . . But I have in no case omitted any such passages unless they were entirely unimportant and had no possible 'evidential' bearing.

Previous reports on the trance-phenomena of Mrs Piper have appeared in *Proc.*, Vol. VI., pp. 436-659; Vol. VIII., pp. 1-167;

Vol. XIII., pp. 284-582; Vol. XIV., pp. 6-78; and Vol. XVI., pp. 1-649. *Proc.* Vol. XX., pp. 1-432, contains a report by Mrs Verrall on her own automatic writings; and *Proc.* Vol. XXI., pp. 166-391, a report by Miss Alice Johnson on Mrs Holland's.

For an explanation of the parts played in Mrs Piper's trance by "Imperator", "Rector" and "Prudens" the reader is referred to *Proc.* Vol. XIII., pp. 408-9, and Vol. XVI., p. 15.

The external features of Mrs Piper's trance may be briefly described as follows:—Mrs Piper sits at a table with a pile of cushions in front of her, and composes herself to go into trance. After an interval varying from 2 or 3 to 10 minutes her head drops on the cushions with the face turned to the left and the eyes closed, her right hand falling at the same time on to a small table placed on her right side. A pencil is put between her fingers, and the hand proceeds to write. The writing being done without the aid of sight and with the arm in a more or less strained position is often difficult to decipher, at least without practice; but in spite of its not being easy to read, it is remarkably consistent in character, so that, its peculiarities once grasped, the correct interpretation of all but a very few words is not a matter of conjecture. The coming out of trance is a longer process than the going into trance. After the hand has ceased to write the medium remains quiescent for a few minutes. She then raises herself slowly, and often with difficulty, from the cushions. When the body is erect, she begins to speak. Her utterance at first is usually indistinct, but as she gradually regains her normal condition it becomes clearer. All the sittings which Mrs Piper gave in England were, with one exception, "writing" and not "voice" sittings: that is to say, her automatism took the form of writing and not of speech, except during the waking-stage. The "writing" sittings possess one great advantage over the "voice" sittings, namely, that the automatic phenomena which occur at them by their very nature record themselves.

The remarks made by the sitters it was our habit to note down on the sheets of paper on which the entranced Mrs Piper wrote; and these sheets have of course been preserved. As soon as possible after the conclusion of the trance the experimenter in charge of the sitting made a full manuscript

copy both of what Mrs Piper had written and of the notes of what the sitters had said. This copy—which is spoken of as “the record”—was annotated by the experimenter and afterwards typewritten, and, in cases where there had been another person present at the sitting besides the experimenter, submitted to this person for the insertion of such comments and explanations as seemed necessary. The tranee-script was always kept out of Mrs Piper’s sight and taken away at the end of the sitting, so that she never saw it or had access to it at any time. In her normal condition she neither asked for nor received any information whatever about what had happened at the sittings, except that she was occasionally told that the results were considered interesting and promising, and that they were of a different nature from what had previously been obtained. Since there is strong ground for believing that in her normal state she remembers absolutely nothing of what has occurred in the trance state, it would seem impossible that in the intervals between the sittings she could have got up any information bearing on them, even had she wished to do so.

Miss Newton, the assistant secretary of the Society, was present at the beginning and end of several sittings. There were two reasons for her attendance:—(1) As the controls objected to Mrs Piper’s being left alone when in trance, and as the sitter was not allowed to see Mrs Piper until she was entranced, it was necessary to have someone besides the experimenter in the séance-room, who could go out and tell the sitter when it was time to come in. (2) Mrs Piper’s utterances during the waking-stage often cannot be heard unless one stands with one’s ear close to her mouth (and often not even then); and when experience had taught us that it was difficult to do this and to record at the same time, we thought it desirable to have a second person present, who could stand close to Mrs Piper and report her indistinct utterances to the recorder. Beyond what she could learn during these brief and occasional attendances, Miss Newton knew nothing of the results of the sittings, and knew nothing whatsoever of the contents of the scripts of Mrs Verrall, Miss Verrall and Mrs Holland.

Wherever the word “trance” or “sitting” is used without qualification in this paper, it means Mrs Piper’s trance or a sitting with Mrs Piper. The word “script” is applied to

the automatic writings of all the automatists, including Mrs Piper.

In the last section of this paper entitled "The Latin Message" I touch briefly on the rationale of these cross-correspondence experiments. The reader, however, is strongly advised to study Chapter VII of Miss Johnson's Report *On the Automatic writing of Mrs Holland* (*Proc.* Part LV., pp. 369-391), as it contains a full and lucid exposition of the theory of cross-correspondences, and so forms an essential complement of the Introduction to this paper.

LIST OF SITTINGS WITH MRS PIPER BETWEEN NOVEMBER 10, 1906  
AND JUNE 2, 1907.

Date.	Sitter.	Experimenter in charge.	Place.
(1) 10 Nov. 1906	Mrs Isaac Thompson	O. J. L.	Liverpool.
(2) 11 Nov. "	O. J. L. & E. Thompson	"	"
(3) 12 Nov. "	E. & Miss T. Thompson	—	"
(4) 15 Nov. "	O. J. L. & Lady Lodge	O. J. L.	Edgbaston.
(5) 16 Nov. "	" "	"	"
(6) 19 Nov. "	Lady Lodge	"	"
(7) 21 Nov. "	J. H. Muirhead	"	"
(8) 23 Nov. "	O. J. L.	"	"
(9) 26 Nov. "	J. H. Muirhead	"	"
(10) 27 Nov. "	Lady Lodge & Miss Woodward	"	"
(11) 30 Nov. "	O. J. L. & J. H. Muirhead	"	"
(12) 1 Dec. "	Lady Lodge	—	"
(13) 3 Dec. "	O. J. L.	O. J. L.	"
(14) 12 Dec. "	Mrs Nisbet	J. G. P.	London.
(15) 17 Dec. "	Miss A. Johnson & J. G. P.	"	"
(16) 18 Dec. "	Miss Helen Verrall	"	"
(17) 19 Dec. "	" " "	"	"
(18) 24 Dec. "	" " "	"	"
(19) 31 Dec. "	Mrs Verrall	"	"
(20) 1 Jan. 1907	" "	"	"
(21) 2 Jan. "	J. G. P.	"	"
(22) 7 Jan. "	Miss Helen Verrall	"	"
(23) 10 Jan. "	" " "	"	"
(24) 14 Jan. "	Mrs Verrall	"	"
(25) 15 Jan. "	" "	"	"
(26) 16 Jan. "	J. G. P.	"	"
(27) 21 Jan. "	Mrs Verrall	"	"
(28) 22 Jan. "	" "	"	"
(29) 23 Jan. "	J. G. P.	"	"
(30) 28 Jan. "	Oliver Lodge, Jr., & J. G. P.	"	"
(31) 29 Jan. "	Mrs Verrall	"	"
(32) 30 Jan. "	" "	"	"
(33) 4 Feb. "	J. Y. W. Macalister	"	"
(34) 5 Feb. "	" "	"	"
(35) 6 Feb. "	J. G. P.	"	"
(36) 11 Feb. "	J. Y. W. Macalister	"	"

Date.	Sitter.	Experi- menter in charge.	Place.
(37) 12 Feb. 1907	J. Y. W. Macalister	J. G. P.	London.
(38) 13 Feb. "	E. M. S. & J. G. P.	"	"
(39) 18 Feb. "	J. Y. W. Macalister	"	"
(40) 19 Feb. "	J. G. P.	"	"
(41) 20 Feb. "	E. M. S. & J. G. P.	"	"
(42) 25 Feb. "	H. G. Dakyns	"	"
(43) 26 Feb. "	" "	"	"
(44) 27 Feb. "	J. G. P.	"	"
(45) 4 March "	J. Russell	"	"
(46) 5 March "	" "	E. M. S.	"
(47) 6 March "	J. G. P.	J. G. P.	"
(48) 11 March "	J. Russell	"	"
(49) 12 March "	" "	E. M. S.	"
(50) 13 March "	J. G. P.	J. G. P.	"
(51) 18 March "	Mrs J. Russell	E. M. S.	"
(52) 19 March "	" "	"	"
(53) 20 March "	E. M. S.	"	"
(54) 2 April "	" "	"	"
(55) 3 April "	G. W. Balfour	"	"
(56) 4 April "	" "	"	"
(57) 8 April "	E. M. S.	"	"
(58) 9 April "	Mrs "Forbes"	"	"
(59) 10 April "	" "	"	"
(60) 15 April "	" "	"	"
(61) 16 April "	E. N. Bennett	—	"
(62) 17 April "	E. M. S.	E. M. S.	"
(63) 22 April "	E. N. Bennett	—	"
(64) 23 April "	Mrs "Forbes"	E. M. S.	"
(65) 24 April "	E. M. S.	"	"
(66) 29 April "	Mrs Verrall & Miss A. Johnson	Miss A. Johnson	"
(67) 30 April "	" "	"	"
(68) 1 May "	E. M. S. & Miss A. Johnson	E. M. S.	"
(69) 6 May "	" "	"	"
(70) 7 May "	" "	"	"
(71) 8 May "	" "	"	"
(72) 19 May "	O. J. L. & Lady Lodge	O. J. L.	Edgbaston.
(73) 27 May "	" "	"	"
(74) 2 June "	" "	"	"



*“Aut fallax” ait “est sollertia nobis,  
Aut pia sunt nullumque nefas oracula suadent.”*

*The remenaunt of the tale, if ye wil here,  
Rede in Ovid.*

I.

“ST. PAUL.”

*Extract from record of sitting with Mrs Piper held on Nov. 15, 1906.*

(Present: O. J. L. and Lady Lodge.)

(Hodgson communicating.) I am Hodgson.

O. J. L. Glad to see you at last.

Hello Lodge. I am not dead as some might suppose. I am very much alive.

O. J. L. Good, I expect so.

.....  
Speak to me.

O. J. L. Are you interested in the cross-correspondence? Could you send something to other communicators?

I am very. and think it the very best thing.

O. J. L. Could you send one now to one of the mediums?

I will go to Mrs Holland. [Dr Hodgson never knew anything about Mrs Holland; but J. G. P. in the spring of 1906 had mentioned her name to Hodgson more than once at sittings in Boston.]

O. J. L. What will you send?

St. Paul.

O. J. L. That is a good idea.

St. Paul. I will give it to her at once.

.....  
(After an interval.)

O. J. L. Do you remember what you were going to say to Mrs. Holland?

St. Paul.

O. J. L. Yes, quite right.

I will go at once.

“St. Paul” did not appear in Mrs Holland’s script. There are, however, in the script of Miss Verrall two passages worth considering in this connection.<sup>1</sup>

The two passages in question occur in Miss Verrall’s script of Jan. 12 and Feb. 26, 1907. The script of Jan. 12 opens with a sentence in Latin, and then totally unconnected with it follow these words:—

the name is not right robbing Peter to pay —Paul?  
 sanctus nomine quod efficit nil continens petatur sub-  
 veniet.

The script of Feb. 26 reads as follows:—

A tangle of flowers with green grass between wall flowers  
 pansies why such hurry did you know that the second  
 way was shorter you have not understood about Paul  
 ask Lodge. quibus eruditus advocatis rem explicabis non  
 nisi ad unam normam refers hoc satis alia vana  
 a tower of ancient masonry with battlements

( a scrawl, perhaps  
 representing a signature ) astolat.  
 “A. T.”

<sup>1</sup>I consider myself justified in looking for a correspondence in the script of an automatist other than the one to whom the message was directed, because the trance-personalities were more than once and in the most formal and definite terms asked to try to give these corresponding messages to all or any of the automatists concerned in these experiments, even though only one was specifically named when the experiment was arranged. To a critical mind the reflection will at once occur that the chances of success were hereby increased. I agree; but I will content myself with saying that if any serious critic will carefully study *all* the evidence presented in this report I shall not be afraid of his seeking to set down the successful cases of correspondence to chance in spite of the way in which the chances of success to the extent here stated were widened.

The last sentence and the opening phrases down to "shorter" seem to me clearly not to belong to the middle passages, the subject of which is dismissed with the words "this is enough; more is useless".

The Latin words in the script of Jan. 12 I interpret thus:—"Holy in name (i.e. with the title of saint) what she (or, he) is doing is of no use (i.e. by itself). Let the point (continsens) be looked for; it will help".

The Latin words of Feb. 26 I translate:—"By calling to your aid what learned men will you explain the matter?<sup>1</sup> (You will not explain it) unless you refer it to one standard. This is enough; more is useless".

The only reference to Sir Oliver Lodge in Miss Verrall's script during the period under review is the one quoted above. The names Peter and Paul do not occur elsewhere in Miss Verrall's script during the same period. It is natural, therefore, to put together the two scripts containing the name Paul.

If we take these two passages to refer to the experiment arranged on Nov. 15, it will be seen that the name Paul is given; and that "Lodge" is correctly indicated as the person to explain about the name Paul. Miss Verrall never did apply to Sir Oliver Lodge as directed; and it was not until September 1907 that the interpretation given above struck me.

I have said that "St. Paul" did not appear in Mrs. Holland's script, but her script of Dec. 31, 1906 suggests an approach to the name of St. Paul, and also suggests an explanation of the words in Miss Verrall's script of Jan. 12, "the name is not right robbing Peter to pay—Paul".

I transcribe the first half only of this script of Dec. 31, 1906: the second half having no connection with the first.

II Peter I., 15. ["Moreover I will endeavour that ye may be able after my decease to have these things always in remembrance."]<sup>2</sup>

<sup>1</sup>Or, if "quibus" is treated as a relative instead of as an interrogative, the words would mean: "when you have called these learned persons to your aid".

<sup>2</sup>Explanatory comments, translations, etc. are throughout enclosed, as here, in square brackets.

“This witness is true”—

It is now time that the shadow should be lifted from your spirit—“Let patience have her perfect work”—

“This is a faithful saying”—

*This witness* etc. is not, I believe, a textual quotation, but is reminiscent of several passages in the writings of St. John.

*Let patience* etc. is a quotation from the Epistle of St. James.

*This is a faithful saying* occurs at least three times in St. Paul's Epistles.

The only *name* actually written is Peter, and this Peter is clearly *Saint* Peter. If we suppose that the scribe was aiming at getting “St. Paul” expressed, it looks as if he felt his way towards the name or notion of St. Paul by quoting first from St. Peter, next from St. John, then from St. James and finally from St. Paul. I do not mean that I think the process was thus deliberately involved, but that the scribe (whoever or whatever that may be) did the best he could. A long way round may perhaps be the only way there. I further suggest that the scribe having got so far could not proceed to get the name “St. Paul” written, and so had to content himself with a quotation from his writings.

Now, read in the light of this interpretation, the words in Miss Verrall's script of Jan. 12, “the name is not right robbing Peter to pay—Paul”, are suggestive.

The words *nisi ad unam normam refers* in Miss Verrall's script of Feb. 26 may, perhaps, have been intended to mean that unless there was one person in touch with all the automatists concerned in these experiments the point would be missed in many instances; or in other words, that a central exchange was necessary. In this case I was, so to speak, at the central office, but though I was receiving Miss Verrall's script, and though Sir Oliver Lodge sent me a copy of his record of the sitting of Nov. 15, I was not receiving a copy of Mrs Holland's script; and until I did receive a copy of it the significance of Miss Verrall's scripts of Jan. 12 and Feb. 26 naturally escaped me. If then the words *nisi ad unam normam refers* can bear such an interpretation as I have sought to place on them, they were neither otiose nor mere padding.

Most readers who have had the patience to follow me so far will, I fear, at this point form the opinion that all this may be more or less ingenious rubbish, but that it is certainly rubbish. Had our experiments produced no coincidences less problematical than this one, I should heartily agree; but there have been correspondences of the most definite character, and not only that, but in the production of them there is evidence both of intelligent direction and of ingenuity. I care not to whom that intelligence be attributed; but that intelligence and acute intelligence lie behind the phenomena I stoutly maintain. And if this be once admitted, no excuse need be offered for trying to place upon them interpretations which otherwise would be over-subtle.

## II.

### “FRANCIS AND IGNATIUS”.

On Jan. 2, 1907 at 12.30 p.m. Calcutta time (i.e. 6.30 a.m. Greenwich time) Mrs Holland wrote a script containing the names Francis and Ignatius; and neither of these names occurs again in her script during the period under review. Some five or six hours later, at the sitting held with Mrs Piper on Jan. 2, I asked Imperator if he objected to my asking Myers<sub>p</sub> if he remembered what was Imperator's real name as given through Stainton Moses; and Imperator replied that he had no objection. I then asked Rector to tell me his real name, and after a few minutes Rector said his name was Francis. The question about Imperator's name was put to Myers<sub>p</sub> on April 8, and Myers<sub>p</sub> replied that he could not remember the name of Imperator as given through Stainton Moses, but thought it was something like St. Ignatius; and he then spontaneously asked whether the name of one of Mrs Piper's controls was not Francis.

I am disposed to regard these coincidences as accidental. But whether they be so or not, at any rate before pronouncing a definite opinion it is necessary to discover whether the names Ignatius and Francis had previously been assigned to Emperor and Rector respectively in Mrs Piper's trance-communications. To discover this involves an examination of all the many unpublished records of Mrs Piper's sittings; and as this examination will not be completed for a long time, I defer for the present discussing in detail this possible instance of cross-correspondence.

### III.

#### “TRIANGLE WITHIN A CIRCLE.”

*Extract from record of sitting with Mrs Piper held on Jan. 16, 1907.*

(Present: J. G. P. alone.)

(Myers communicating.)

J. G. P. Myers.

Yes my friend.

J. G. P. Myers, when you send a message to, say, Mrs Verrall, and then a similar message to Mrs Holland, could you not mark each with some simple but distinctive sign?

I am not quite sure that I U.D. you do you mean when I give a message to make a sign after or before the written message?

J. G. P. Yes; if you wrote, for instance, “sunshine” through Mrs Verrall and then afterwards through Mrs Holland, you might put, say, a triangle within a circle, or some simple sign like that, to show that there is another message to be looked for corresponding with the message so marked.

I think I U.D. you wish me to make a sign when giving a word at Mrs Verralls also at Mrs Hollands'

J. G. P. Yes.

the same sign

J. G. P. Yes.

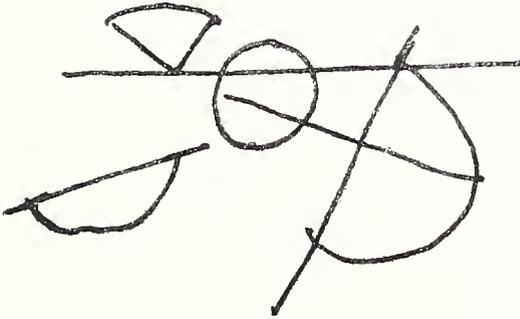
I can yes I shall be very glad to try this.

J. G. P. Yes, thank you.

It would be evidential.

J. G. P. It certainly would be.

A circle with a triangle inside it appeared in Mrs Verrall's script of Jan. 28 at the foot of a remarkable communication embodying a successful cross-correspondence, which will be dealt with in detail in Section VI. Mrs Holland's script does not contain any drawing of a circle with a triangle inside it; though on May 8 she has these drawings of geometrical figures.



Mrs Verrall's drawing is, however, quite unmistakable; and it was attached, as requested, to a script which contained a cross-correspondence. The cross-correspondence was between Mrs Verrall, Miss Verrall and Mrs Piper. That Mrs Holland was not concerned in it in no degree detracts from the success, for when suggesting the experiment to Myers<sub>P</sub> I mentioned Mrs Holland (and for that matter Mrs Verrall also) only by way of exemplification. This was the only experiment chosen by the experimenters which certainly succeeded. It may be that it succeeded because, unpromising though such a subject may seem, the circle and triangle may have had a significance

of a poetical nature which appealed to the emotions of the Myers personality; and the circle certainly fitted in most happily and appropriately with the communication to which it was appended. In later sittings Myers<sub>p</sub> indicated with sufficient clearness, if not as explicitly as could have been wished, the particular piece of Mrs Verrall's script which had been marked with the triangle and circle. These points will be further explained and discussed under Section VI.

#### IV.

#### “STEEPLE.”

On Jan. 16, 1907 while I was having a sitting with Mrs Piper in the Irish Literary room at Hanover Square, Miss Johnson was having a synchronous sitting with Mrs Thompson in the larger of the S.P.R. rooms. I was told when Mrs Thompson had gone into trance, and we then began to try to get messages transferred from one medium to the other. The controls of either medium were also asked to report what was passing at the other sitting. No success attended these experiments. In the Piper sitting the communications went on in the ordinary way; the controls, who had been commissioned to give messages to Mrs Thompson's control “Nelly” and to describe what was passing at her séance, breaking in from time to time to report progress. Thus, immediately after the arrangement had been made with Myers<sub>p</sub> about the triangle and circle experiment related in the last section, the following was written:—

*Extract from record of sitting with Mrs. Piper held on Jan. 16, 1907.*

(Present : J. G. P. alone.)

(Prudens communicating.)

ask Mrs Thompson if  
Miss Johnson I mean if the word steeple came out there  
[i.e. at Mrs Thompson's.]

J. G. P. "sceptic," is it?

S teepale.

S

J. G. P. "Steeple"?

(Hand gives emphatic assent as J. G. P. says "steeple".)  
Prudens.

J. G. P. *Excellent*, Prudens. Why did you ask this?

Because I thought I recognised it.

J. G. P. Thank you.

I shall be glad to know if the word Mourn or Mown came  
out. [This referred to an experiment made some days  
previously.]

J. G. P. "Mourn or Mown." No, Prudens, there was no trace of it.

"mourn"

J. G. P. "mourn." No; nor of that either.

thank you I thought it might.

But as I said before I am not so good at receiving.

J. G. P. as at transmitting?

(Hand assents.)

J. G. P. Will you wait a moment?

yes two if you like.

J. G. P. Yes. Can I speak to Myers while you, Prudens, listen?

Very good wait and I will speak to him.

he gave the name Moses to Nellie.

J. G. P. "Moses" ?

(Hand assents.)

(Myers communicating.)

Myers. (Agitation in hand.) I heard.

J. G. P. I want you to hear what Prudens has just written. He wrote: "Ask Miss Johnson if the word steeple came out" at Mrs Thompson's. Does that suggest anything to you ?

Oh yes that is why I have tried it again there.

It was my suggestion entirely. . . .

I gave this before. as I heard it repeated I must ask Mrs Verrall about it. . . . did she not U.D. it.

J. G. P. You want me to answer that ?

Yes I do.

J. G. P. I'm not quite certain; but it's just because I'm not quite certain that I think this will be such a splendid test.

Yes I U.D. as I have very persistently heard it and so persistently tried to give it here also there at Mrs T's.

J. G. P. When you say you have *heard* it, where did you hear it ?

I thought you gave it at Mrs Verralls.

J. G. P. (In a tone of surprise) "I thought *you* gave it at Mrs Verrall's" ! Is that right ?

I did not mean you I mean to say I got it there and at Mrs Thompson's also.

J. G. P. Yes; I understand.

I heard it quite clearly. but you seemed so perplexed.

When I spoke it here. I wondered if my hearing was good.

J. G. P. No, Myers. The writing wasn't clear; and I was perhaps a little slow.

Oh. well it is U.D. isnt it ?

J. G. P. Yes; quite understood.

I now give copies of various notes and letters which relate to this incident:—

NOTE BY J. G. P. MADE ON JANUARY 16, 1907, AT 3.40 P.M.

With reference to an incident that occurred in a sitting with Mrs. Piper held on this day.

Some days ago—perhaps a week, more or less—I thought I received a letter from Miss Johnson in which she said that she had discovered a cross-correspondence between the script of Mrs. Verrall and that of Mrs. Holland: the coincidence consisting in the production of the word “steeple” by both. She added (so I thought) that she thought it rather clever of her to have made out the coincidence, as in Mrs. Verrall’s script the reference to the steeple was in Latin.

One or two days after I thought I had received this letter I was going through the scripts of Mrs and Miss Verrall which had been sent to me since the end of November 1906; and in one of Miss Verrall’s writings I came across a drawing of two birds looking at a thing like this  $\sqrt{V}$ .

Underneath the drawing the word “doves” was written; and some phrase like “she saw it over the church”. I made a note,—or so I believe—(I will verify after completing this note) pointing out that this might be a vague reference to the “steeple” mentioned—as I thought—both in Mrs. Verrall’s and Mrs. Holland’s scripts. When making this memorandum I looked for the letter in which I thought Miss Johnson had informed me of the coincidence. When I failed to find it a doubt momentarily possessed me whether I had ever really had such a letter from Miss Johnson; but I dismissed this doubt as absurd.

Yesterday, Jan. 15, 1907, I was lunching with Mrs. Verrall after a Piper sitting. I believe I then told Mrs. Verrall that Miss Johnson had discovered another coincidence between her script and Mrs. Holland’s, and I believe that I told her that “steeple” was the common idea or word.

This morning the Myers control, or Prudens, asked me whether the word “steeple” had been written by Mrs. Verrall, and, I think, added that he had tried to give it to Mrs. Thompson also. (My recollections of what exactly was written by the Myers control or Prudens are somewhat hazy; but I am purposely making this note

before writing out or reading through the record of this morning's sitting.)

When "steeple" was mentioned in the Piper trance I became quite enthusiastic and exclaimed "Excellent"; as I thought that the word had now been produced by a third automatist. The control asked me if Mrs. Verrall had got the word "steeple." I replied that I was not absolutely certain, but believed she had. The reserve manifested in this reply was almost entirely, if not altogether, due to my natural caution. Not having myself seen the evidence for the coincidence I did not like unreservedly to vouch for the occurrence of the word "steeple" in Mrs. Verrall's script. Possibly—though only possibly—the doubt may have recurred to me—though certainly I did not formulate it, if it did—whether I had in reality learnt from a letter written by Miss Johnson of the occurrence of "steeple" in Mrs. Verrall's and Mrs. Holland's scripts.

After the Piper sitting was over I went into Miss Johnson's room, where she had been having a sitting with Mrs. Thompson.

Before examining Miss Johnson's notes of her sitting in order to see whether there were any coincidences between the trance-utterances of Mrs. Thompson and the script of Mrs. Piper, I said to Miss Johnson: "Well, anyhow, there was one good thing this morning, for the controls said they had given the word "steeple" to Mrs. Verrall. You remember you wrote and told me that you had discovered that both Mrs. Verrall and Mrs. Holland had been writing about a steeple". Miss Johnson denied all recollection of having written any such letter, and denied the existence of any such coincidence. I then dictated to Miss Johnson a short note giving the essential parts of this note.

I am not a vivid dreamer and I rarely remember my dreams; but when I do dream, my dream not infrequently takes the form of receiving letters, and in my dream the handwriting of my dream-correspondent is just like that of the living person from whom I imagine I am hearing. I think I have once or twice before mistaken dream experiences for waking experiences.

I have some kind of vague suspicion that I may perhaps have given "steeple" as a cross-correspondence message for the Piper controls to convey to Mrs. Verrall; but this can be verified by reference to the records. ["Steeple" was not chosen as a cross-correspondence message at any time.]

I have now looked up the note relating to Miss Verrall's script and find that my recollection recorded above is correct.

The note runs as follows:—

“ NOTES RE C.Cs AND V. SCRIPTS.

H. V. Nov. 20, 1906.

drawing of two birds ‘regardant’ doves”.

“She has seen it above the church”.

? Is this a reference to (1) “the white dove” (Holland & Piper)  
(2) “steeple” (Mrs. V. and Holland.)

On Jan. 16, after having completed the foregoing note, I wrote to Mrs Verrall as follows.—

“ . . . . . Did I tell you yesterday at lunch (or perhaps the day before) that Miss Johnson had discovered another C.C. [i.e. cross-correspondence] between you and Mrs Holland; and did I tell you what the common word or idea was? It may help you to remember if I add that to the best of my belief I told you that I fancied I had found in your daughter’s script a possible, though vague, reference to the same word or idea. Please think this over carefully, for if my memory isn’t playing me tricks, and if your memory corroborates mine, the controls will have brought off rather a pretty thing. . . .

(Written on the back of the envelope) “Did you tell H. V. [i.e. Miss Helen Verrall] when you returned home about my thinking that her script had a reference to a C.C. obtained by you and Mrs H?”

To this Mrs Verrall replied on Jan. 17:—

On Monday Jan. 14 at lunch you described to me a pair of regardant doves in H’s script and asked if I had had anything similar. You then said something about Mrs. Holland and myself having had something about a church steeple, which was and is quite unintelligible to me. You said that Miss Johnson had told you this or you had dreamt it. I certainly never mentioned the episode to Helen; the first she knew of it was when I read aloud the pencil note outside your letter. (Helen corroborates)

NOTE BY J. G. P. *re* ABOVE, DATED JAN. 18, 1907.

“*You said that Miss Johnson had told you or you had dreamt it.*”

I think I first said that Miss J. had told me; and only added that perhaps I had dreamt it when Mrs. Verrall looked perplexed at my reference to a steeple, and then probably I was speaking more in joke than otherwise. At the sitting on Jan. 16 when the control

asked me if Mrs. Verrall had received the word steeple, or rather when I understood it to ask that, and when I answered that I thought she had received it, I had entirely forgotten the ignorance displayed and confessed by Mrs. Verrall on Jan. 14 of all knowledge of the occurrence of the word in her script.

Some days or perhaps a week or two later, to tease Mrs Piper, I told her in fun that she needn't think mediumistic gifts so exceptional, as I myself, for instance, was a medium too. I was, of course, thinking of the "Steeple" incident, but I did not say anything about it, my object being to mystify her. And I do not see how my remark could have given any clue to what came out subsequently in the trance; and the surprise I manifested, when, on Jan. 16, Myers<sub>p</sub> said he thought I had given "Steeple" to Mrs Verrall, ought to have thrown her trance-consciousness off the scent. I will now relate the sequel.

On Feb. 19, 1907, the following words were spoken during the waking-stage, and were certainly addressed to me, as I alone was present :—

George Pelham [who is represented throughout as co-operating with Hodgson<sub>p</sub> and Myers<sub>p</sub>] is in there, shaking both hands at me and muttering a kind of language; and they say that they tell you things in your dreams some day some time.

*Extract from record of sitting with Mrs Piper held on March 13, 1907.*

(Myers communicating) I gave her [i.e. Mrs Verrall] the word Church as did Hodgson also.

J. G. P. Yes.

but more than once I found you and although you did not reply in words to my message I repeatedly said, and in fact shouted out to you in what you would call, an undignified manner for a gentleman. Steeple.

J. G. P. That's good; very good.

you did not reply but your spirit seemed to grasp the idea, and that pleased me greatly as it seemed the nearest approach to making you U.D. clearly that I ever (hesitation) gave. [or, "gone."]

J. G. P. Is it "gave"?

did.

J. G. P. Yes, I understand.

The mention here in close proximity of "Church" and "Steeple" is interesting in two ways. First, because I had noted a connection between the phrase in Miss Verrall's script of Nov. 20, 1906, "she has seen it above the church," and the "Steeple" cross-correspondence which I had imagined had occurred in the scripts of Mrs Holland and Mrs Verrall; and, secondly, because as long ago as Nov. 16—six weeks at least before my dream—the following had passed at one of Sir Oliver Lodge's sittings with Mrs Piper:—

(Communicator not indicated; perhaps Myers or Rector; probably not Hodgson.)

St. Paul has been given.

Ask Piddington if he said anything about a church at Mrs Holland's. Ask him if he gave a message to be recorded here about a church—if he said church to Mrs Holland.

O. J. L. All right, I will.

The matter was recalled at a sitting held on Dec. 3, 1906:—

(Hodgson communicating) Did you ask Piddington about the Church? He said something to me through Mrs Holland about the Church.

O. J. L. Very well, that is a C.C. [i.e. cross-correspondence] message.

Yes, have you heard about the others yet?

O. J. L. No, but they will all be recorded and collated in due time.

Had Sir Oliver Lodge communicated to me either of these passages, the genesis of my dream might have been traced to them; but as a matter of fact he did not do so, as I find on reference to his letters. He acquainted me with most of the other cross-correspondence experiments in his sittings, but, curiously enough, he omitted to mention this one. Nor did I see the type-written records of the sittings of Nov. 16 and Dec. 3 until after "Steeple" had been mentioned in the Piper sitting of Jan. 16, although I did see a few of the other records of the Edgbaston sittings before this date. It is a pity that

Myers<sub>P</sub> hedged when my tone of surprise showed that I did not understand his original and significant, if not entirely explicit, statement: "I thought you gave it at Mrs Verrall's"; but that is an unfortunate habit of trance-personalities. Still, he seemed to retract his retraction by adding spontaneously: "I heard it quite clearly; but you seemed so perplexed when I spoke it here I wondered if my hearing was good". Anyhow, whether he hedged or not, Myers<sub>P</sub> comes out of it, so far as memory is concerned, much better than I do; for on Jan. 16 I had forgotten what Mrs. Verrall had told me on Jan. 14: namely, that she was unaware of the appearance of "Steeple" in her script.

As regards the references made in the sittings of Nov. 16 and Dec. 3, 1906, to Mrs. Holland, myself and a church, it deserves noting that Mrs Holland's script of Dec. 4, 1906, opens with the words:

"The grey church tower."

They occupy a line to themselves, and seem to be quite disconnected from the rest of the script. This is the only time during the period under review that the word "Church" occurs in Mrs Holland's script.

## V.

"LIBRARY, MY OWN NAME, AND MRS SIDGWICK'S."

*[This Section should be read in connection with the paper by Mrs Sidgwick  
on pp. 417-440.]*

It will, I think, conduce to clearness if I begin in this case with Mrs Verrall's script.

*Part of Mrs Verrall's script of Feb. 4, 1907, begun at 10.50 a.m.*

Have you nothing to say to me  
give the message I gave

but was it understood?

On the Council I asked and she said Yes. Tell Mrs Sidgwick that. and something about the Gurney library which I think she will remember or a Gurney memorial, which she was to take over. I will give the message elsewhere too today but this is easier than the other place.

The signature might help

H. Sidgwick.

We have tried for that today. wait for their answer F W H M

I must quote another script of Mrs. Verrall's, although it is largely concerned with another cross-correspondence, as it would be impossible to disentangle the two different subjects with which it is concerned, and, besides, they are evidently meant not to be dissociated.

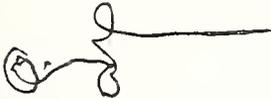
*Mrs Verrall's script of Feb. 6, 1907, begun at 11.7 a.m.*

Laura and another

There is some great obstruction this morning  
help to remove it.

This must not occur again tell him that.

Put not your light under a bushel



K.g. blue ribband and five pointed star

The great Library has already gone before

Hugh Le Despenser

the branch that should have grown full straight

Apollo's laurel bough

You don't get it right but some of this is true



I think it is a jewelled dagger

three curved objects and a point



I cant see what all this means but I am

told to say it to you  
 APOLLOS LAUREL BOUGH  
 There is also some point in the Library  
 Put together the Library and the bough  
 Laureatus a laurel wreath

perhaps no more than that



Corona laureata has some meaning here  
 With laureate wreath his brow serene was crowned.  
 No more today—await the better news  
 that brings assurance with a laurel crown.

It will be noticed that Mrs Verrall's script of Feb. 4 was signed "F.W.H.M.," and her script of Feb. 6, though not signed with these initials and not purporting apparently to come from Myers, is clearly, though only incidentally, connected with the previous script. The form of the script of Feb. 6 gives it the appearance of emanating from a collaborator of the author of the script of Feb. 4, and from a collaborator acquainted with the general intentions of the author of the script of Feb. 4, though not with the particular significance of the message which he had been commissioned to convey.

I proceed now to quote extracts from Mrs Piper's sittings.

*Extract from record of sitting with Mrs Piper held on Feb. 5, 1907.*

(Present during this part of the sitting: J. G. P. and Miss Newton, the latter attending simply in order to await a signal from J. G. P. to summon the sitter, Mr Macalister.)

(Rector communicating)

+ HAIL.

J. G. P. Hail, Emperor and Rector.

Once more we greet you friend of earth peace be unto you  
+ (R.)

J. G. P. Thank you. Have you anything to say before I bring the friend in?

Myers is waiting to speak with you and will do so on day after this U.D.

J. G. P. I shall be glad to hear what Myers has to say, and after he has given his message I have something to say to him.

Very good. then we will bring him here on day after this.

J. G. P. I thought you meant he was waiting to speak now.

He came with me just now, hoping we could arrange for him to speak with you if there is an opportunity he will speak otherwise day after this. . . .

J. G. P. If what he has to say is not long, let him speak now. If it is long, let him wait till next time, when he can occupy all the time, if he wishes.

I will. arrange to postpone it until next time. but he thought you might have some message for him from Mrs V. as he is going to give her one.

J. G. P. Yes.

today.

J. G. P. Has he given any message to Mrs Verrall since he last spoke here? [i.e. since Jan. 30] And if so, can he say what it is?

he first wished to explain that his message here was ——  
(repeating a pass-word previously given)

J. G. P. Thank you. I note that.

day after he will have more to say. mean while. say to your friend of last time [i.e. Mr Macalister] kindly that the object presented was of little use to us.

J. G. P. Yes.

We will meet him any time now.

(Myers communicating)

Rose garden.

Roses blossoming

Blossoming everywhere.

U.D.

good bye.

J. G. P. Is that Myers ?

Yes.

J. G. P. I want to say something to you. You remember when I put you a question in which the words "séances" and "Leckhampton" occurred you did not at first understand them.

I did not hear them very well.

J. G. P. Well, I think it possible that in the same way you did not catch a word in the question put to you by Mrs Verrall on behalf of Mrs Sidgwick.

What was it? I may be better able to U.D. more than at that time.

J. G. P. The word I think you may not have caught was "Terling." (repeating the word distinctly once or twice) Terling is the home of Lord Rayleigh.

Oh yes I positively have never heard i.e. to grasp the word before.

you are right in this. I U.D. more and will go over that interview and if you refer to this I will an [obviously the beginning of "answer"] give my answer tomorrow.

J. G. P. All right. Thanks. Now I must say good-bye.

There are two points in the earlier part of this extract to which I wish to draw attention: the evident anxiety of Myers<sub>P</sub> to make some communication at this sitting, and his evident expectation that I should have a message for him from Mrs Verrall. Both feelings were natural and dramatically fitting, if we assume that Myers<sub>P</sub> was aware (and as the event showed he almost certainly was) of the message written by Myers<sub>V</sub> on Feb. 4 through Mrs Verrall.

As regards the latter part of the extract I must explain that at a sitting with Mrs Piper held on Jan. 21 Mrs Verrall had, on behalf of Mrs Sidgwick, asked Myers<sub>p</sub> whether he remembered the subject of a certain conversation between her and Frederic Myers which occurred at Terling a few days before Mr Sidgwick's death. The whole of this episode is fully dealt with by Mrs Sidgwick in a paper which will be found further on at p. 417; and I need only say here that, though answers had been attempted, the correct answer had not yet been given.

*Extract from record of sitting with Mrs Piper held on Feb. 6, 1907.*

(Present: Mr McDougall and J. G. P.; the former as an onlooker only.)

(Myers communicating) Good morning my friend. I am delighted to see you again. I hope all is going well on your side.

J. G. P. Good morning, Myers. I'm very glad to see you. I believe everything is going on very well.

I remery [in error for "remember"] the name of the place to which you referred last time. and I would say with regard to it that I remember vaguely making a suggestion to Mrs Sidgwick regarding a certain document which I thought she would find necessary to be attend to

J. G. P. Is that "be attended to"?

look into in case our good friend [i.e. Henry Sidgwick] came over . . here.

Besides I referred to matter pertaining to the college. if I remember rightly also a library matter.

J. G. P. I want to read over. Is "pertaining" right?

Yes.

J. G. P. Is "library" right?

Yes.

which she will recall quickly.

J. G. P. Yes; I will tell her [i.e. Mrs Sidgwick].

I feel sure of the distinction of places.

i.e. my talk with her at T. and at my own house. U.D.

i.e. between my

(J. G. P. reads over as above.)

yes. (assent to reading) say anything before I reply to another enquiry?

J. G. P. No, Myers, I have nothing more to ask.

I had read Mrs Verrall's script of Feb. 4 (cited above) on the morning of Feb. 5; but even as early as Feb. 6 it must have completely passed out of my mind (as it certainly had by Feb. 11), or I could hardly have failed at the sitting of Feb. 6 to have tried to extract further information from Myers<sub>p</sub> after his mention of a Library.

*Extract from record of sitting with Mrs Piper held on Feb. 11, 1907.*

(Present: J. G. P. alone at this point.)

J. G. P. (to Rector.) I want to ask Myers a question before the friend comes in.

(Rector communicating.)

Yes I will speak with him now and attract him to you.

(Healer's influence given. Hand speirs.)

(Myers communicating.)

Good morning, my friend. did you ask for me?

J. G. P. Yes, Myers. Good morning. I want to ask you something.

I am pleased to see you again.

J. G. P. You will remember that at our last meeting you said that one of the subjects of the conversation between you and Mrs Sidgwick was connected with a Library.

Yes as I recall.

J. G. P. Well, the day after our last meeting here [This was a mistake; I should have said "the same day as".] Mrs Verrall wrote a message and in it there was a reference to a Library.

(The hand moves downwards as if to write.)

J. G. P. (who was about to go on speaking about the Library, but on seeing the movement of the hand desisted) No, I won't go on. Please say what you were going to.

No better go on.

J. G. P. There was no obvious connection between what Mrs Verrall wrote and what you said except for the bare mention of a Library. Still it seems possible to me that you tried to repeat through Mrs Verrall what you had already said here.

this is quite true did I not tell you that I would go to Mrs Verrall did I not refer to this at that meeting?  
yes (assent to reading as above)

J. G. P. Yes, you did. [On Feb. 5, not at the last sitting, Myers<sub>P</sub> had said he was going to give a message to Mrs. Verrall; but he did not say what the message was to be about.] But the reference to a Library in Mrs Verrall's writing is not sufficiently definite and distinctive to make it clear that the coincidence is not accidental.

No but I think I can make it so later.

J. G. P. Yes.

I think I can.

J. G. P. But I want you to tell me, if you can, how your message came out.

. . . . .

yes I am aware of this but just how much she U.D. I am not sure but what I do wish her to U.D. is that during my conversation with Mrs S. [i.e. Mrs. Sidgwick] the library was referred to as an important transaction. as I feel sure that I recall it and I wish very much to impress it upon Mrs V. so as to confirm my utterances here.

J. G. P. Yes, I see.

I think she wrote or got the message. that (the hand hesitates and make dots on the paper) he S. [i.e. Henry Sidgwick] was glad or pleased about the library. what I said to her was. write for Mrs Sidgwick that we talked about library.

J. G. P. That is exactly what I wanted to get at. But as a matter of fact there is no reference to Mrs Sidgwick in what Mrs Verrall wrote; only a quite disconnected reference to a library.

What a pity but if you leave this to me I will impress her to write.

We talked about. etc.

J. G. P. I don't understand.

I will impress upon her to write.

but quite fully

Write for Mrs S. etc.

etc. etc.

J. G. P. I see. I am sorry to have bothered you about this, (deprecative movement of the hand) but I thought it would be helpful perhaps for you to know how your message came out on this side, and helpful for us to learn the form in which you intended to convey your message.

of course it is a great help because it helps us to U.D. the importance of impressing more than one word at a time.

J. G. P. I haven't got with me the exact words which Mrs Verrall wrote; but there was something about Hugh Despenser and Lord Spencer's Library; and then a statement that this is not quite right, but that the Library has meaning. [Mrs Verrall's script of Feb. 6 mentions "Hugh le Despenser" and a library, but does not, as was stated here by J. G. P., explicitly refer to Lord Spencer, though there may be perhaps an indirect allusion to him.]

that is very good as I persistently repeated the word [i.e. library] to her also my own name and Mrs Sidgwick's.

I will have another try at this hoping she will better U.D. the whole sentence.

J. G. P. Yes, I see. Thank you very much.

When she receives it let me know kindly.

I was struck with the way in which Myers<sub>p</sub> stuck to his point; and this led me to look again, and this time carefully, at the recent pieces of script sent me by Mrs Verrall; and I then found to my astonishment that I had entirely forgotten the contents of her script of Feb. 4; and that consequently what I had said at the sitting of Feb. 11 was wrong, and what Myers<sub>p</sub> had said was right.

*Extract from record of sitting with Mrs Piper held on Feb. 12, 1907.*

(Present J. G. P. and Miss Newton.)

J. G. P. Myers, I want to tell you that the message which you said you gave to Mrs Verrall about Browning, Star and Hope has come out quite clearly. [v. p. 60]

(Myers communicating)

thanks.

I never tried with greater patience than I did over those words.

J. G. P. Good. I have another good piece of news for you.

you are most kind to tell me because it helps me in U.D. the best methods of cooperation.

J. G. P. You remember that last time I told you that you had not succeeded in transmitting to Mrs Verrall anything except a disconnected reference to a Library. You said that in the message you had given her you mentioned Mrs Sidgwick's name and your own and a library. I denied this. But now I find that in another message to Mrs Verrall, written three or four [really two] days before the message I was thinking of in which there is a reference to a Library and Hugh Le Despenser, you did write exactly what you said here you had written. You *did* mention Mrs Sidgwick's name, you *did* mention a library, and you *did* sign the message with your name.

I did certainly. and am very pleased to hear that she fully registered the thoughts which I indubitably (?) gave her.

.....

J. G. P. Before you go I want to ask you a question, which I hope you can answer the next time.

Do not give me too many things to do at one time will you?

J. G. P. No, I won't; but this question will not bother you, I think. In your message to Mrs Verrall you mentioned a particular library. Will you tell me next time, if you can, what library it was?

Yes I will. I will think it all over carefully.

At the next day's sitting, Feb. 13, Myers<sub>P</sub> asked Mrs Sidgwick, for the first time present at a sitting, "did you understand my reference to library?". Mrs Sidgwick, in ignorance of my having asked the day before for the particular library to be named, asked in reply "To the Gurney library?"; and so this point could not be tested. I should have omitted all reference to this frustrated experiment had it not been that some days later Hodgson<sub>P</sub> asked a question which just possibly displays in a very allusive form one further item of knowledge of what appeared in Mrs Verrall's script.

*Extract from record of sitting with Mrs Piper held on Feb. 19, 1907.*

(Present J. G. P. alone)

(Hodgson communicating) do you know whether or not she [i.e. Mrs Verrall] wrote the E.G. library or the Edmund Gurney library.

J. G. P. (not seizing the point) Oh! yes. She did write about that. I told Myers all about it.

did it come out

E.G. or the name in full?

J. G. P. I'm not sure, but I *think* it came out as "Gurney" only, not as "Edmund Gurney," nor as "E.G." At least so I *believe*.

I think the initials have come out since.

Myers and I talk things over after.

This is the last reference to this matter in the Piper script which I need quote; for though there were later developments, dealt with by Mrs Sidgwick (v. pp. 417-440), they do not concern the question of cross-correspondence.

The coincidences may be briefly summarised as follows:— On Feb. 4 Mrs Verrall wrote a script containing Mrs Sidgwick's name, the word "library" and Frederic Myers's initials; and at 11.7 a.m. on Feb. 6 began to write a script in which the word "library" appeared three times; and on no other occasion during the period under review did the word "library" occur again in her script. On Feb. 6, between 11.32 and 11.37 a.m. (as near as I can calculate), Myers<sub>p</sub> said he had referred to "a library matter" through Mrs Verrall; and on Feb. 11 that he had persistently repeated the word "library" to Mrs Verrall, also his own name and Mrs Sidgwick's; and, to the best of my recollection and belief, the word "library" was not mentioned on any other occasion in Mrs Piper's trance during the whole period of the English sittings except in connection with this episode.

It is unnecessary, I think, to emphasise further the coincidences between what was written during Mrs Piper's trances of Feb. 6 and 11 and in Mrs Verrall's scripts of Feb. 4 and 6, for even to a careless reader they must be apparent. Regarded as answers to Mrs Sidgwick's question these concordant messages are not correct, which is a puzzling circumstance if we regard them as inspired by Frederic Myers. Yet it is very difficult to regard them as identical guesses independently made by Mrs Piper and Mrs Verrall.

Nothing that passed at the Piper sittings, and nothing that Mrs Sidgwick had said or written to Mrs Verrall (v. Mrs Sidgwick's paper, pp. 417, 419 and 422) could, so it seems to me, have possibly suggested that the conversation at Terling was connected with the Gurney Library or any library; and though neither Mrs Verrall nor Mrs Piper knew or had any means of guessing the right answer to the question, it must have been obvious to both of them, whether in a normal or abnormal state, that the subject of the conversation at Terling must have been one to which memories of an emotional kind were attached. To Mrs Verrall her script of Feb. 4 seemed so pointless that in sending it to me she informed me that

she had not communicated it to Mrs Sidgwick (as she was instructed to do by the scribe) because she could not see that there was anything to "tell".

In Mrs Piper's trance it is clearly indicated that "library" is the subject of a cross-correspondence. Mrs Verrall's script of Feb. 4 in the phrases "I will give the message elsewhere too today" and "We have tried for that today. Wait for their answer" conveys the same meaning. Moreover, in her script of Feb. 6 is the phrase: "There is some point in the Library. Put together the Library and the bough", "the bough" being "Apollo's bough" and evidently standing for the same thing as "Laurel wreath". As will be seen later (v. pp. 94-9), "Laurel wreath" is a perfectly certain cross-correspondence; and the point of "putting together" "Library" and "Laurel wreath" must lie in the fact of both being the subject of cross-correspondences.

I would particularly draw attention to the straightforward way in which Myers<sub>p</sub> on Feb. 11 maintained his account of what he had written through Mrs Verrall in the face of my denial that any such things had been written by her. There was no hedging this time. (Cf. p. 46.)

Mrs Verrall's script of Feb. 6 contains what I take to be an interesting illustration of the intrusion of her normal consciousness upon her automatic consciousness. I conceive that the scribe was trying to refer again to the Library mentioned in the script of Feb. 4, and possibly trying to get the "E.G. Library" written. (The extract from the sitting of Feb. 19, given above, should be read in this connection.) Mrs Verrall had, however, recently learnt that Lord Spencer was resigning the Chancellorship of Manchester University; and to this piece of supraliminal knowledge is to be traced the introduction of "the Great Library has already gone before", an obvious allusion to the Althorp Library (now at Manchester), and of "Hugh Le Despenser"; and also of the "K.G.", though perhaps the letters "K.G." may have been a mistranslation of the scribe's "E.G."

In conclusion, I think I ought to explain how it could be that I forgot the contents of Mrs Verrall's script of Feb. 4 so quickly and completely, for if these phenomena are due to telepathic action between living persons it is evident that in

this case I was one person besides Mrs Verrall herself from whom information about Mrs Verrall's script could have been extracted by Mrs Piper.

In the first place I made a point throughout these experiments of not puzzling over Mrs and Miss Verrall's scripts. I read them through as they reached me, most often hurriedly and carelessly, endorsed on them the day and hour at which I received them, and then put them aside. In the second place I was attending three sittings a week with Mrs Piper, and writing out the full record of the three sittings. It was essential to write these out as soon as possible after they were held, and consequently I had little spare time. And in the third place I was building a house, and that occupied most of my spare time and energy, and in itself was quite sufficient cause for driving other matters out of my head.

I have entered into this personal explanation, because I want to make it plain that if Mrs and Miss Verrall and Mrs Piper drew their knowledge of each others' scripts from my mind, at any rate it was not because my attention was concentrated upon the automatic scripts of Mrs and Miss Verrall.

## VI.

### “HOPE, STAR AND BROWNING.”

Immediately following the extract from the sitting of Feb. 11, 1907 quoted in the last section (pp. 52-55), came these words:—

(Myers communicating) Did she [i.e. Mrs Verrall] receive the word.

Evangelical.

J. G. P. “Evangelical”?

yes.

J. G. P. I don't know, but I will enquire.

I referred also to Browning again. [I had chosen on Dec. 18, 1906 some words from Browning's *Flight of the Duchess* for transmission to Mrs Verrall by Myers<sub>p</sub>, and he had claimed, though wrongly, to have succeeded in getting them written. It is to this that I think "again" refers. J. G. P.]

J. G. P. Do you remember what your exact reference to Browning was?

I referred to Hope and Browning.

yes. (assent to reading as above.)

I also said Star.

(Miss Newton enters to announce the arrival of the sitter, Mr Macalister.)

J. G. P. Now, Myers, I must say goodbye, as the friend is here.

Do I U.D. that I am to go.

J. G. P. Yes; I'm sorry, but we can, I hope, have a good talk the time after next.

Mean while look out for Hope Star and Browning.

J. G. P. Yes, I certainly will.

thank you very much good morning.

M

On my return home after the sitting I looked through Mrs Verrall's script and found in her script of Jan. 28 what I took to be a representation, though in expanded form, of "Hope, Star and Browning"; and the next day (sitting of Feb. 12) I told Myers<sub>p</sub> of the success, as already described in the last section (p. 55). The word "Evangelical" had not appeared in Mrs. Verrall's script; so on Feb. 13 I said to Myers<sub>p</sub>:—"You said you gave the word 'Evangelical' to Mrs Verrall. When did you give it? Was it lately since you have talked with Mrs Verrall at this light?" [i.e. since Mrs Verrall had had sittings with Mrs Piper]. To this Myers<sub>p</sub> replied:—"No I believe not; but recall it as one of my own words which I tried to give her".

At the sitting of Feb. 27 "Evangelical" is again, and this time spontaneously, referred to by Myers<sub>p</sub>, first as "evangelic",

a second time apparently as “evangelical”, a third time, in capital letters traced with care and much apparent effort, as “E V E E V L”, and finally as “E V E L Y”; and as these last letters are written Myers<sub>p</sub> adds:—“I am too today. my thoughts wander”. (“Weak”, or some such word, should be supplied to fill the gap between “too” and “today”.)

Then on March 6 George Pelham, who is represented as an active co-operator with Myers and Hodgson, says that among other things Myers had given “Evelyn EvELYN Hope” to Mrs Verrall. Whereupon the following conversation took place between George Pelham and myself:—

J. G. P. Is that the explanation of the word which came out here as “Evangelical”?

yes.

J. G. P. I begin to see. Thank you.

it was very stupid of Rector I must say as Hodgson and Myers both kept Repeating it over and over again, to him.

It will, I think, be allowed that the modification of “Evangelical” into “Evelyn Hope” was spontaneous and not traceable to any suggestion from me. Indeed I could not have given such a suggestion, as, beyond the fact that “Evelyn Hope” brought in the word “hope” again, it conveyed at the time no more meaning to me than the word “evangelical”; and, moreover, I did not then know that it was the title of one of Browning’s poems.

I will now quote the scripts of Mrs Verrall which I take to correspond with the words “Hope, Star and Browning”:—

*Script of Jan. 23, 1907.*

Justice holds the scales.

That gives the words but an anagram would be better

Tell him that—rats star tars and so on. Try this.

It has been tried before RTATS rearrange these  
five letters or again tears

stare

seam

same

and so on

Skeat takes Kate's Keats stake steak.  
 But the letters you should give tonight are not so many  
 —only three

a s t

*Script of Jan. 28, 1907.*<sup>1</sup>

Aster [star]

τέρας [wonder or sign]

The world's wonder

And all a wonder and a wild desire—

The very wings of her

A WINGED DESIRE

ὑπόπτερος ἔρως [winged love]

Then there is Blake

and mocked my loss of liberty.

But it is all the same thing—the winged desire

ἔρως ποθεινός [passion] the hope that leaves

the earth for the sky—Abt Vogler for earth

too hard that found itself or lost itself—in the sky.

That is what I want

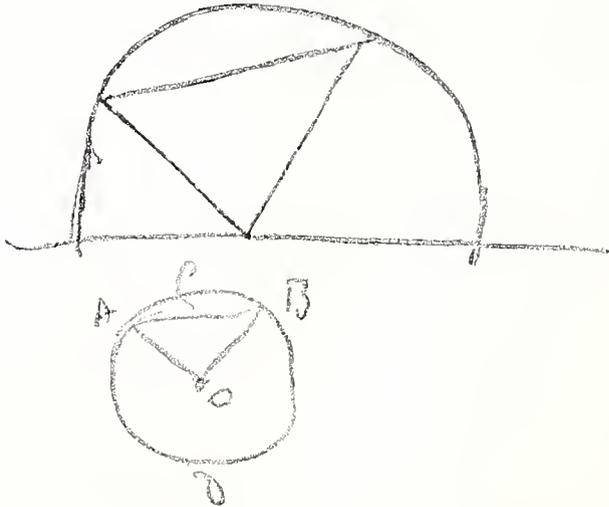
On the earth the broken sounds

threads

In the sky the perfect arc

The C major of this life

But your recollection is at fault



ADB is the part that unseen completes the arc.

<sup>1</sup>After Jan. 23 Mrs Verrall did no automatic writing until Jan. 28.

Mrs Verrall had handed this script to me on Jan. 29, and pencilled on the envelope was this note:—

“Jan. 29, /07. Is enclosed attempt at *Bird*? ‘winged,’ ὑποπτερος, and ‘Abt Vogler’ (Vogel) suggest it. The later part is all quotations from R. B.’s *Abt Vogler* and earlier from the *Ring and the Book*. ‘Oh, Lyric Love’ etc.”

Mrs Verrall might have added that “bird” was also suggested by the line which in the original precedes “And all a wonder and a wild desire”, namely,

“O lyric Love, half angel and half bird”.<sup>1</sup>

Now as to the correspondence with the words “Hope, Star and Browning”:—

*Hope* is found in the words “the hope that leaves the earth for the sky”.

These words are a misquotation of

“The passion that left the ground to lose itself in the sky”.

“Hope” has been substituted for “passion”; and it seems to me that by means of this very misquotation or substitution emphasis is thrown on the word “hope.”<sup>2</sup> Mrs Verrall knew of the misquotation. She wrote to me on Feb. 15, 1907:— “I knew perfectly when I read the script that it should have been ‘passion’ which left the ground for the sky—and I was annoyed at the blunder! The ἔρως ποθεινός, which came straight out of a passage that I had been translating in the course of my work, represents ‘passion.’ And I wondered why the silly thing said ‘Hope.’”

<sup>1</sup>“And all a wonder and a wild desire” may have emerged because it thus vaguely suggested “bird”; but at least its emergence was probably facilitated by an association of ideas between its context and “the broken arcs” and “a perfect round” in *Abt Vogler*. Its context is as follows:—

“so I wrought

This arc, by furtherance of such alloy,  
And so, by one spirt, take away its trace  
Till, justifiably golden, rounds my ring.  
A ring without a posy, and that ring mine?  
O lyric Love,” etc.

<sup>2</sup>For a similarly significant misquotation v. p. 271.

*Browning* pervades the whole script, and is besides definitely mentioned in Mrs Verrall's pencilled note.<sup>1</sup>

*Star* is given prominently at the head of the script of Jan. 28 in the form Aster, the Greek for star. It is written in Roman not Greek letters; perhaps in order to justify the anagram *τερας* (= *teras*), the *e* of which is short, whereas the *e* of aster if written in Greek would be long. *τέρας* usually means a sign or wonder, especially a sign in the heavens; and the Epic plural *τείρεα* meant the heavenly constellations. Some authorities also trace *τέρας* and *ἀστήρ* to the same root; so not only do these two words form an anagram, but they are related etymologically, and in significance are closely associated. But this is not the only reference to "star" in Mrs Verrall's script, for the word occurs again, this time in English, in the script of Jan. 23, which indisputably forms a prelude to the script of Jan. 28; and here, too, it appears as part of an anagram, "rats arts star".

I suspect that the introduction of the quotation from Blake—"And mocked [for "mocks"] my loss of liberty"—was due to the preceding *ἔρως* which means both 'love' and the 'god of love'; for in Blake's poem it is the 'Prince of Love' who mocks at the lover's loss of liberty.

When, by reason of the coincidences involved, my mind began to concentrate itself on these two pieces of script and the words "Hope, Star and Browning" given in the Piper trance, a vague impression came over me that the string of words, "rats arts star," had somehow and somewhere come under my eyes before. At first I thought this must be mere fancy, and, when, after a little, I seemed to remember having seen them written on a piece of paper in Dr Hodgson's handwriting when I went through his private papers in the early summer of 1906, at Boston, I was inclined to accuse myself of suffering from a delusion of memory. Still the memory—real or fancied—persisted, and to satisfy myself I wrote to Dr. Hodgson's executors in Boston, Mr George Dorr and Mr Henry James, Jr., and asked them to search among the odds

<sup>1</sup>Some of these comments which Mrs. Verrall appends to her scripts bear, I fancy, much the same relation to the subject-matter of her script, as do the utterances of Mrs Piper during the later part of the waking-stage to her trance-script.



RATES

STARE

TEARS

TEARS

TARES

ARE ST.

ST. are

A REST

REST a

~~ATSER~~

ASTER

TERESH

ESTHER

HESTER

HE REST

REST HE

THREES

HERE ST.

THERE'S

STAR

TARS

RATS

ARTS

TRAS

(CON)TARS.

and ends which, with other matter such as letters, I had handed over to them, for a scrap of paper with the words "rats arts star" upon it. On August 23, 1907 Mr James sent me the sheet of paper containing a rough draft of anagrams in the handwriting of Dr Hodgson of which a copy is reproduced here.

I confess that when this came into my hands I felt as I suppose people do who have seen a ghost; for, though not surprised to see the "rats arts star" anagram, I was positively startled when I saw the anagram "rates stare tears aster" etc., of which I had no recollection whatever.<sup>1</sup>

<sup>1</sup>It may seem strange that, while the appearance of "rats star tars" in Mrs Verrall's script brought back to my mind the fact of my having seen these words on a sheet of paper in Dr Hodgson's handwriting, the appearance of "tears stare" and "aster" in the same script should not have provoked the smallest glimmer of memory of my having seen this anagram too among Dr Hodgson's papers. I believe that I can account for my remembering in one case and for my not remembering (I purposely do not say "forgetting") in the other. When I was going through Dr Hodgson's papers I found scattered about all over the place, in books, in pigeon-holes of his writing-desk, among notes on the Piper trance, among bundles of old letters, and so on, scores of sheets, or more usually scraps of paper scribbled over with words and figures. I didn't at first grasp what they were, and threw many of them away into the waste-paper basket. Then after a time I realised that they were notes of riddles and puzzles, charades and anagrams and acrostics; and thinking they might possibly come in useful either to corroborate references which might be made to them in the Piper trance by the Hodgson control, or as material on which to base questions which could be put at some future time to this control, I kept them and made a packet of them. I soon found, however, that many of the scraps referred to the same puzzle or anagram, as the case might be. "Star, rats, tars, arts" appeared again and again on separate scraps of paper. Dr Hodgson had evidently whiled away many an idle quarter of an hour over this anagram. Thinking it would be useless to keep duplicates I destroyed them, and kept only one example of each. These, as I have said, I handed over to Mr Dorr and Mr Henry James before I left Boston, after explaining how I thought they might come in useful. (They were left with the executors, not because they as executors wanted them, but simply because it was in Boston and not in England that they could at that time be utilised.)

Now the sheet of paper which Mr Henry James sent over in August 1907 in response to my enquiry is not the piece of paper which I remembered as having seen with the words "rats arts star" on it. The one I seemed and still seem to remember is not a whole sheet with writing in violet ink, as is this one, but a small and torn scrap with writing in black ink—an ink little used by Dr Hodgson. So what I think probably happened was this: the paper I remember being a torn scrap and containing only the "rats arts star" anagram, I destroyed it and duplicates of it when I came across the whole

With regard to the anagrams in her scripts of Jan. 23 and 28, Mrs Verrall writes:

“Skeat takes Kate’s Keats” is from an anagram that I remember among the dozens made by Mr Myers, my husband and Sir Richard Jebb. It is impossible to say that among these was not one on ‘star’: in fact I should think it is certain that that one was made. I can only remember with certainty one by B. Darwin, and one of which Helen reminded me (made by Mr Myers): ‘notes Eton’s onset; tones &c.’”

“Star” would doubtless be a word very likely to suggest itself for the purpose of an anagram. The anagram “Rats, arts, star”, for instance, has lately, so I am informed, been made use of at Maskelyne and Devant’s conjuring entertainment. That the anagram “Rats star tars” should have appeared in Mrs Verrall’s script is *in itself* not, of course, in the very smallest degree surprising. The significance of its appearance lies partly in its coincidence with the “Star” of Mrs Piper’s trance; partly in the fact that the “star” of the trance and the “star” of the script were both associated with “Browning”; partly, as will be seen presently, in its identity with an anagram automatically written by Miss Verrall, which was likewise associated with Browning; and partly in the fact that both it and another anagram, “stare tares tears”, with which it was conjoined, had been similarly conjoined by Dr Hodgson.

But the coincidence does not end here.

We naturally were all considerably elated by the “Hope Star and Browning” correspondence (though the full significance

sheet which contains this anagram among others. The words “star tars rats” would have caught my eye, I should then have seen that there were other words on the same sheet, and that would have been enough to decide me to keep this sheet and to destroy the other scraps on which “rats arts star” appeared alone. Not having the very least interest in such things—in fact anagrams and acrostics have always seemed to me to be a particularly silly thing to waste time and energy over—I should not have bothered to read the other words on the sheet. This, then, will explain how it was that the appearance of “tears stare” and “aster” in Mrs Verrall’s script awoke no recollection in my mind, as did “rats arts star”. I must apologise for this digression, but I do not see how I could well omit it if I am to furnish students of these phenomena with the evidence requisite for forming an opinion as to the possible sources of the automatic writings.

of the incident was not apparent till months later), and by way of encouragement Mrs Verrall, on Feb. 15, gave her daughter a general description of the incident, being, however, careful to substitute imaginary words for the original ones. For "Star" "Planet Mars" was substituted, for "Hope" "Virtue," and for "Browning" "Keats." The script of Jan. 23 was not mentioned, and a general description only of the script of Jan. 28 was given. One correct detail only was Miss Verrall told, and that was that a *five* letter anagram had constituted a part of the success on Jan. 28.

Before, however, Miss Verrall had been told anything at all, she had on Feb. 3, written the following script:—

Vulliamy not to be confused with the other.  
 Williams more precious than rubies what was  
 the name of the younger child Cecil Atl Mundellier  
 (scribbles)

quam ob rem in Siciliis proficiscitur [wherefore in Sicily he  
 sets out.]

a green jerkin and hose and doublet where the  
 song birds pipe their tune in the early morning  
 therapeutikos ek exotikon [a healer from aliens]



a monogram

the crescent moon

remember that



and the star

like a thunder riven oak the grim remains  
 stand on the level desolation of the plains  
 a record of all ages of the span  
 which nature gives to the weak labour of a man.



bird.

After she had been told about the coincidence between her mother's script and that of Mrs Piper, Miss Verrall wrote the following on Feb. 17, at which time she was away from home and at a distance from Mrs Verrall:—

androsace (?) Carthusian candelabrum



many together



that was the sign she will understand

when she sees it

diapason *δια πασων ρυθμος* [rhythm through all]

No arts avail

the heavenly harmony *ως εφη οπλατων* [as Plato says]

the mystic three (?)



and a star above it all

rats everywhere in Hamelin town

now do you understand Henry (?)

These two scripts seem to hang together, for each contains a drawing of a star and the word "star": a combination not found elsewhere in Miss Verrall's automatic writing during the period under review. Possibly there exists another, though less definite, link between them. The second script unquestionably alludes to Browning's *Pied Piper of Hamelin* in the phrase "rats everywhere in Hamelin town". This phrase is followed by the words "now do you understand?", which seem

to imply that after a previous failure success has now been achieved in impressing the automatist with the idea of the *Pied Piper*. Traces of this previous failure may perhaps be found in the first script in the word "pipe"; and also in the phrase "therapeutikos ek exotikon", which is applicable to the Pied Piper, for he cured Hamelin of its plague of rats, and, says the poem, "There was no guessing his kith and kin". Moreover, the only script which Miss Verrall wrote between Feb. 3 and Feb. 17, that of Feb. 12, opens with the disconnected phrase: "Manheim she has seen it"; and Manheim, the name of one German city, represents, I suspect, the first attempt to express the name of another German city, Hamelin.

Other points to be noted in connection with these two scripts of Miss Verrall's are as follows:—

(1) The resemblance between Miss Verrall's drawing of a star followed by the words "that was the sign", "she [i.e. Mrs. Verrall] will understand when she sees it", "and a star above it all" on the one hand, and Mrs Verrall's "Aster *τέρας*" (Star Sign) on the other.

(2) The appearance of a four letter anagram. (It might have been supposed, after Miss Verrall had been informed of the significance of a five letter anagram in Mrs Verrall's script of Jan. 28, that, if she were going to produce an anagram at all, the number of the letters in it would have been five.)

(3) That this four letter anagram introduces the English word "star," the equivalent of one of the two words of Mrs Verrall's five letter anagram, aster *τέρας*; and that it is the same anagram as one of the anagrams in Mrs Verrall's script of Jan. 23, of which Miss Verrall knew nothing.

(4) The introduction of three words of Dr Hodgson's anagram, namely, rats, arts and star; and of two of Mrs Verrall's anagram, rats and star.

(5) The absence of "tars" which had appeared in Mrs Verrall's script of Jan. 23.

(6) The appearance of "arts" which had not been given in Mrs Verrall's script, but which is found on the sheet of paper on which Dr. Hodgson had worked out his anagrams.

(7) The fact that Dr Hodgson had failed to hit on one obvious rearrangement of the four letters a t r s, namely "Tsar,"

and that "Tsar" does not occur in either Mrs or Miss Verrall's writing.

(8) The ingenious manner in which two birds are killed with one stone in the phrase "*rats* everywhere in Hamelin town". By the two birds I mean "Browning" and an anagram of "Star", namely "rats".

(9) The use of the *feminine* plural *πασῶν*; which, though perhaps suggested by the origin of the word *διαπασῶν* and by the immediately preceding "diapason", was nevertheless appropriate if we take "the rhythm through all" to be a recondite allusion to the concordant results achieved by the three automatists, Mrs Piper, Mrs Verrall and Miss Verrall.<sup>1</sup>

(10) For reasons explained above it seems not improbable that the script of Feb. 3 is to be connected with that of Feb. 17; and if it be so connected, a further coincidence is to be traced between it and the script of Mrs Verrall. It will be remembered that Mrs Verrall was inclined to regard her script of Jan. 28 as aiming at the expression of the idea of a bird (v. p. 63). Miss Verrall's script of Feb. 3 ends with a drawing of a bird followed by the word "bird".

There are other points of great interest connected with "Hope Star and Browning" and those scripts of Mrs and Miss Verrall which I have been discussing; but I can deal in detail here only with three more: namely, (1) the question of how far Myers<sub>p</sub> succeeded in indicating the particular piece of script to which the "triangle within a circle" had been attached; (2) the appropriateness of the appending of the triangle and circle to Mrs Verrall's script of Jan. 28; and (3) the conjunction in Miss Verrall's script of Feb. 3 of a crescent moon with a star. The other points must be left for discussion until I come to deal with an experiment of which the object was to see if Myers<sub>p</sub> could understand a message conveyed in Latin and reply intelligently to it (v. "The Latin Message," pp. 312-416).

(I) *How far did Myers<sub>p</sub> succeed in indicating the piece of script to which the triangle and circle had been attached.*

On Jan. 16 I had asked Myers<sub>p</sub> to mark corresponding messages given to Mrs Verrall and Mrs Holland with a triangle

<sup>1</sup> For another point connected with "diapason" v. pp. 329-330.

inside a circle. Mrs Verrall's script of Jan. 28, which contained a cross-corresponding message, was so marked.

On Feb. 26 I asked Hodgson<sub>P</sub> to tell Myers<sub>P</sub> that Mrs Verrall had drawn a triangle within a circle, and he promised to convey my message. Apparently however he failed to do so, for on March 6 the following occurred in the course of the sitting with Mrs Piper:—

(Myers communicating) I gave also [i.e. to Mrs Verrall] a  
(a circle was here drawn)

(Rector communicating)  
he holds up a circle.

R.

J. G. P. Yes.

But the



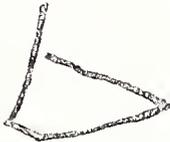
J. G. P. Yes?



(J. G. P. remains silent.)

did not appear.

I tried to draw it as he made it R.



J. G. P. Rector, ask Myers if he can describe by a single word the figure you have just drawn.

Repeat. I was listening to him  
Pardon.

(J. G. P. repeats question.)

(Myers communicating)

T R

J. G. P. Yes, that is right. Triangle.

(Hand assents.) did not appear while I was present but I hope to succeed in bringing it out inside the circle as you suggested.

J. G. P. Yes. Will you listen ?

(Rector communicating)  
certainly.

J. G. P. Ask Myers *when* he made the attempt to draw the triangle inside a circle. Can he remember any other words he did succeed in getting through at the same time ?

Do you mean what day friend ?  
I doubt if he could tell you this.  
but he may be able to tell you which word.  
what word he made her write.

(Then after references to other matters J. G. P. returned to the subject.)

J. G. P. Please tell Myers he did at least once make Mrs Verrall draw the circle with a triangle inside it.

yes. I will he will be very glad to U.D. that the triangle came through as he did see the circle but could not be sure absolutely of the whole triangle. . . . .  
he also wrote something about Bird.

J. G. P. Yes, quite.

did you U.D. it. as it came out? He wishes to know.

J. G. P. He has written about a bird, and I think I understand ; but I want *him* to explain.

Oh yes. He says he did say Bird and Paradise  
(“Paradise” rewritten spontaneously, although at once read.)  
. . . . . and something else I do not quite U.D.  
Wait until he rests and I will get it clearer.

Mrs Verrall had noted on the envelope containing her script of Jan. 28—the script, that is, to which the drawing of the triangle and circle had been appended—“Is enclosed attempt at *Bird?*” (v. p. 63); and Miss Verrall’s script of Feb. 3,

which, by its connection with her script of Feb. 17, seems to connect indirectly both with "Hope, Star and Browning" and with Mrs Verrall's script of Jan. 28, ends with a drawing of a bird and the word "bird".

So far then Myers<sub>P</sub> connects the circle inside a triangle with a Bird. On March 13 it is, I think, with sufficient explicitness connected with "Hope, Star and Browning": the words, as I take it, used by Myers<sub>P</sub> to indicate Mrs Verrall's script of Jan. 28. I append the relevant extracts:—

(Myers communicating) I U.D. your reference to the poem.  
 in your Latin message to me which.  
 led me to refer to Browning.  
 and the circle gave me a better understanding of it as it  
 came through this light. . . .  
 (a circle was here drawn)

Circle.

J. G. P. Yes.

I gave or helped Mrs V— to draw it.

J. G. P. Yes.

and signed my name. to it.

(Other matters were then referred to, and afterwards Myers<sub>P</sub> reverted to the subject thus:—)

Now I thought the circle would complete my U.D. of the message. M.

J. G. P. I see a meaning in what you say, but that does not make it quite clear.

reread the part [i.e. of the Latin Message] where you refer to the poem.

J. G. P. You mean in my Latin Message? One moment. (Then, as hand starts to write) Well?

Ring

(a circle and a triangle were here drawn)

J. G. P. Circle and triangle?

yes.

J. G. P. What does "Ring" mean

(Hand points from "Ring" to the circle.)

J. G. P. The Latin Message does not refer— [I was going to add  
"to a poem".]

(interrupting) not exactly to a poem I know  
but it suggested a poem to my mind  
Hence B

H.

S etc. [i.e. "Browning, Hope, Star".]

.....  
it [i.e. the Latin Message] remind [in error for "re-  
minded"] me of a passage very familiar to me. when I  
was in the body and I mentioned (a circle was here  
drawn) as being a connecting link

J. G. P. I see what you mean.

The last extract will, I think, be clear if I explain that on Feb. 27 Myers<sub>P</sub> said quite distinctly that "Hope, Star and Browning" was his answer to the Latin message. At this point it does not matter in the least whether there was any sense in this answer or not; all that we need consider now is this:—Myers<sub>P</sub> connects the Latin Message with a poem of Browning's; he then connects this poem with "Browning Hope Star"; I had as long ago as Feb. 11, before there was any suggestion made that "Browning, Hope, Star" was an answer to the Latin Message, recognised Mrs Verrall's script of Jan. 28 as answering to these three words; Myers<sub>P</sub> connects his drawing of the circle with his reference to the Browning poem; and as a matter of fact, as we know, a circle with a triangle inside it was drawn at the end of Mrs Verrall's script of Jan 28. The process by which Myers<sub>P</sub> indicates the particular piece of Mrs Verrall's script in which the circle and triangle appeared is no doubt involved and difficult to set forth in any but a round-about and tiresomely recapitulatory fashion; but I think that, notwithstanding the complexities, I am justified in considering that a right answer was conveyed, and that it was not derived from any hints given by myself.



as it suggested it to my mind. . . . . I then drew or  
tried to draw a Star. . . . draw through the other light.

E. M. S. I see; you drew a star.

and I did so so you would U.D. that I U.D. the message.

E. M. S. Yes.

and I did this

(a star was here drawn)

E. M. S. I see; a star.

yes did you see it.

E. M. S. Yes, there was a star drawn.

I drew it. so you would U.D. that I did it also a crescent.

Miss Verrall's script of Feb. 3 contains, as we have seen,  
the following:

the crescent moon remember that



and the star,

and terminates thus:



bird.

It is true that Myers<sub>p</sub> does not say that he gave the star and crescent to Miss Verrall, but "to the other light". Mrs Verrall may have been intended by these words, and on April 8 many cross-correspondence messages were mentioned by Myers<sub>p</sub> as having been given to her; but the expression "the other light" is unusual; I believe it is applied only once elsewhere<sup>1</sup> to Mrs Verrall, who is otherwise referred

<sup>1</sup>This was on March 6, 1907 when George Pelham spoke of Mrs Verrall as "the other light", but only after I myself had applied the phrase to her: my reason for so doing being that George Pelham is represented—naturally and appropriately—as being unfamiliar with Mrs Verrall's name.

to, when cross-correspondences are in question, as "Mrs Verrall," "Mrs V.," or "Mrs V—", or merely as "she" or "her". It remains, then, uncertain who is meant by "the other light". It should, however, be noted that Myers<sub>P</sub> begins by saying that he "made a circle". Now it had already been clearly stated that the circle had been drawn through Mrs Verrall. He next adds: "I then drew . . . a star through the other light"; and "then" suggests a different occasion, and "other" a different automatist.

The drawing over the crescent moon is certainly intended for a star, as the words, "and a star", immediately follow the drawing of the crescent moon; and anyhow in Miss Verrall's script of Feb. 17 there is an unmistakable drawing of a star. Mrs Verrall's script contains no *drawing* of a star.

## VII.

### "ARROW."

Not without relief I come now to deal with a less complicated incident. On Feb. 12, as related above, I told Myers<sub>P</sub> that Mrs Verrall had reproduced both his message for Mrs Sidgwick about a Library and "Hope, Star and Browning". Whereupon Myers<sub>P</sub>, after asking me not to be in a hurry for his answer to the Latin Message, said goodbye. From this point I quote the record:—

*Extract from record of sitting with Mrs Piper held on Feb. 12, 1907.*

arrow

HODGSON.

J. G. P. Yes. Will you explain that?

I said to Mrs V———

J. G. P. Yes, I see.

farewell.

J. G. P. Thank you, Hodgson.

The rest of the sitting was concerned with communications for the sitter, Mr Macalister.

The next reference to this experiment is on Feb. 18, and is very brief:—

(Rector communicating) Hodgson says do not forget arrow. watch for it if it comes out.

J. G. P. I have not forgotten; I will look out for it.

*Extract from record of sitting with Mrs Piper held on Feb. 19, 1907.*

(Hodgson communicating) Hello Piddington glad to see you. how are you first rate I hope?

J. G. P. Thanks, I'm all right. . . . . You said you were going to give arrow to Mrs Verrall.

I did certainly say so and I have been there three days trying to impress it upon her.

J. G. P. Yes.

hard.

She did get a r I think and stopped there.

J. G. P. Well, I don't remember whether she got "a r"—

(interrupting before J. G. P. had completed what he was going to say)

after that I saw w written I know.

J. G. P. "M written"?

(Hand negatives.)

J. G. P. Is it "W"?

(Hand assents.)

J. G. P. I don't know about W, but it did seem to me that she was getting near the idea of arrow. Do you know what she did get?

not exactly. but Piercing swift and Piercing came into my own mind while impressing her. and I tried in several ways to (hesitation) to make her U.D. my real meaning.

J. G. P. Well, you'll stick to it, won't you? I think it may come out all right.

you bet your life I will.

She is the very best subject we have to work with and I believe she can become much more important to us.

*Extract from record of sitting with Mrs Piper held on Feb. 20, 1907.*

(Hodgson communicating) meanwhile I should like to know if Mrs V— U.D. my message?

J. G. P. I find she did write "a r". I can't say anything about the "w"; it isn't certain.

I am not absolutely sure myself about this but she wrote what appeared to be an M or a W. and as I U.D. it

J. G. P. (interrupting) Is the first letter an M?

yes but as my point was to bring out the W.

I believe she made it distinct enough to be recognized as a W.

J. G. P. The "W" being, I suppose, the last letter of the word "arrow"?

(Hand assents, and also writes) Yes. quite.

J. G. P. I am going to ask you a question, Hodgson; but don't answer now, nor for that matter at any time, if you don't like.

No Pid I learned my lesson when you put those confused and misunderstood words to me before. i.e. C.M.B. [i.e. Callie Bonney Marble. I had asked Hodgson, if these names, which were those of a lady known to Dr Hodgson, had any meaning for him, and he had given several totally wrong answers.]

J. G. P. I understand. What I—

(interrupting) Speak slowly Pid kindly.

J. G. P. When Mrs Verrall got the letters "a r" she wrote several words beginning with the letters a r.

that makes no special difference to me.  
 my special word to her was arrow  
 A R

J. G. P. I quite understand that, but what I want to know is this:  
 In your attempt to impress "arrow" did you try to get  
 at it by impressing the actual words which she wrote  
 beginning with ar; or are these words the result of  
 Mrs Verrall's own mind?

that is what it is.

the actual word or point was to make her write arrow.  
 this is the only obstacle in our way at present.

J. G. P. Yes. It is certainly instructive to us to know just what  
 you actually tried to impress, and it ought to be instruc-  
 tive to you to know just what actually came out; so I'll  
 tell you the words in "ar" which Mrs Verrall wrote.  
 They were "arch", "architecture", "architrave" and  
 "pointed arch."

Pointed was my own word to suggest arrow.  
 more \_\_\_\_\_

J. G. P. It was because of the drawing of a pointed arch that I told  
 you yesterday she was getting near your word "arrow".

I U.D. this very well I also impressed upon her mind that  
 she should write Swift (Haud waves to the right, and then  
 consults spirit.) as an Arrow. Well suppose I go over  
 this.

(to spirit) Hello Myers. wait a bit.

go to her again as soon as I finish here and give her the  
 suggestion again.

J. G. P. Yes, very good.

*Extract from record of sitting with Mrs Piper held on Feb.*  
 25, 1907.

(Hodgson communicating) Got arrow yet? H.

J. G. P. Well, Hodgson, I don't think the word "arrow" has been  
 written, but it has certainly been drawn.

Amen.

I spent hours of earthly time trying to make her U.D.

J. G. P. She hasn't got the actual word yet; and I should like to make a suggestion, which, of course, you needn't pay any attention to unless you like. How would it be if you tried to make her think of Longfellow's line: "I shot an arrow into the air"?

I gave her a similar line.

Swift as an Arrow.

J. G. P. Yes, but she hasn't got that line; and as you succeeded in making her write about Browning you might be able to impress her with Longfellow and his poem.

Yes I will certainly Stick to it

On Feb. 12, then, Hodgson<sub>P</sub> announced for the first time his experiment of impressing Mrs Verrall with the word "arrow".

*Copy of Mrs Verrall's script of Feb. 11, 1907:—*

There has been nothing for you today nor will be yet.

We cannot make them understand the importance of what we do and they must learn for themselves. But it is all well and later the news will come.

It is all fragmentary and you must piece together—  
the essential word is often not grasped and the whole success so spoiled.



tria convergentia in unum  
[three things converging  
to one (point).]

you have surely had that before

The remainder of the script, which refers to Mr Everard Feilding's return from abroad and to "uncut sapphires", is not connected with what precedes.

This script was written at 10.40 p.m. on Feb. 11, and the envelope containing it bore the postmark: "Cambridge, 2.15, p.m. Feb. 12." I received it and read it at 11 a.m. on Feb. 13, 24 hours after the Piper trance of Feb. 12; so I at

any rate cannot have played the part of agent to Hodgson<sub>p</sub> on Feb. 12. I do not think that anyone will dispute that the drawing represents three arrows. Mrs Verrall always took the drawing for arrows, and made a note to that effect in her script-book on Feb. 23; and spoke of them to me as arrows on March 13, a fact which I made a note of at the time. It was not till June 4, 1907 that Mrs Verrall learnt that "arrow" had been a cross-correspondence experiment.

The phrase "tria convergentia in unum", written opposite the drawing, suggests that the subject of the drawing is connected with a cross-correspondence. A similar phrase "tria illa in unum convergentia" had occurred in Mrs Verrall's script of Jan. 20, 1905, and the words "you have surely had that before" showed that the scribe knew that.

On Feb. 18 Rector had written: "Hodgson says do not forget arrow. watch for it if it comes out".

Mrs Piper's trance did not begin on this day until 11.20 a.m.; and it must have been quite 11.30 before these words were written.

Mrs Verrall sat down to write automatically on Feb. 18 at 10.55 a.m. and would certainly have completed her script by 11.30. Her script of that day was as follows:—

do ew No nor any other

Cant you take the message?

A L E M B E R T no Mont alban or Mont auban

the white hill and les neiges d'antan

Blanche de Lys or some such name—but it is all only  
symlobic [sic]



it seems to be carvings in stone

Church architecture or some such thing.

Who wants those drawings? this is quite fresh. I keep trying to say a long word.

ARCHITECTONIC ARCHITRAVE



a pointed arch.

I cant get rid of the idea ARCH it obsesses me

There has been great confusion here and I do not think anything has been accurately said

accurate dicta adcuranda sunt [things said accurately are to be attended to.]

But the white arch should give a clue.

I received and read this script on Feb. 19 at 10.55 a.m.; and about 25 minutes later I reminded Hodgson<sub>p</sub> that he had said that he was going to give arrow to Mrs Verrall. Without the help of any hint from me he thereupon replied: "She did get a r I think and stopped there". I said I didn't remember, and Hodgson then added "after that I saw w written I know".

Now in the light of this let us consider Mrs Verrall's script of Feb. 18.

"do ew." Is it possible that this might represent a mis-hearing or a miswriting of "Do a 'W' "?

Four words soon follow in quick succession all beginning with the letter A; three of them consisting of the same number of letters as the word "arrow". Two of them, "alban" and "auban", appear to suggest the idea of whiteness to the automatist; hence "the *white* hill", "les *neiges* d'antan", "*Blanche* de Lys", the second of these three being a reminiscence of a phrase, "*Blanche* comme un lys," which occurs in a poem of Villon's; and at the end of the script the

"white arch". Next come two drawings, one of which certainly is like two bows back to back. Then follows a series of words all beginning in "Ar": "architecture", "architectonic", "architrave", and "arch" three times<sup>1</sup>; and the persistence of the sounds of A and R should be noted in the words "accurate" and "adcuranda".

What was written at the sitting on Feb. 19 suggests, if, indeed, it does not almost explicitly state, that only partial success had been achieved; and throughout Mrs Verrall's script of Feb. 18 the tone of the scribe is that of a person conscious of his inability to achieve just what he wants. No trace of "piercing" or "swift" is to be found in what Mrs Verrall wrote.

Mrs Verrall's script of March 18 opens with the words: "There was no message for you this morning but tonight I want to say something"; and then come four drawings, of which the last three probably represent a bow and arrow, an arrow, and a target, respectively.



These drawings, so far as I can see, have no connection with the rest of the script.

The word "arrow" does not appear in Mrs Verrall's script at all; and the only drawings which could possibly be taken to represent an arrow or arrows are those of Feb. 11 and March 18, reproduced above.

It will be remarked that Hodgson<sub>p</sub> did not state that Mrs Verrall "did get ar I think and stopped there" until I had read Mrs Verrall's script of Feb. 18. If my mind is supposed to have been the source from which this information was drawn, it must have been from a subconscious department of it; for consciously I had not noticed that the words beginning

<sup>1</sup>In the poem of Villon's that contains the words "Blanche comme un lys" occurs the name "Archipiada": a fact which may explain the emergence of the words beginning in "arch".

with "ar" had the same first two letters as "arrow". I think that I did not notice this because the "ar" of arrow is short, while the "ar" of the other words is long. All that I did notice was the possible resemblance of the drawing of the pointed arch to an arrow-head.

If the reader will now turn to page 68 and look at Miss Verrall's script of Feb. 17 (which I saw for the first time at 10.55 a.m. on Feb. 19), he will find it contains an unmistakable drawing of an arrow.

Miss Verrall's drawing of an arrow came later than Mrs Verrall's and than the first announcement of the word in the Piper trance; and the case thus falls into line with the order of emergence of the cross-correspondence which is conveniently summed up in the words "Hope, Star and Browning"; and also one of the conditions connected with Miss Verrall's part in that cross-correspondence is reproduced, in that the drawing of the arrow is contained in a piece of script written when Miss Verrall was away from her home and at a distance from her mother (v. p. 68).

Against the drawing of the arrow in Miss Verrall's script of Feb. 17 are set the words "many together"; which imply, that "arrows" rather than "arrow" is meant, and put one in mind of Mrs Verrall's *three* arrows.

To sum up then: Mrs Verrall draws an arrow on Feb. 11, Hodgson<sub>p</sub> on Feb. 12 says he has given "arrow" to Mrs Verrall, and on Feb. 17 Miss Verrall draws an arrow. In view of these coincidences the words which follow the drawing of the three arrows in Mrs Verrall's script—"tria convergentia in unum"—become possessed of a strange pertinency.

I have a deep mistrust of tabulated statements, especially when applied to psychological phenomena; but the facts dealt with in this section lend themselves to tabulation rather better than most of those dealt with in other sections of this paper; and so for the convenience of readers who are helped by such arrangements I append a chronological summary.

- Feb. 11 Mrs V.'s script has a drawing of 3 converging arrows, followed by the words: "tria convergentia in unum".
- Feb. 12 Hodgson<sub>P</sub> says he has given "Arrow" to Mrs V.
- Feb. 13 J.G.P. sees Mrs V.'s script of Feb. 11.
- Feb. 17 Miss V.'s script has drawing of an arrow, followed by the words "many together".
- Feb. 18 Mrs V.'s script has several words beginning with a and ar.
- (about 11.15 a.m.)
- Feb. 18 Hodgson<sub>P</sub> reminds J.G.P. to "watch for arrow".
- (about 11.30 a.m.)
- Feb. 19 J.G.P. sees Mrs V.'s script of Feb. 18, and Miss V.'s of Feb. 17.
- (10.55 a.m.)
- Feb. 19 Hodgson<sub>P</sub> says Mrs V. wrote ar and w.
- (11.20 a.m.)
- Feb. 20 J.G.P. tells Hodgson<sub>P</sub> that Mrs V. has written several words beginning with ar.
- Feb. 25 Hodgson<sub>P</sub> asks, "Got arrow yet?" J.G.P. says Mrs V. has not written the word, but has drawn an arrow. Hodgson<sub>P</sub> says he will make further attempts to make Mrs V. write "arrow".
- March 18 Mrs V.'s script has drawings of a bow and arrow, an arrow, and a target.
- June 4 Mrs V. learns for the first time that "arrow" has been the subject of a cross-correspondence experiment.

## VIII.

## GIANT AND DWARF.

*Extract from record of sitting with Mrs Piper held on Feb. 19, 1907.*

(Present : J. G. P. alone.)

J. G. P. It might be a good thing to send a message to Mrs Verrall.

(Rector communicating.)

We intended to do so friend.

J. G. P. May I choose a message ?

Yes certainly.

J. G. P. Is Prudens here to take it ?

(Hand points to Spirit.)

I called Prudens before I (The hand points to the words "yes certainly", meaning obviously : "before I wrote the words 'yes certainly'".)

J. G. P. The message is "The Giant and the Dwarf".

(Hand talks with Spirit.)

What is the last word spell it ?

J. G. P. Dwarf. D — fourth letter — (Hand assents) w - a - r - f.

the Giant and the dwarf.

J. G. P. Yes, quite right. A dwarf is the exact reverse of a giant.

Yes. is that all.

J. G. P. Yes ; that is all.

gone.

J. G. P. Yes. (meaning that the word "gone" was understood as applying to Prudens' departure on his errand.)

The conversation reported above took place about 11.20 a.m. About 12.15 p.m. the subject was referred to again as follows:—

(Hodgson communicating) Prudens has been to Mrs Verrall but he has not been able to get the message through to her but believes he can do so. within a very short time.

I looked in vain for any allusion to "Giant and Dwarf" in Mrs Verrall's script, and so, on March 11, I urged Myers<sub>P</sub> to make another attempt to get the message through to Mrs Verrall.

*Extract from record of sitting with Mrs Piper held on March 11, 1907.*

J. G. P. Will you try your very hardest to get "Giant and Dwarf" through to Mrs Verrall. It has not appeared there so far.

(Myers communicating)

Could you explain a little the

J. G. P. Will you rewrite that?

Could you explain a little about first word.

I do not feel sure of it.

J. G. P. "Giant".

Oh Giant yes yes.

J. G. P. Yes; and "Dwarf".

thank you. I U.D. Wharf (hand makes a negative gesture.

J. G. P. remains silent.)

no D W A R F.

J. G. P. Yes; quite right.

(Rector communicating.)

Yes I U.D. Giant & Dwarf.

R.

J. G. P. "Giant and Dwarf". Yes.

Yes Giant.

This experiment was referred to again and again by the Piper controls at sixteen different sittings between March 12 and May 27, 1907; the subject sometimes being brought up as many as four times in a single sitting. It is quite unnecessary to quote any of these references *verbatim*; it will be sufficient to summarise the more important.

On March 12, 13, and 18 it was stated that Mrs Verrall had written D — the first letter of “Dwarf”; on March 19 Hodgson<sub>P</sub> asked if Mrs Verrall wrote “D W”, and added that he thought she had also written a “G”: i.e. the first letter of “Giant”; and on March 20 he said that D W R and F had been written. Statements continued to be made to the effect that one or more letters of “Dwarf” had been written by Mrs Verrall. But with the one exception just mentioned, where Hodgson<sub>P</sub> said that he thought the letter G had been written, no claim was at any time made that Mrs Verrall had written “Giant” or any part of the word.

On May 1 Myers<sub>P</sub> said that Mrs Verrall did not seem to understand “Dwarf” yet; but finally on May 27 said: “I did give Dwarf”.

I had always regarded this experiment as one of the complete failures, as I could find nothing in Mrs Verrall’s script which directly or indirectly seemed to allude either to a Dwarf or a Giant.

Mrs Verrall did not know of the attempts to make her write “Giant and Dwarf” until October 1907, when I told her that these words had been the subject of a long-continued cross-correspondence experiment, without, however, informing her of the date on which the experiment had been started. Mrs Verrall then made a search through her script but failed, as I had done, to discover in it any possible trace either of the words or of the idea “Giant and Dwarf”.

On Jan. 19, 1908 Mr Hereward Carrington wrote from America to Mrs Verrall as follows:—

I had two sittings with Mrs Piper lately—in both of which R. H. [i.e. Dr. Hodgson] purported to communicate. In the second sitting the following occurred:

[(Hodgson communicating)]

Oh yes, I took a message through Mrs Verrall.

[MR. CARRINGTON.] Give me anything you said through Mrs Verrall at any time.

Yes certainly I gave Callie Callie also Dwarf also Horizon  
Cloudless sky beyond the horizon. . . . .

Again, it will be noticed, Dwarf and not Giant is claimed to have been transmitted.

On Feb. 20, 1908, Mrs Verrall sent me Mr Carrington's letter, and with regard to it wrote as follows:—

Mrs P.[iper] has lately said to H. Carrington that she gave me *Dwarf*. I looked back on hearing this claim repeated, and I find that on Feb. 19, 1907, the script suggested "little men". The poem beginning "Up the airy mountain" and referring to "owl's feather" is about "little men". [It opens and also ends with the following lines:]

Up the airy mountain  
Down the rushy glen  
We daren't go a hunting  
For fear of little men.

Wee folk, good folk,  
Trooping all together,  
Green jacket, red cap,  
And white owl's feather.<sup>1</sup>

They then carried off Bridget,—who in the prose fairy tale<sup>2</sup> is carried off by *Dwarfs*. I do not know how dates go, but, if they fit, it is possible that there was here an approach in my script to *dwarf*.

I append a copy of the concluding paragraphs of Mrs Verrall's script of Feb. 19, 1907 referred to above. It was

<sup>1</sup>From a poem entitled *The Fairies* by W. Allingham. This poem has been extremely familiar to Mrs Verrall since 1888.

<sup>2</sup>The prose story of *Bridget and the Dwarfs*—which she has always supposed Allingham's poem to be founded on—Mrs Verrall has known since her early childhood.

begun at 5.5 p.m., posted the same evening, and received by me at 11 a.m. on Feb. 20.



a long feather

ask about the feather

Up the mountain—no that is owl's feather; not what I want.

blue and green peacock's feather fan screen and initials  
A T M

There has come a message for you from him, but I do not think Piddington understood.

To this script Mrs Verrall at the time appended these notes:

*Up the airy mountain* is the first line of a child's poem in which 'owl's feather' occurs.

*Peacocks feather A. T. M.* Peacock-feather fans or screens were A. T. Myers's wedding present to us.

This script, I believe, primarily and chiefly corresponds with a script written by Miss Verrall at Brighton on Dec. 31, 1906, which Mrs Verrall did not see until Feb. 20, 1907.

*Copy of Miss Verrall's script of Dec. 31, 1906.*

Miserere nobis domine the words were often heard

What about peacocks in a garden shimmering green and  
blue and orange blossom and a white colonnade

Desdemona not that is wrong

have you seen the peacocks? blue is better than white but  
she will not understand

moneta ut in utrisque excitatio leve momentum quod  
excititur sapienter de moribus.

[All Latin words, but practically untranslatable.]

(Here came a drawing of a peacock's feather very closely resembling the one reproduced below.)

still on their way the — —\* plod through the long road  
and drear

their patient feet — —\* shod were for — — —  
— —\* of the only way

Mention of the feathers was the only way to call it to mind.



The coincidences between Mrs and Miss Verrall's scripts are these:

- (1) Both draw a feather;
- (2) Both mention "peacocks";
- (3) Both mention "blue" and "green";

(4) Mrs Verrall notes that peacock-feather fans were A. T. Myers's wedding present to herself and her husband; and Miss Verrall's script contains the word "orange blossom" in connection with peacocks.

The primary intention of the scribe on Feb. 19 was, then, I think, to write about peacocks' feathers. The parenthetic mention of "Owl's feather" was, I conjecture, indirectly due to the experiment started a few hours earlier at the sitting with Mrs Piper.

Thus, on Feb. 19 about 11.20 a.m. Prudens makes a first attempt to impress "Giant and Dwarf" on Mrs Verrall. An hour later he is reported to have failed to get the message through but to believe that he can succeed "within a very short time". Twice, then, before the script of Feb. 19 was begun at 5.5 p.m. we may suppose that an attempt was made to make Mrs Verrall write "Giant and Dwarf". The attempts failed in so far as the words were not written, but they nevertheless left their mark on the automatist's con-

\* Undeciphered words.

sciousness, for later in the day, when for the first time that day she set herself to do automatic writing, upon the ideas then received intruded the message which Prudens had previously succeeded in impressing on her mind, though not in making her write.

The sole aim of the scribe on Feb. 19, as I conceive it, was to make the automatist write about blue and green peacocks' feathers. He managed to get a feather drawn and the word "feather" written. The word "feather" suddenly provoked in the automatist, whose subconsciousness had some hours earlier telepathically received the "Dwarf" message, an association of ideas between "Dwarf" and a poem containing references to "little men" "wee folk" "up the airy mountain" and "owl's feather". The scribe at once recognised that an alien train of thought had been aroused: "no, that is owl's feather; not what I want": and then succeeded in leading the automatist back to the original subject.

To put it in another way: I do not believe the drawing and the writing of "feather" would under ordinary circumstances have evoked recollection of "Up the airy mountain" or "owl's feather", had it not been that the automatist's consciousness had previously been impressed with "Dwarf".

The coincidence may seem slight; but the following points should be taken into consideration:—

(1) The script of Feb. 19 was written within 6 hours of the "Giant and Dwarf" experiment being arranged at the sitting with Mrs Piper.

(2) "Up the airy mountain" and "owl's feather" can be taken to allude to "Dwarf" only, and not to "Giant". When at the sitting of March 11 the subject of the "Giant and Dwarf" experiment was mentioned for the first time since it was arranged on Feb. 19, and since Mrs Verrall's script of Feb. 19 was written, Myers<sub>P</sub> showed that he had understood the word "Dwarf", but was uncertain of the word "Giant". Moreover, except when Hodgson<sub>P</sub> once said he thought Mrs Verrall had written the G. of "Giant", the trance-personalities never claimed to have succeeded in making her write "Giant" or any letters of the word; whereas they often claimed to have made her write "Dwarf" or some letter or letters of it; and seven months later at a sitting in America Hodgson<sub>P</sub> still

claimed that "Dwarf" had been written, but did not mention "Giant".

(3) The only passage in her automatic writings in which she could trace any possible allusion to Dwarf was selected by Mrs Verrall in ignorance of the date on which the experiment was arranged; and this passage, as it turned out, had been written on the most suitable date possible.

## IX.

## "LAUREL WREATH."

*Extract from record of words spoken during the waking-stage of Mrs. Piper's trance of Feb. 26, 1907.*

Fairies. (??)

(Hand points.) George. — All right. — — —

J. G. P. Say that again.

There is George. Whatever is it?

Morehead. (?)

J. G. P. "Morehead"?

Morehead (?) (or some such name or word) — laurel for laurel.

J. G. P. Say that again.

for laurel. I say I gave her that for laurel. Good-bye.  
(addressed apparently by Mrs. Piper to the spirit.)

J. G. P. No, before you say goodbye ask him to repeat that.

I gave her that for laur-el. [I noted at the time that the first syllable "laur" was clear, and the second syllable indistinct. J. G. P.]

J. G. P. Spell it.

Laur-el (or, "Laur-ie"; the second syllable being again indistinct.)

J. G. P. L—a—u. Is that right?

Aphasia, aphasia.

Mr. Headman. H is it? Herdman. Thurl. There's George.

[*i.e.* George Pelham.]

(Sighs) I am glad. (A long pause.)

(Smiles; then looks out of the window.) Getting dark, isn't it? getting dark?

(Looking at J. G. P. with an expression of disgust and alarm) There are—a nigger. Oh! dear. You go out. I don't like you at all.

(Rubs hands together) Dead. (rubbing right hand)

J. G. P. Head snap?

Did you hear it?

J. G. P. Well, I knew it.

I thought I heard someone say it was George. That's the window. Weren't you over by the window?

J. G. P. Do you remember what George said?

Well, let me think. You're Mr. Piddington, aren't you? Something—I think he said something about—let me see. Well, I think it was something about laurel wreaths, lau—rel [*sic*] wreaths he tell her.

J. G. P. (mistaking the last three words for a proper name) "Hetella"?

(Irritably) He tell her. He would tell her. Oh! you make me so cross . . . Tell her about.

The sitting on the next day was an unusually prolonged one. Towards the end of it came another reference to "Laurel wreath":—

*Extract from record of sitting with Mrs. Piper held on Feb. 27, 1907.*

(Present: J. G. P. alone.)

(Myers communicating) I am too [weak] to tell it to-day. my thoughts wander.

J. G. P. Let me say goodbye. On third after coming we meet again.

goodbye God be with you.

J. G. P. Goodbye, and thanks again — many thanks.

listen.

J. G. P. Yes.

I gave Mrs. Verrall  
Laurel wreath

J. G. P. Yes, quite right; she got it.

and I said Hodgson.

J. G. P. “Hodgson”?

yes would give the next.

J. G. P. I don't know about that; I'll look.

she may not have received it but

J. G. P. No; but she got “laurel wreath” *clearly*.

I, (written while J. G. P. was speaking)

yes I gave her that

and as the spirit of the light

Returned to its body<sup>1</sup> I tried to grasp it, (Pencil breaks.)

(Rector communicating)

You must keep the machine [*i.e.* the pencil] in order when  
the

I (?) don't like them if they (scrawl) (Hand tries to write  
beyond the margin of the paper.) R. [*i.e.* Rector.]

(Myers communicating)

Grasp the spirit. so as to give it you last time.

J. G. P. I heard it quite well: “laurel wreath”.

Yes all right I go now

I cant think more my thoughts wander.

Farewell

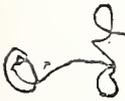
Myers.

<sup>1</sup> That is, during the waking-stage.

I have already for another purpose (v. pp. 47-8) quoted the script of Mrs. Verrall which contains the correspondence; but I shall quote it here again for convenience of reference and in order that the reader may the more readily, with the script thus before his eyes, take note of what I believe is both a typical and a significant feature of Mrs. Verrall's automatic writing: I mean the reiteration of the important word or idea.

*Copy of Mrs. Verrall's script of Feb. 6, 1907 (begun at 11.7 a.m.).*

Laura and another  
 There is some great obstruction this morning  
 help to remove it.  
 This must not occur again tell him that.  
 Put not your light under a bushel



K.g. blue riband and five pointed star

the great Library has already gone before  
 Hugh Le Despenser  
 The branch that should have grown full straight  
 Apollo's laurel bough  
 You dont get it right but some of this is true



I think it is a jewelled dagger

three curved objects and a point



I cant see what all this means but I am  
 told to say it to you  
 APOLLO'S LAUREL BOUGH  
 There is also some point in the Library  
 Put together the Library and the bough  
 Laureatus [laurelled] a laurel wreath

perhaps no more than that



Corona laureata [laurel crown] has some meaning here  
 With laureate wreath his brow serene was crowned.  
 No more today—await the better news  
 that brings assurance with a laurel crown.

Neither the word “Laurel” nor the word “Wreath” occurs elsewhere in Mrs Verrall’s script during the period under review.

The script opens with the word “Laura,” which, in view of what follows, may almost without hesitation be taken to be the first emergence of “Laurel”. If “Laura” is the first attempt at “Laurel”, “and another” may mean that another word, “wreath”, is to be added to it. I cannot trace any meaning in the words “There is some great obstruction”—“under a bushel”. The reference to the Library has been dealt with already (v. pp. 57-8). Then begins a series of phrases which all (except “a jewelled dagger three curved objects and a point”, which may possibly be the first emergence of the three arrows drawn on Feb. 11, v. p. 81) centre round the idea of laurel, and lead up to the final expression “laurel wreath” or “laurel crown”.

The word “laurel” is repeated no less than four times, and once in large letters; and further emphasis is thrown by the Latin words “Laureatus” “Corona laureata”, and by the drawing of a laurel wreath. The idea of a wreath of laurel is introduced under slightly different forms six times: (1) “Laureatus”, *i.e.* crowned or wreathed with laurel; (2) “a laurel wreath”; (3) a drawing of a laurel wreath; (4) “Corona laureata”, a crown or wreath of laurel; (5) “laureate wreath”; (6) “a laurel crown”.

We shall meet with similar examples of this harping on one word or idea later on (v. pp. 178, 202, and 223).

In view of the frequent use of classical phraseology in Mrs. Verrall’s script, and of its employment in this particular script, it is tempting to see in the first word of the script, “Laura”, an

attempt at "laurea", which is good Latin for a laurel wreath or crown, rather than at "laurel"; but the name Laura is said to signify "Laurel", and this perhaps affords the simplest explanation. The concluding words of the script seem to suggest that success has not yet been attained, but is to be looked for in the future; which makes excellent sense, since the script of Feb. 6, had no significance until the complementary phrase was pronounced at the sitting of Feb. 26. I think it quite possible that the word uttered by Mrs. Piper, which in the original record I represented by "Morehead (?)", was really "laureate", indistinctly pronounced as "Lauread".

An interesting parallel to the last three lines of Mrs. Verrall's script is to be found in Miss Verrall's script of March 17, which reads thus:—

Alexander's tomb quinque et viginti annos post urbem conditam  
[five and twenty years after the founding of the city.]

with fire and sword to purge the altar not

without grief laurel leaves are emblem

laurel for the victor's brow

Say not the struggle nought availeth

Sesame and lilies arum lilies

When the darkness on the quiet land

Scarlet tulips all in a row.

This is the only occurrence of the word "Laurel" in Miss Verrall's script during the period under review.

I suspect that this script exhibits some curious associations of ideas. I should attempt to trace its development thus:

Alexander is the first emergence of the idea of a victor, and of a victor who was the recipient of many crowns of victory. This is succeeded by a fresh topic: "with fire and sword to purge the altar not without grief". These words perhaps show some supernormally acquired knowledge of a paper just written by Dr. Verrall but not as yet seen by Miss Verrall. Between "grief" and "laurel" there is a space, which usually indicates a change of subject not only in Miss Verrall's but also in Mrs. Verrall's and Mrs. Holland's script. The earlier mention of the victor Alexander has cleared the way for the emergence of "laurel leaves" and "laurel for the victor's brow"; and between these words and the succeeding quotation from Clough there is

a natural enough association of ideas. Miss Verrall's automatic writing is so often characterised by odd and out-of-the-way classical allusions that I make bold to suggest that there may have been another link between "Alexander" and "laurel leaves". The Greek name for laurel is δάφνη, and δάφνη Ἀλεξανδρεία means butcher's broom. That, as a matter of fact, this plant got its name not from Alexander the Great but from Alexander (Paris) the son of Priam, makes the association of ideas a little less straightforward, but not, I think, more unlikely.

To complete the account of this correspondence between the scripts of Mrs. Verrall and Mrs. Piper an interesting prelude and sequel to what has been related above ought not to be omitted; for, though they do not manifest so high a degree of ingenuity as is exemplified in some other instances and especially in the ἀπὸς οὐρανοῦ ἀκύμων incident (v. pp. 107-172), they at least afford a good illustration of the intelligent way in which, in my opinion, the cross-correspondences were worked.

*Extract from record of sitting with Mrs. Piper held on Jan. 2, 1907.*

(J. G. P. present alone.)

(Myers communicating) I said Wreath to Mrs. Verrall.  
Wreaths.

J. G. P. A wreath—a wreath of flowers?

Yes but plural.

Wreaths of roses in her hair entwined.

(Rector communicating) I am Rector friend.

. . . . . I feel . . . that the word Wreaths has been received by Mrs. Verrall.

*Extract from record of sitting with Mrs. Piper held on Jan. 21, 1907.*

(Present Mrs. Verrall and J. G. P.)

J. G. P. The friend [*i.e.* Mrs. Verrall] is here and will come and sit by you.

(Rector communicating) thank you. We are glad to see you again.

MRS. V. Thank you.

and hope you will be able to U.D. our messages better when you are not present. [Rector is speaking, and he means he hopes that the messages which he and other members of his group are trying to transmit to Mrs. Verrall will in future come out more clearly in her script.]

MRS. V. Yes.

We can help very much.  
did you U.D. about the wreath?

MRS. V. "the wreath"?

did you U.D. about it?

MRS. V. I don't understand about the wreath.

J. G. P. (to Mrs. Verrall) I understand.

all right neither does our friend present [*i.e.* J. G. P.] U.D. what we mean now.  
We will tell him later.

*Extract from record of sitting with Mrs. Piper held on Jan. 22, 1907.*

(J. G. P. present alone at this point.)

J. G. P. At the last meeting you asked the friend [*i.e.* Mrs. Verrall] if she understood about "wreath"; and, when she said she did not, I said I understood. You then said I did not understand, and that you would explain later. Will you explain now?

(Rector communicating.) I believe now that you did not ["not" immediately erased] did U.D. but at that moment while listen [*sic*] and registering at the same time. I did not think so.

J. G. P. Yes, I see.

*Extract from record of sitting with Mrs. Piper held on Jan. 23, 1907.*

(Present: J. G. P. alone.)

(Rector communicating) we are rather sorry we mentioned wreath before her [*i.e.* Mrs. Verrall] but we did so inadvertently.

J. G. P. It doesn't matter. Besides, when you said *I* didn't understand about "wreath" that put Mrs. Verrall off the track, I fancy.

yes very good. as it is a very good thing to try. we do not wish to spoil it.

R.

(Myers communicating) Good bye friend Piddington.

J. G. P. Goodbye.

I shall see you again.

F.W.H.M.

J. G. P. Yes, certainly.

*Extract from record of sitting with Mrs. Piper held on March 4, 1907.*

(J. G. P. present alone at this point)

(Myers communicating) I wish to explain one more thing *i.e.*, when I gave Mrs. V. the message about Laurel wreath I purposely said Laurel so as (hesitation) make the message clear.

J. G. P. "so as make"?

(Hand negatives.)

J. G. P. "to make"?

(Hand assents and writes) to make the message clear after having mentioned wreath here. I thought it wiser to add more to it.

J. G. P. You mean that as you had mentioned "wreaths" here in Mrs. Verrall's presence you purposely added a distinctive word to "wreath" in order to strengthen the evidence?

(Hand assents.)

J. G. P. Yes, I had already understood that.

thank you. Goodbye if you have nothing for me.

The extracts given above explain themselves and require no comment, except it be to remark that whatever the agency is that effects these coincident phenomena it is not a force working blindly and mechanically, but with intelligence and design.

## X.<sup>1</sup>

### “CELESTIAL HALCYON DAYS.”

ON Jan. 15 and again on Jan. 30, 1907 Myers<sub>p</sub> mentioned in Mrs Verrall's presence several words and phrases which he said he had given her. He did not specify the time when the messages had been given, but the context leaves me in no doubt that he meant to refer them to a period anterior to the inauguration of the English sittings with Mrs Piper.

Passages are to be found in Mrs Verrall's script which do correspond in some degree with all these messages; but none of the coincidences is very definite, and considering how voluminous Mrs Verrall's automatic output has been between March 1901 and Nov. 1906, and considering also that Mrs Piper had read a little of *Proc.* Vol. XX and could have derived therefrom some general notion of the sorts of topics to be found in Mrs Verrall's script, I do not think it worth while to discuss any of these rather vague coincidences except one, and that one chiefly, if not entirely, on account of its association with the important group of phenomena—the *αὐτὸς οὐρανὸς ἀκύμων* incident—to be dealt with in the next section.

<sup>1</sup>This section is inserted here out of its proper chronological order because the subject of it is closely related and forms a sort of prelude to the subject of the next section.

*Extract from record of sitting with Mrs Piper held on Jan. 15, 1907.*

(Present: Mrs. Verrall and J. G. P.)  
(Myers communicating)

Do you remember saying you thought it possible to get  
messages. through your  
What did we call it.

MRS V. "What did he call it"?

We  
It used to move when we put our hands on it.

MRS V. The table. Planchette.

Yes Yes quite so.  
I came and gave you two messages . . . one was Dewdrops  
glistening with the mist and sun . . .  
remer [i.e. "remember"] it?

MRS V. Yes; I remember something about dewdrops and mist and  
sun. (to J. G. P.) I'm almost sure I had that.

J. G. P. (to Mrs. V.) I thought it was Helen [i.e. Miss Verrall.]

MRS V. (to J. G. P.) No; I had it a long time ago.  
I gave it you.

MRS V. Yes.

are you listening

MRS V. What was the other message?

and the other was . . .  
celestial halceon [sic] days

MRS V. "Halcyon days". That's right [i.e. "that's the right read-  
ing"]; but what is the word before "halcyon"?

Celestial.

MRS V. "Celestial"?

Yes. (Hand thumps emphatic assent.)  
Now have you it  
Have you it? and do you recall it.

MRS V. Yes. [This was an assent to the question: "Have you it?", not to "do you recall it?"]

I am trying with all the forces . . . together to prove that I am Myers.

These messages have more meaning . . . they will be clear as soon as you go over them.

The allusion to planchette is appropriate. Before Myers's death the only veridical messages obtained by Mrs Verrall or at her house had been by means of table-tilting. Mrs Verrall writes:

I do not think that at this point Myers<sub>p</sub> was thinking definitely of the means or method [of communication] but only of the fact that Mr. Myers and I had agreed in the belief that Planchette or Table-tilting might convey verifiable evidential matter. . . . Mr Myers and I had discussed that very question constantly in the last days before he left England.

The statements of Myers<sub>p</sub> do not necessarily imply that the "two messages" which he claimed to have given Mrs Verrall were given through Planchette. They can bear a meaning consistent with the facts mentioned in Mrs Verrall's letter, and might be paraphrased thus: "You remember that you believed in the possibility of veridical messages being obtained by means of some form or other of motor-automatism. Well, I will now remind you of two messages which I have made you record automatically."

It is the second message only—"Celestial Haleyon days"—which I intend to discuss.

At the sitting of Jan. 15 Mrs Verrall did not recognise that any such phrase as "Celestial Haleyon days" had occurred in her script; the "yes" which she spoke after the words "Have you it? and do you recall it?" being an assent to "Have you it?" and not to the second question. On Jan. 22, however, she wrote in the train, while on her way to a sitting with Mrs Piper, a long piece of rimed script which ended thus:—

Then in the broader light  
That floods the world *s u p e r n*  
Clear to the sharpened sight  
Hold fast the One Eterne!

It was obvious to Mrs Verrall that the whole point of these preposterous lines was the introduction of the word "supern", and this, as she noted at the time in the book in which she copies her script, she mentioned on Jan. 23 to her daughter and niece. Later on that day, Jan. 23; she remembered that the word "supernal" had occurred in her script of July 3, 1903 (quoted in *Proc.* Vol. XX. p. 64) which ran as follows:—

For her a message of peace —contemplation on high summits  
—stillness in the air. πρὸς οὐδ' αὖς θεῶν [to the threshold of the gods] noctivaga illa € Eelene [the night-wandering moon (reading, Σελήνη)] ἄρματι ἄργυροεντι πέλει σύ δ' οὐκ ἐπινοία χρωμένη [on her silvery car goes. But you not using intelligence] you have not all the words—πολλα τ' ἄλλα [and often a storm] is part καὶ λαιλαπὶ καρπεροωντὶ δεδάψεται οὐρανὸς ἄλλος. [and by the whirlwind in its might(?) the rest of the heaven will be devoured(?)] No you confuse—the storm and whirlwind consume the blue clear space between the worlds, but the supernal peace is undisturbed.

This script had been written on one of the few fine still days of a very stormy and weather-broken holiday in the Alps.

The fundamental idea of "halcyon days"—an interval of calm between storms—seems to be represented in the words "the storm and whirlwind consume the blue clear space between the worlds". The main point of the script, however, seems to be that while halcyon days in this world are transitory, in the celestial world they are unending. The idea of, though not the actual phrase, "celestial halcyon days" would appear, then, as Myers<sub>p</sub> claimed, to be found in Mrs Verrall's script, and Mrs Verrall acknowledged this at the sitting of Jan. 30.

It should be noted that the discovery in the script of a passage answering to "celestial halcyon days" might not have been made but for the clue afforded by the script of Jan. 22.

Mrs Piper had read parts of *Proc.* Vol. XX, and may therefore have read the script of July 3, 1903, which is quoted in it as an example of an attempt at the production of Greek hexameter verse; but even if this was the case, it is difficult to imagine that any part of the consciousness of

Mrs Piper, who is entirely without classical scholarship, should have summarised it in the words "celestial halcyon days." But the importance of this incident lies chiefly in the fact that the mention in the trance by Myers<sub>p</sub> of "celestial halcyon days" was one of the principal factors that determined Mrs Verrall's choice of the subject of a test-question which she put to Myers<sub>p</sub> on Jan. 29. What this question was and how it was answered is explained in the next section.

## XI.

### "CROSSING THE BAR."

#### THE *ἀπὸς οὐρανόσ ἀκύμων* INCIDENT.

WITH this incident I deal in a somewhat different manner from that in which I have dealt with the other cases of cross-correspondence. Instead of quoting the relevant extracts from the records in the text I relegate them to an appendix, and in the text give summaries of them only. References to the appendix, which is placed at the end of this section, will be made by means of Greek letters. My part in the incident is so subordinate a one that instead of speaking of myself in the first person, I shall speak of myself in the third person, as "J. G. P.", except in some of the footnotes. The case being a complex one, its ramifications are grouped under sub-headings.

These changes in the method of presenting the evidence will, I hope, make this complicated incident easier to follow.

I refer occasionally in this section to entries made by Mrs Verrall in her private diary. These entries I have in each case either summarised or quoted from the original diary, which Mrs Verrall was kind enough to place at my disposal.

## CHOICE OF A TEST-QUESTION.

In the early part of 1907, after six sittings with Mrs Piper in which Mrs Verrall had been struck with the *vraisemblance* of the Myers personality, and also with the knowledge shown of unpublished portions of her script connected with that personality, Mrs Verrall decided to ask at her next sitting a question which it would be reasonable to suppose that Myers<sub>P</sub>—if this personality really had access to the memories of Frederic Myers—would be able to answer. For this purpose certain conditions seemed desirable, some arising from the circumstances of the particular experiment, and others suggested by general considerations derived from previous experience. The important conditions were:

1. the question should be unintelligible to Mrs Piper herself, in order to prevent the medium's own knowledge from affecting the result;

2. the question should be short, on account of the difficulty and slowness of communication between sitter and communicator in the present conditions of the Piper trance;

3. the question should concern a subject which had not only been known to, but which had been thoroughly familiar to Frederic Myers, so that, had it been addressed to him in his lifetime, he would have answered it instinctively, without a moment's doubt, hesitation or reflection. It should therefore concern a matter not merely of intellectual acquisition or learning, but of knowledge so completely assimilated as to have been a stable part of his personality;

4. the answer should be complex, though not necessarily lengthy; and in order to avoid the risk of an accidentally successful guess on the part of Mrs Piper, it should not be expressible in a single word or phrase, but should require for completeness allusions to more than one group of associations;

5. the answer should be such as could be proved to have been known to Myers: that is, the verification should not depend on Mrs Verrall's personal knowledge or impression but on unmistakable external evidence;

6. the question and answer should, in fact though not in appearance, be connected with a range of subjects already alluded to in Mrs Verrall's own script by Myers<sub>V</sub>.

It was not easy to find an appropriate question. Some of the required conditions would be met if Greek were the language of the question; and it seemed desirable, with a view to condition 5, to frame a question based on a Greek quotation to which reference had actually been made in some published work of Myers's, though condition 1 demanded that this reference should not be obvious or easily discoverable.

It was on January 22, 1907 that Mrs Verrall decided to apply this test, if only she could think of a satisfactory question. On the evening of January 23 it suddenly occurred to her that the words *καὶ αὐτὸς οὐρανὸς ἀκύμων* would serve the purpose. The words may be translated "and the very Heaven waveless". They come from the 5th book of the *Enneades* of the Neo-platonic philosopher Plotinus, and form part of a passage in which he recites the conditions that should precede and accompany the attainment of ecstasy, or communion of the individual soul with the divine: these conditions being perfect calm of soul and body and of external nature as well. A translation of the passage from Plotinus will be found in the second volume of *Human Personality*, p. 291, but the Greek words are not given, and in the translation no emphasis is laid on the particular phrase in question. It is there rendered "calm be the earth, the sea, the air, and let Heaven itself be still", and this sentence is in the middle of a paragraph of some eleven lines.

The four words in Greek (followed by the name of the author, Plotinus, but by no further reference) occur once in Myers's published works, namely, as the motto to a poem on Tennyson published in *Fragments of Prose and Poetry* (p. 117). They are not there translated.<sup>1</sup>

<sup>1</sup>Wishing to know whether *Fragments of Prose and Poetry* was known to Mrs Piper I wrote, about the end of July 1907, and put her the question, without explaining my reason for doing so. She replied on August 10 as follows:—"I am sorry to say that according to my best knowledge and recollection I had never even heard of such a book as you mention and did not know that such a one had ever been printed. Since receiving your letter, however, I have enquired of Professor James, Miss Robbins and a Miss Willis, a friend of Miss Edmunds [formerly assistant secretary of the American Branch of the S.P.R.] and a member of the S.P.R. The latter had never heard of the book. I enclose a letter received from Miss Robbins [formerly an active member of the American Branch of the S.P.R.] in reply to my question which

Further the words may be said to have some connexion with Mrs Verrall's own script. On January 15, Mrs Verrall being the sitter, Myers<sub>P</sub> claimed to have referred in Mrs Verrall's script to "Celestial Halcyon Days" (see Appendix *a* and Section X.). This claim Mrs Verrall neither accepted nor denied, though, at the time, she felt sure that she had written no such phrase. Her own script, however, on January 22 recalled to her mind a much earlier script, that of July 3, 1903,<sup>1</sup> which on consideration was seen to reflect the ideas, though not the phraseology of "Celestial Halcyon Days". The phrase of Plotinus, therefore, though not occurring in Mrs Verrall's script, belonged to a range of ideas claimed by Myers<sub>P</sub> as there occurring. To put it briefly, an intelligence acquainted with Plotinus could see a connexion between the words *ἀπὸς οὐρανὸς ἀκύμων* and "Celestial Halcyon Days"; but there is no similarity in the actual phraseology to suggest a connexion to an intelligence, however acute, not possessed of certain definite classical, philosophical, and literary associations.

The words then seemed to fulfil the desired conditions.

shows such a book is not easy to obtain. . . . . Mr James thought there were only a few private copies in America, and that it had never been sold in the shops. . . . ."

Miss Robbins's letter to Mrs Piper states that she had heard of the book but never seen it.

On receipt of Mrs Piper's letter I wrote for further information to Professor William James, who on Oct. 19 replied as follows:—"I enclose you a letter from Longmans about the sales of Myers's *Fragments* in Boston. W. B. Clarke, who is more likely to have handled the book than any other Boston bookseller, tells me, through his foreman, that he should guess he may have sold a dozen copies."

The letter from Messrs Longmans' New York house was as follows:—"In re "*Fragments*". We regret to say we are unable to reply to your question very satisfactorily: we do not keep any records of individual sales to localities, and it is difficult to say where books go in detail especially as we cannot trace sales through the jobbing houses. But a search through our own books for 3 months after publication showed *direct sales to Boston booksellers of only 25 copies*. We do not recall any recent demands, and indeed the total sales have been very disappointing in view of the considerable demand shown for the large book (*Human Personality*)."

For my own part I entirely and unhesitatingly accept Mrs Piper's statement that she had not heard of the book.

*Note by J. G. P.*

<sup>1</sup>See *Proc.* Vol. XX. p. 64.

They could be shewn to have been familiar to Frederic Myers, they suggested more than one group of associations and could be connected with Mrs Verrall's previous script, and at the same time they would have no meaning for Mrs Piper.

On January 23 Mrs Verrall decided to apply this test, if an opportunity arose, and on January 24 she noted this intention and the reasons for the choice of words in her diary (see Appendix  $\beta$ ). No one was informed of her intention, and no mention was made of the subject till she put the question to Myers<sub>P</sub>, in the presence of J. G. P., during the sitting of Jan. 29: that is to say, at the first sitting which she attended after she had devised this experiment and chosen the words of Plotinus as the subject of it.

#### THE TEST-QUESTION PUT.

On January 29, 1907 Mrs Verrall at the end of her sitting with Mrs Piper suggested as an experiment to Myers<sub>P</sub>, that if she spoke three Greek words he should say of what they reminded him, or translate them into English; she also said that these words, or something like them, had been suggested by her script, and then gave the three words in Greek, *αὐτὸς οὐρανὸς ἀκύμων*, omitting *καὶ* (and). (see Appendix  $\gamma$ .)

In the event of a complete answer being given, Mrs Verrall therefore expected:

1. a translation into English of the words *αὐτὸς οὐρανὸς ἀκύμων*;
2. a reference to Myers's poem on Tennyson;
3. a reference to Plotinus and the latter part of *Human Personality*.

#### POSSIBLE FIRST ATTEMPTS IN MRS PIPER'S TRANCE TO REPLY TO THE TEST-QUESTION.

On January 30, the day after the question was put, Mrs Verrall had another sitting with Mrs Piper. There was no direct reference to the test-question, but Mrs Verrall thought that some of the phrases used in the trance, though only

disconnectedly introduced, showed that the associations for which she had asked were present in the thoughts of the communicating intelligence; that there was in fact what might be called "preliminary emergence" of them. Thus the phrase "haven of rest" was mentioned as likely to recall to Mrs Verrall a memory of Myers; and towards the end of the sitting there was a disconnected allusion to "Larches" and "Laburnum" (see Appendix  $\delta$ ). Both these words have Tennysonian associations for Mrs Verrall; the spring budding of the larch and the first flowering of the laburnum always bringing to her mind Tennyson's descriptive phrases—both from *In Memoriam*—"When rosy plumelets tuft the larch" and "Laburnums, dropping-wells of fire".<sup>1</sup>

In view of what has been said above about "Celestial Halcyon Days" it is perhaps not without significance that the verse of which the first line is "where rosy plumelets tuft the larch" speaks in its fourth and last line of "the sea-blue bird of March", i.e. the king-fisher or halcyon; and also in view of future developments to be described later (v. pp. 117-122) that this verse forms part of *In Memoriam*, xci, wherein the poet invokes his dead friend to appear to him in visible form.

Mrs Verrall said nothing about these impressions of hers either at the sitting or in her written comments on the record of it which she sent to J. G. P. They were, however, noted by her in her diary on February 2.

#### ALLUSIONS IN MRS VERRALL'S SCRIPT TO THE TEST-QUESTION.

We now come to the consideration of definite references to the subject of the test-question in Mrs Verrall's script and in Mrs Piper's trance. We begin, following chronological order, with those in Mrs Verrall's script, and consider first the statements of her script, and next her interpretation of those statements.

There were, as might have been expected, allusions in her script, during the months of February and March, to subjects

<sup>1</sup>In the same way the first leafage of the elm and the first singing of the thrush recall to her Browning's: "That the lowest boughs and the brushwood sheaf Round the elm-tree bole are in tiny leaf", and his "wise thrush".



This script claimed to come from Rector. The actual lines of Tennyson, based upon the famous passage in the third book of Lucretius, run as follows :

“The Gods, who haunt  
The lucid interspace of world and world,  
Where never creeps a cloud, or moves a wind,  
Nor ever falls the least white star of snow,  
Nor ever lowest roll of thunder moans,  
Nor sound of human sorrow mounts to mar  
Their sacred everlasting calm! And such,  
Not all so fine, nor so divine a calm,  
Not such nor all unlike it, man may gain  
Letting his own life go.”

In the course of an investigation quite unconnected with this experiment, Mrs Verrall on February 20 had come across a passage of Catullus which reminded her of some lines from *In Memoriam* reminiscent of it. This led her to re-read *In Memoriam*<sup>1</sup> on or about February 26. Again, on the morning of February 26 Mrs Verrall learnt that in her daughter's script<sup>2</sup> of February 25 there had been a quotation from Browning's *Asolando*. These two facts are mentioned in view of what followed in Mrs Verrall's script.

On February 26 the script had its first definite statement about *αὐτὸς οὐρανὸς ἀκύμων* as follows:—

*αὐτὸς οὐρανὸς ἀκύμων.* I think I have made him [probably “Rector”] understand but the best reference to it will be made elsewhere, not Mrs Piper at all. I think I have got some words from the poem written down—if not stars and satellites, another phrase will do as well. And may there be no moaning at the bar—my Pilot face to face.

The last poems of Tennyson and Browning should be compared. There are references in her writing to both—Helen's I mean.

<sup>1</sup>For Mrs Verrall's knowledge of *In Memoriam*, see below p. 117.

<sup>2</sup>Miss Verrall knew nothing of the test-question that had been put to Mrs Piper, or of the contents of Mrs Verrall's script.

The fighter fights one last fight, but there is peace for him too in the end—and peace for the seer who knew that after—after—the earthquake, and the fire and the wind, after, after, in the stillness comes the voice that can be heard.

Some points in this script are still obscure, but this much is certain: two lines were quoted from Tennyson's poem *Crossing the Bar*,<sup>1</sup> and it is clearly implied that Tennyson, 'the seer who knew' (as opposed to Browning 'the fighter'), was aware that communion with the unseen took place under conditions of external calm. At any rate so clear was the implication to Mrs Verrall that it suggested to her the idea that there might be a definite passage in Tennyson about spiritual communion under such conditions.

At the time the script was produced Mrs Verrall took "the seer who knew" to mean Tennyson; she also interpreted "after the earthquake and the fire" etc., as an allusion to the communion of Moses with God on Mount Sinai; though, as a matter of fact, the allusion is certainly to the appearance of God to Elijah on Horeb. The significance of the real allusion and the possible significance of the automatist's misinterpretation of it will be explained later. (See pp. 124-5).

On March 6 the script, written at 10.45 a.m., was more explicit:—

I have tried to tell him of the calm the heavenly and earthly calm but I do not think it is clear. I think you would understand if you could see the record. Tell me when you have understood.

Calm is the sea—

and in my heart if calm at all, if any calm, a calm despair. That is only part of the answer—just as it is not the final thought. The symphony does not close upon despair—but on harmony. So does the poem. Wait for the last word.

This script, then, which was signed "Tuus"—a signature often used in Mrs Verrall's script to mean Myers—definitely

<sup>1</sup>The actual lines are: "And may there be no moaning at the bar, when I put out to sea" and "I hope to see my Pilot face to face, when I have crost the bar."

said that an attempt had been made to tell "him"<sup>1</sup> of the "heavenly and earthly calm", and that this would be recognised by Mrs Verrall when she saw "the record"—the record, that is, of a Piper-sitting. Then by means of a textual quotation: "And in my heart, if calm at all, If any calm, a calm despair": reference was made to the 'calm of despair' of an early section of *In Memoriam* (xi), with the comment that that was not the final thought of the poem. To say that the 'calm of despair' of *In Memoriam* was not the final thought is to imply that in the poem is another calm, *not* of despair, which is the final thought.

Finally, on March 11, Mrs Verrall's script combined allusions to Plato and Tennyson with phrases about "unseen or halfseen companionship", "voiceless communing and unseen Presence felt" in such a way as to suggest that both Plato and Tennyson were aware of supersensuous modes of communication. The language of this script is reminiscent of the last stanza of F. W. H. Myers's *Stanzas on Mr Watts' Collected Works*.

A copy of it is given in Appendix ε.

<sup>1</sup>"Him" or "he" is used eleven times in Mrs Verrall's script during the period under review without explicit indication of who is meant. In five instances it clearly means one of the group of spirit collaborators who are engaged in influencing the automatist's writing; and in one of these five instances it seems to point to Rector as the particular collaborator. In two instances it might apply either to Rector or to J. G. P.; once only does it seem certainly to refer to J. G. P., and twice it refers to an indefinite person, who is neither a communicating spirit nor J. G. P.

The words "I have tried to tell him of the calm" etc. might mean: "I, Myers, have tried to tell J. G. P. through Mrs Piper"; but more probably they are intended to mean: "I, Myers, have tried to tell Rector of the calm etc. in order that he may express my message clearly through Mrs Piper".

Thrice at least, if not oftener, it is stated that Myers<sub>p</sub> caught Rector between two trances and gave him a word to be repeated through Mrs Piper: "Abt Vogler" in one instance (sitting of April 24), "Homer's Iliad" (sitting of April 30) and "Plotinus" (sitting of May 6). I imagine that attention was thus drawn to this particular *modus operandi* in order to indicate that when some specially important or difficult word has to be conveyed to Rector for reproduction in Mrs Piper's script it is easier to convey it at some time other than that during which Rector is actually engaged as amanuensis.

*Note by J. G. P.*

## MRS VERRALL'S INTERPRETATION OF HER SCRIPT.

The continued references in her script to Tennyson, the introduction of *In Memoriam* and especially the recurrence (on March 11) of Tennyson's name in connexion with communion with the unseen, led Mrs Verrall not only to believe that there was a more definite connexion between Tennyson's *In Memoriam* and the passage from Plotinus than she had hitherto recognised, but also to read the poem again in the hope of tracing it. Her knowledge of *In Memoriam* dated back many years to the days of her girlhood, when she was wholly ignorant of Greek. Though exceedingly familiar with the poem itself she had made no detailed study of it, had read no commentary on it, nor had she ever read any *Life* of Tennyson.<sup>1</sup> But now on re-reading *In Memoriam* in the light of the suggestions thrown out by her script, she was at once struck with the resemblance in language as well as in thought between the stanzas (sections xciv—v) which describe the poet's trance and its antecedent conditions and the passage in the fifth book of the *Enneades* where Plotinus lays down the antecedent conditions desirable for ecstasy—the passage namely

<sup>1</sup>In the Memoir of Tennyson by his son is a letter addressed to the author by Myers, which opens thus:—

“You have asked me, knowing well what pleasure the request would give me, to send you a few words, not of formal criticism, but of expression of intimate feeling as to your father's work;—your father, a greater man than whom I have never looked and shall never look upon. You tell me to approach the subject, ‘not from the side of Plotinus, but from the side of Virgil.’ I understand what you mean. On your father's prophetic message, as I must deem it, I have already said my say; and the other point at which my sympathy was deepest was in our common veneration for Virgil.”

Mrs Verrall came across this letter, as noted in her diary, on May 18, 1907, when she for the first time read the *Memoir* of Tennyson by Hallam, Lord Tennyson.

The letter suggests that Tennyson may have talked with Myers about the influence of Plotinus on his thought and writings.

Since writing the above I came across a footnote to a passage in Myers's *Modern Poets and Cosmic Law* (p. 168) which states that the line taken in his essay *Tennyson as Prophet*—in which stress is laid on the affinity between Tennyson and Plotinus—was based in part upon Tennyson's own conversation.

Note by J. G. P.

which contains the words *ἀπὸς οὐρανὸς ἀκύμων* and which is translated in the second volume of *Human Personality*.

Further investigation showed that though commentators on Tennyson have pointed out the analogy between his trance and that of Plotinus, it had not hitherto been noted that the antecedent conditions of external calm are postulated by both, and that the actual language of Tennyson closely resembles that of Plotinus. Mrs Verrall's investigations were subsequently recorded in a paper published in *The Modern Language Review* for July 1907, which the courtesy of the Editor has enabled me to reproduce here.

[Reprinted from the *Modern Language Review*. Vol. II. No. 4.  
July 1907.]

#### A POSSIBLE REMINISCENCE OF PLOTINUS IN TENNYSON.

More than one commentator has drawn the attention of readers of *In Memoriam*, xcv, to the similarity between the experience of the poet as there described and that of Plotinus, as recorded by his disciple Porphyry and by himself in the *Enneades* (*Enn.* IV, viii, 1; VI, ix, 9, 10, 11). But, so far as I am aware, no one has noticed the close resemblance between the conditions which accompany the trance of the poet in *In Memoriam* and those which are prescribed by Plotinus for the production of trance or ecstasy—a resemblance which appears to be more than accidental.

In the fifth book of the *Enneades* (v, i, 2, 3, 4) Plotinus demands certain antecedent conditions for the soul that would find communion with the Great Soul. Before contemplation of the Great Soul, the individual soul must be freed from deception and every kind of beguilement and be in a state of peace. But not only must its own mental and bodily surroundings be peaceful; the surrounding external world must also be at peace. 'The earth must be calm, the sea calm, and the air, and the very heaven itself without a wave.'<sup>1</sup>

<sup>1</sup> Reading with Kirchoff *ἀκύμων*. There is some disagreement as to the exact text of this passage, but none as to its meaning.

The trance of *In Memoriam* and its preceding conditions are described in sections xc—xcv, which, as Mr Bradley<sup>1</sup> points out, form ‘a group of closely connected sections on the present communion or contact of the living and the dead. It opens with the expression of desire for such communion, and closes with the description of an experience in which this desire seems to be fulfilled.’ The poet after calling on his friend to come back (xc), to come back in visible form (xci), rejects the wish upon reflexion (xcii), but desires a direct contact of soul and soul (xciii). Then in the next section (xciv), he demands that the spirit desiring communion with the dead be in a state of internal calm, and in the opening of section xcv he lays emphasis on the external calm of the evening and night as appropriate precedent conditions of trance.

Thus, in xciv, he writes:

In vain shalt thou, or any, call  
 The spirits from their golden day,  
 Except, like them, thou too canst say,  
 My spirit is at peace with all.

They haunt the silence of the breast,  
 Imaginations calm and fair,  
 The memory like a cloudless air,  
 The conscience as a sea at rest:

and again, in xcv, he speaks of:

calm that let the tapers burn  
 Unwavering: not a cricket chirr'd:  
 The brook alone far-off was heard,

and in his own note<sup>2</sup> on this passage Tennyson says: ‘It was a marvellously still night, and I asked my brother Charles to listen to the brook, which we had never heard so far-off before.’<sup>3</sup>

<sup>1</sup> *A Commentary on Tennyson's In Memoriam*, by A. C. Bradley, 2nd Edition, pp. 184–192.

<sup>2</sup> See *In Memoriam annotated by the author*, p. 256.

<sup>3</sup> The whole of section xcv should be read as it contains other passages emphasising the external calm.

*Note by J. G. P.]*

Then follows the description of the ecstatic condition:

And all at once it seem'd at last  
 The living soul was flash'd on mine,  
 And mine in this was wound, and whirl'd  
 About empyreal heights of thought,  
 And came on that which is, and caught  
 The deep pulsations of the world,  
 Æonian music measuring out  
 The steps of Time—the shocks of Chance—  
 The blows of death.

Nor is this all; a similar correspondence between external and internal surroundings is suggested when he tells of the passing of the condition:

At length my trance  
 Was cancell'd, striken thro' with doubt;

the termination, that is to say, and the doubt came with the uncertainty of the morning dusk, and with the rising of the breeze of dawn:

Till now the doubtful dusk reveal'd  
 The knolls once more where, couch'd at ease,  
 The white kine glimmer'd, and the trees  
 Laid their dark arms about the field:  
 And suck'd from out the distant gloom  
 A breeze began to tremble o'er  
 The large leaves of the sycamore,  
 And fluctuate all the still perfume,  
 And gathering freshier overhead,  
 Rock'd the full-foliaged elms and swung  
 The heavy-folded rose, and flung  
 The lilies to and fro, and said  
 'The dawn, the dawn' and died away.

Admitting that Tennyson, like Plotinus, associated with the trance-condition familiar to him<sup>1</sup> circumstances of external calm

<sup>1</sup> 'I have often had that feeling of being whirled up and rapt into the Great Soul.' *Annotated edition*, p. 257.

as well as of internal peace, it remains to consider whether this is more than an independent agreement of sensation. The question hardly admits of a certain answer without evidence, which I have not found, as to Tennyson's reading. But the following considerations perhaps suggest that the resemblance is not accidental and that the writings of Plotinus were not unknown to Tennyson and were consciously or unconsciously recalled to his memory when he was describing his own similar experience.

1. There is a certain resemblance between the phraseology of the above quoted passages from *In Memoriam* and the language of Plotinus. The 'flash' and the 'spirits' golden day' are paralleled in Plotinus<sup>1</sup> who speaks of 'the illuminating entry (εἰσιούσαν καὶ εἰσλάμπουσαν) of the soul' bringing a 'golden vision' (χρυσοειδῆ ὄψιν) and again of the 'effulgence' (περίλαμψιν) surrounding the contemplative soul. The word 'Æonian'<sup>2</sup> recurs several times in Plotinus; in his trance he sees that Time is an image of Eternity, 'the real Æon,' and that its three divisions are one,<sup>3</sup> there being no past, no future, only 'that which is' (ὁ ὄντως αἰών, ὃν μιμεῖται χρόνος ... καὶ τὸ ἔστιν αἰεί, καὶ οὐδαμοῦ τὸ μέλλον ... οὐδὲ τὸ παρεληλυθός). The calm of earth and heaven desired by Plotinus is directly expressed in section xciv of *In Memoriam*; the calm of air and sea appears indirectly in the images of section xciv: 'The memory like a cloudless air, the conscience as the sea at rest.'

2. The passage of Plotinus describing the required antecedent conditions of ecstasy is unmistakably paraphrased by S. Augustine in a famous chapter of the *Confessions*,<sup>4</sup> a work with which it is believed that other passages of *In Memoriam* show an acquaintance.<sup>5</sup> But there are phrases in *In Memoriam* and not in S. Augustine which resemble the phraseology of Plotinus, and which must therefore have been derived, if derived at all,

<sup>1</sup> *Enn.*, v, i, 2-6.

<sup>2</sup> See *In Mem.*, xciv, above quoted.

<sup>3</sup> See also *In Mem.*, xxvi, stanza 3, and Mr Bradley's note thereon.

<sup>4</sup> *Confess.*, ix, 10: 'Si cui sileat tumultus carnis, sileant phantasiae terrae et aquarum et aeris, sileant et poli, et ipsa sibi anima sileat, ... attingimus aeternam Sapientiam super omnia manentem.'

<sup>5</sup> See *In Mem.*, i, 1; iv, 1; viii, 3; xxvi, 3; lxxxv, 16; and illustrative quotations in Mr Bradley's *Commentary* on those passages.

direct from the original. It is therefore hardly possible that the allusion in S. Augustine has any direct connexion with these sections of *In Memoriam*, though it may have helped to recall the original passage of Plotinus.

3. It is known that Arthur Hallam was a student of philosophy and the volume of his *Remains in Verse and Prose* contains passages showing familiarity with the doctrines not only of Plato but of the Neo-Platonists.<sup>1</sup> That the account of the ecstasy of Plotinus was known to him in the words of the author is proved by the appearance in his Essay on Cicero<sup>2</sup> of an allusion in the original Greek to the experience of Plotinus. 'The *φύγα μόνου προς μόνον* preached by the later Platonists was not possible for him.' Plotinus is the 'later Platonist' who preaches 'the Flight of the One to the One.' The *Enneades* of Plotinus ends with the description, revealed to him in ecstasy, of 'the life of gods and of godlike and blessed men, a release from every earthly thought, a life untouched by earthly pleasure, the Flight of the One to the One.'<sup>3</sup>

But whether or not we suppose a direct connexion between Plotinus and Tennyson, it seems probable from the description in *In Memoriam*, sections xciv and xcv, that some importance was attached by Tennyson to calm as a condition of trance, and this sentiment is perhaps further reflected in the phrase of section cxxii 'in placid awe,' which seems to refer to the earlier experience. This phrase, which has caused difficulty to some critics, is certainly more appropriate if the adjective is no mere descriptive epithet, and if placidity is regarded by Tennyson, as it was by Plotinus, as an essential condition of ecstasy.

MARGARET DE G. VERRALL.

The discovery of this close parallelism between *In Memoriam* and the passage from Plotinus seemed to Mrs Verrall both interesting in itself, and also explanatory of the choice of the words *αὐτὸς οὐρανὸς ἀκύμων* by Myers as a motto to his poem

<sup>1</sup> *Remains*, pp. 160, 165, 174.

<sup>2</sup> *Remains*, p. 165.

<sup>3</sup> *Enn.*, vi, ix, 11.

on Tennyson. This poem alludes to Tennyson's desire for peace at death as expressed in *Crossing the Bar*:

“Once more he rises; lulled and still,  
Hushed to his tune the tideways roll;  
These waveless heights of evening thrill  
With voyage of the summoned Soul.”

(*Fragments of Prose and Poetry*, p. 117.)

Hitherto Mrs Verrall had seen in the motto from Plotinus only an allusion to Tennyson's own desire that there might be no moaning at the bar when he put out to sea, and to its fulfilment at the time of his death.<sup>1</sup> But a much deeper significance attaches to the choice of the motto, when it is recognised that Tennyson himself, like Plotinus, desired conditions of external peace before attaining in life the trance condition, in which he felt as though he had communion with the unseen world.

It thus appears that after the test-question had been put to Myers<sub>P</sub> a series of communications by Myers<sub>V</sub> furnished a new and cogent explanation of why Frederic Myers had associated the words *αὐτὸς οὐρανὸς ἀκύμων* with Tennyson. No such explanation had ever before consciously occurred to Mrs Verrall. She knew, of course, that the words of Plotinus had been associated by Myers with Tennyson because they formed the motto of his poem on Tennyson; and she supposed that he had chosen them for this purpose simply because the lines in Tennyson's *Crossing the Bar*:

“And may there be no moaning of the bar,  
When I put out to sea,  
  
But such a tide as moving seems asleep,  
Too strong for sound and foam,  
When that which drew from out the boundless deep  
Turns again home.”

had reminded him of Plotinus's calm of earth and sea and air and Heaven which favours communion with the Great Soul.

<sup>1</sup>See contemporary accounts in newspapers, which were the source of Mrs Verrall's knowledge of the atmospheric conditions at the time of Tennyson's death.

That such was one reason for the association is made perfectly clear by the poem itself. But neither in the poem itself nor elsewhere in his writings is there a hint that Myers associated the passage of Plotinus with Tennyson because of the connection between it and sections xciv and xc v of *In Memoriam*.

On March 12 Mrs Verrall made a detailed entry in her diary recording her discovery of the parallelism between sections xciv and xc v of *In Memoriam* and the passage from Plotinus, and her belief that this parallelism explained why Myers had associated *καὶ αὐτὸς οὐρανὸς ἀκύμων* with Tennyson (see Appendix ζ). On March 13 she brought a summary of this entry in her diary with detailed explanations and references to London, and on her arrival at 20 Hanover Square handed it in a closed envelope to Miss Johnson for transmission to J. G. P. before she had any knowledge whether any attempt, other than that of January 30, had been made by the Piper trance-personalities to answer her test-question.

One small point remains which needs explanation. Mrs Verrall, it will be remembered, took the last lines of her script of Feb. 26 to be an allusion to Moses' communion with God on Sinai. This interpretation she arrived at before she had begun to suspect that there was any connexion between *αὐτὸς οὐρανὸς ἀκύμων* and *In Memoriam*. After she discovered the connexion she considered this supposed allusion to be the first emergence in her script of *In Memoriam*, her reason being that the last lines of section xcvi of that poem run thus:—

“And Power was in him in the night,  
Which makes the darkness and the light,  
And dwells not in the light alone,  
But in the darkness and the cloud,  
As over Sinai's peaks of old,  
While Israel made their gods of gold,  
Altho' the trumpet blew so loud.”

Now, as already stated, the allusion in the script must be to Elijah<sup>1</sup> on Horeb, not to Moses on Sinai, for on Sinai there

<sup>1</sup>It is, perhaps, not without significance that “Elijah” was announced by the trance-personalities during the sitting of May 7 as the subject of a cross-correspondence experiment with Mrs Holland.

was neither wind nor stillness: on the contrary, "Moses spake and God answered" "when the voice of the trumpet sounded long, and waxed louder and louder".

Strangely enough neither at the time nor at any subsequent time did Mrs Verrall recognise that the allusion in her script was to Elijah. Her failure to do so is all the more curious because Elijah's communing with God is an apt illustration of intercourse with the unseen occurring when nature is at peace, whereas the case of Moses is in that respect inapt; and, moreover, the Epilogue of *Human Personality*, which she read carefully about the end of April 1907, contains the quotation (Vol. II. p. 276) "After the tempest a still small voice".

Can her misinterpretation be accounted for?

Perhaps it may be in some such fashion as this:

The scribe on Feb. 26 was endeavouring to convey to the automatist two distinct though allied ideas: (1) Elijah's communion with God in the calm that followed upon the "great and strong wind" and the earthquake and the fire; (2) Moses' communion with God on Mount Sinai; the first as an illustration of communion with the Divine during external calm, the second as an illustration of communion with the Divine and also as an indirect reference to *In Memoriam*. The first idea got expressed in the script, the second failed to gain written expression but reached the automatist's consciousness. Mrs Verrall would not under ordinary circumstances have confused the two incidents, but her normal mind was influenced by her subconscious mind (which had received and perhaps grasped the importance of the second impression) and so mistook the recorded for the unrecorded impression: a mistake the more easily committed because of the analogy between the two.

#### FIRST DEFINITE ANSWERS TO THE TEST-QUESTION IN MRS PIPER'S TRANCE.

We return now to the other side of the matter.

The references to the subject of the test-question in Mrs Piper's trance were as follows:—

On Feb. 6 J. G. P. read to the trance-personalities a letter

from Mrs Verrall, in which, after saying that it seemed to her that on January 30 there was evidence of an understanding on the part of Myers<sub>P</sub> of her question, she asked for a clearer statement of what the Greek words recalled to him. (See Appendix η.)

On March 6 Myers<sub>P</sub> in the course of announcing various cross-correspondences which he claimed to have transmitted to Mrs Verrall gave without explanation three words :

“ Cloudless  
Sky  
Horizon ”

followed by the phrase : “ a cloudless sky beyond the horizon ”. (See Appendix θ.) In the waking-stage Mrs Piper uttered the words : “ moaning at the bar when I put out to sea ”. A little later she pronounced the name “ Arthur Hallam ”;<sup>1</sup> then almost directly said it again : “ Arthur Hallam. Good-bye. Margaret ”, Margaret being Mrs Verrall’s Christian name. (For the use of “ Margaret ” to indicate a cross-correspondence with Mrs Verrall cf. pp. 218 and 278, and *Proc.* Part LV. p. 313.) Finally she spoke this unfinished sentence : “ There was some man Arthur Hallam. Myers says it was he—he about ”. (See Appendix ι.)

Though no claim was made to have given a translation of the words of the test question in the phrase “ cloudless sky beyond the horizon ” it would be very difficult to suppose that chance had furnished so satisfactory a paraphrase as this of *αὐτός οὐρανὸς ἀκίμων*; but preceded as the phrase was by references to Mrs Verrall and followed by the quotation from *Crossing the Bar* and the name “ Arthur Hallam ”, it is practically impossible to attribute its appropriateness to chance. Moreover, this paraphrase seems to indicate knowledge not only of the meaning of the three words of the test-question but also of their original context. The passage in the original is : *ἤσυχος μὲν γῆ, ἤσυχος δὲ θάλασσα καὶ ἀήρ καὶ αὐτὸς οὐρανὸς ἀκίμων* : i.e. “ calm be the earth, and calm the sea, and the air (*ἀήρ*) and the heaven (*οὐρανὸς*) itself waveless.” *ἀήρ* is the lower atmosphere which surrounds the earth; *οὐρανὸς* is the

<sup>1</sup>These words when first uttered were heard not by J. G. P. but by Miss Newton who knew nothing whatever about the test-question.

sky that lies beyond the ἀήρ, the vault of heaven. We often use "sky" in the sense of ἀήρ, for instance in such a phrase as: "That's a very stormy-looking sky". It would seem, then, as though by adding "beyond the horizon" to "cloudless sky" Myers<sub>P</sub> sought to imply that by "sky" οὐρανὸς not ἀήρ was meant.

On March 13 Myers<sub>P</sub> said: "I saw Mrs Verrall and gave her a sign like this (a rough drawing was then made) and said I have crossed it". J. G. P. then asked what the drawing represented, and in reply the word "BAR" was written in capital letters. Myers<sub>P</sub> at once added: "I thought she might get a glimpse of my understanding of her Greek": a remark which to J. G. P. in his foolishness seemed utter nonsense. Even the explanation of the drawing as a "Bar" failed to remind J. G. P. of the quotation from *Crossing the Bar* in Mrs Verrall's script of Feb. 26; so from him the trance-personalities received neither hint nor encouragement on this point.

Later in the sitting J. G. P. read aloud an extract from a letter of Mrs Verrall's written on March 12, in which she said that since her last sitting with Mrs Piper on Jan. 30 she had learnt from her own script the reason why αὐτὸς οὐρανὸς ἀκύμων had had certain associations for Myers; that she had before known the associations but not the reason for them;<sup>1</sup> and that she understood the allusion to larches and laburnum. No further indications as to Mrs Verrall's interpretations were given either to the entranced Mrs Piper, or to J. G. P., who was absolutely in the dark and received no enlightenment whatever from Mrs Verrall's letter. (See Appendix κ.)

Up to this time J. G. P. had not seen Mrs Verrall's script of March 11 (Appendix ε) with its combination of Plato, Tennyson and Myers, or her notes as to the connection between the trance-conditions of Plotinus and Tennyson. He had, it is true, seen the script of Feb. 26 (v. p. 114) with its reference to *Crossing the Bar*, and the script of March 6

<sup>1</sup>That is, she knew the associations with Plotinus and that Myers had used Plotinus's words as a motto for his poem on Tennyson; but she did not know or suspect why he had so used them until her script showed her the connection between them and *In Memoriam* xciv and xcv.

(v. p. 115) with its quotation from *In Memoriam*, but he had not recognised that it was a quotation from this poem, nor, indeed, that it was a quotation at all.<sup>1</sup>

Towards the end of this sitting of March 13 J. G. P., in reply to a question asked by Myers<sub>p</sub>, admitted that Mrs Verrall had written "may there be no moaning at the bar", though she had not *drawn* a bar. Myers<sub>p</sub> then immediately reminded

<sup>1</sup>Whatever the source of the knowledge displayed in Mrs Piper's trance concerning the meaning of and the associations connected with *αὐτὸς οὐρανὸς ἀκύμων* may have been, it was certainly not my mind. I knew, of course, what *καὶ* and *αὐτὸς* and *οὐρανὸς* meant as individual words, but I did not know what *ἀκύμων* meant: a lack of knowledge which would not have been surprising in the case of a far better Greek scholar than myself, as the word is a rare one. I have never read any Plotinus; I did not remember, though I must once have known, that the second volume of *Human Personality* contained a translated extract from the *Enneades* of Plotinus; and I did not know that the Greek words of Mrs Verrall's test-question formed the motto of Myers's poem on Tennyson. I possess no copy of *Fragments of Prose and Poetry*, and though I believe I may once or twice have had the S.P.R. Library copy of the book in my hands and glanced at a few pages of the prose, I had not read any of the poems for the good and sufficient reason that, though an admirer of Myers's prose-style, I fail to appreciate him as a poet. I had, moreover, purposely refrained from attempting to make out or guess at the meaning of the Greek words of Mrs Verrall's question. When the words "Cloudless sky beyond the horizon" were written in the Piper trance, I guessed that they were a translation or paraphrase of *αὐτὸς οὐρανὸς ἀκύμων*, and I surmised that if *ἀκύμων* could really bear the sense of "cloudless" it must be a metaphorical sense, and that the original significance must be "without waves". I verified my guess a few hours after the sitting by consulting a *Liddell and Scott*, which, however, gave me no clue to the author of the words of the test-question, as the reference to Plotinus was not given in the edition which I used, nor is it, I believe, in any edition. Neither the reference to "Larches" and "Laburnum" in the trance, nor that in Mrs Verrall's letter read at the sitting of March 13, conveyed any hint to my mind. I have read *In Memoriam* often, and am familiar with the two different passages in which these words occur, but the two words as conjoined in the trance did not remind me of either of these passages. As stated above, I had seen Mrs Verrall's script of Feb. 26, but, if I thought about it at all, I certainly never connected the quotation from *Crossing the Bar* with *αὐτὸς οὐρανὸς ἀκύμων*. I had seen the script of March 6, but it never entered my head that the latter half of it had anything to do with Mrs Verrall's test-question, and, I repeat once more, I did not realise that it contained a quotation from *In Memoriam*.

To suppose that subconsciously I grasped the real significance and connection of these oracular scripts and passed my knowledge on to Mrs Piper is too strained a hypothesis for me to have any patience with. If the knowledge shown in Mrs Piper's trance was obtained from any living person, it was from Mrs Verrall.

*Note by J. G. P.*

J. G. P. that those words, as also the name "Arthur Hallam", had been previously (i.e. on March 6) given by him in the waking-stage of Mrs Piper's trance<sup>1</sup>; and he now explained spontaneously that he had given the quotation and the name in order "to connect the words with its author's individuality".<sup>2</sup>

The fact that *Crossing the Bar* and Arthur Hallam were first mentioned in Mrs Piper's trance on March 6 is of great importance; for on March 6 Mrs Verrall had not grasped the significance of the combination in her script of quotations from *In Memoriam* and *Crossing the Bar* in connection with *αὐτὸς οὐρανὸς ἀκύμων*, and did not do so until March 12. If, then, the references to *Crossing the Bar* and Arthur Hallam in the trance of March 6 are to be attributed to telepathy from Mrs Verrall, one must assume either that Mrs Verrall's subconsciousness had worked out the connection between *In Memoriam* and *αὐτὸς οὐρανὸς ἀκύμων* some five or six days before she normally grasped it—a perfectly reasonable hypothesis; or, if she had not subconsciously grasped the connection, that by some odd chance the allusions to *Crossing the Bar* and *In Memoriam* in Mrs Verrall's script got telepathically transferred to Mrs Piper, and emerged by another happy accident

<sup>1</sup>Note that "Arthur Hallam" was first uttered in the waking-stage of Mrs Piper's trance within two hours of the time when the quotation from *In Memoriam* was written in Mrs Verrall's script, and accordingly before there could have been anything to suggest *In Memoriam* or Arthur Hallam to J. G. P.'s mind.

Note also the anxiety of Myers<sub>p</sub> to bring out the fact that he had *previously* uttered the words "Arthur Hallam" through Mrs Piper. Not vain repetition this; but the vigilance, real or admirably simulated, of a trained experimenter, as anxious as Mr Podmore himself to eliminate thought-transference from the sitter.

<sup>2</sup>It is uncertain what is meant by "the words", but they may refer to the quotation from *Crossing the Bar*. Or, it may be that the phrase is an attempt to explain the connection between "I drew a bar and said I have crossed it" and "Arthur Hallam," i.e. between the two poems, *Crossing the Bar* and *In Memoriam*. Or, again, by "the words" may be meant the Greek words *αὐτὸς οὐρανὸς ἀκύμων*, which had been quoted earlier in the sitting in the letter addressed by Mrs Verrall to the trance-personalities and read aloud to them by J. G. P.; if so, the phrase would mean that the quotation from *Crossing the Bar* was made in order to connect the words *αὐτὸς οὐρανὸς ἀκύμων* with Tennyson, who was both the author of *Crossing the Bar* and the subject of the poem of Myers's which bore *καὶ αὐτὸς οὐρανὸς ἀκύμων* as its motto.

at the same sitting at which a paraphrase of *ἄνωγος οὐρανὸς ἀκύμων* ("Cloudless sky beyond the horizon") was first given in Mrs Piper's trance-script.

J. G. P. received Mrs Verrall's note on her discovery of the connection between Plotinus and Tennyson's *In Memoriam* after the conclusion of the Piper sitting of March 13. Mrs Verrall did not know that there had been any allusion to *ἄνωγος οὐρανὸς ἀκύμων* in the trance until after the sitting of March 13, by which time her detailed note was in J. G. P.'s hands.

To sum up:—It appears that, in the absence of all intercourse between Mrs Piper and Mrs Verrall after Jan. 30, on the one hand the "Myers" of Mrs Verrall's script on Feb. 26 and March 6, respectively, connected *Crossing the Bar* and *In Memoriam* with *ἄνωγος οὐρανὸς ἀκύμων*; while on the other hand the "Myers" of Mrs Piper's trance on March 6 alluded to *Crossing the Bar* and mentioned the name "Arthur Hallam" in close conjunction with Mrs Verrall's Christian name; claimed on March 13 to have given to Mrs Verrall a quotation from *Crossing the Bar*, and further explained that he thought this reference would make Mrs Verrall understand in part what significance the Greek words had for him.

If strict chronological sequence were to be observed, at this point should be inserted the whole of the subject-matter of Section XX, entitled "Azure and Horizon"; but the developments there described are so indirectly related to the central incident that to introduce an account of them here, though it would preserve the chronological order, would interrupt the exposition of the main theme and have the distracting effect of an unwieldy parenthesis.

#### THE TEST-QUESTION REPEATED AND FURTHER ANSWERS TO IT GIVEN IN THE TRANCE.

The sitting of March 13 was the last of which J. G. P had charge; after that date Mrs Sidgwick took over the management of the sittings, and from that time to April 24 the trance-personalities did not *explicitly* add anything by way of answer to Mrs Verrall's question, though, as will be seen on reference to pp. 133-4, it seems not unlikely that some words

uttered in the waking-stage of the trance of April 8 indicate a first attempt on the part of Myers<sub>P</sub> to connect *αὐτὸς οὐρανὸς ἀκύμων* with Plotinus. So far, then, though the Greek words had been paraphrased and knowledge shown of what may be called the Tennyson group of associations, no explicit allusion had been made in the trance to the other group of associations, namely those with Plotinus and the second volume of *Human Personality*.

It was therefore thought desirable to revive interest in the matter by introducing Mrs Verrall again as a sitter. Accordingly she attended a sitting on April 29, and in the course of it she repeated to Myers<sub>P</sub> the question about *αὐτὸς οὐρανὸς ἀκύμων*, and, after explaining that one group of associations and the meaning of the words had been made clear, asked for an allusion to the second group of associations and to the name of the Greek author of the words. In making this suggestion Mrs Verrall took care to mention no distinctive names, but to use only the general term "associations", so that, in this repetition of the question, no clue was given as to which statements by Myers<sub>P</sub> had led Mrs Verrall to the conclusion that her question had been understood and partly answered.

At this sitting allusion was made to the words "azure" "a blue sea". The words were mis-read by Mrs Verrall and were unintelligible to her even when deciphered by Miss Johnson, as she knew nothing of the successful cross-correspondence of April 15 and 17 described in Section XX.

There was much confusion in this sitting, most of it due probably to Mrs Verrall's difficulty in deciphering the script. It seems, however, fairly clear that, after the allusion to "azure" and "blue sea", for the first time a connection was suggested by Myers<sub>P</sub> between the three Greek words and "halcyon days"; whence it may be inferred that the trance-personality had grasped not only the general meaning of the Greek words but also their connection with earlier passages in Mrs Verrall's own script. But still there was no mention of Plotinus or *Human Personality*, and no light seemed to be thrown on the subject by a sudden and at the time inexplicable allusion, in the midst of the discussion, just before the

reference to "azure" and "blue sea", to "Swedenborg", followed by a similarly disconnected allusion to "St. Paul", and later to "Dante" (see Appendix λ).

At the sitting held on the next day, April 30, Miss Johnson was present at first alone, and then later Mrs. Verrall joined her. To Miss Johnson when alone it was plainly stated by Myers<sub>p</sub> that his "reply to the three Greek words" was that they reminded him of "Homer's Illiard" (*sic*). This statement was repeated to Mrs Verrall on her entering the room, thus :

(Rector communicating) Good morning, I am glad to greet you again.

MRS V. Thank you, good morning.

I have seen Mr Myers and he gave me his reply to your Greek words and I gave them to the other lady before you appeared Tell her to speak them. All right.  
HOMER'S ILLIARD.

This seemed to Mrs Verrall mere nonsense, and suggested random guessing on the part of Mrs Piper, but she did not express any criticism. Later in the sitting Myers<sub>p</sub> claimed to have completed the answer to the Greek question, reminding Mrs Verrall that she had asked for the author's name and saying that this reminded him of "Socrates" (*sic*) as well as of "Homer's Illiard" (see Appendix μ).

This again seemed mere nonsense. No association of ideas could be traced between Plotinus on the one hand, and Socrates or Homer's Iliad on the other. Certainly Mrs Verrall saw none at the moment, nor was any connexion perceived or suspected by either Miss Johnson, Mrs. Sidgwick, or J. G. P., when soon after the sitting they discussed the record.

But later in the day a dim impression came to Mrs Verrall, after thinking over what had been said at the sitting, that in the second volume of *Human Personality*, close to the passage about the vision of Plotinus in which occurs the translation of the words *καὶ αὐτὸς οὐρανὸς ἀκύμων* was an allusion to the famous vision of Socrates, in which the woman of Phthia addressed him in a line from the Iliad. An unmistak-

able allusion in Mrs Verrall's own script of the next day, May 1, to the "Eagle soaring above the tomb of Plato"—a phrase descriptive of Plotinus quoted in the ninth chapter of *Human Personality*—led her to investigate further, with the following results:

In the last two chapters of *Human Personality* (pp. 259-292), twice, and twice only, is the word Vision<sup>1</sup> used; the first time (pp. 273-4) of the Vision which came to Socrates in the prison-house, when the "fair and white-robed woman" had "given to Achilles' words"—"On the third day hence thou comest to Phthia's fertile shore"—"a more sacred meaning"; and the second time (p. 291) of the Vision of Plotinus. Moreover, to the Epilogue of *Human Personality*, in which the Vision of Plotinus is described, is prefixed a quotation in Greek from Plato's *Krito*, the passage quoted being that in which the story of Socrates' Vision of the "fair and white-robed woman" is told. The line from the *Iliad* (Il. ix. 363) spoken by the woman in the Vision of Socrates is therefore quoted in Greek (p. 278) and translated (p. 274) in the second volume of *Human Personality*, but on neither occasion is there any reference either to the poem from which it comes—the *Iliad*—or to the author of that poem—Homer. It would not therefore have been possible for anyone but a Greek scholar familiar with Greek literature to discover from these pages of *Human Personality* any connexion between the Vision of Socrates and Homer's *Iliad*, even if he had sufficient familiarity with those pages to be reminded of the Vision of Socrates by an allusion to the Vision of Plotinus.

But the reference to Homer's *Iliad* on April 30 was not the first that had been made to it in Mrs Piper's trance. The word "Iliad" had been pronounced in the waking-stage of the trance of April 8 in the following context:—

"They said Elliot. There's Mr Myers and Elliot. Iliad. I'm glad. Try again. Discourage don't give me up try again. Light in West. I'll tell you more. If I can reach over the bar I'll repeat this letter. Tout ensemble."

<sup>1</sup> Thus written, with a capital V.

The "Elliot" of the record represents in all probability a mis-hearing or a mispronunciation of "Iliad". The name "Elliot" had two distinct associations with Mr Myers, both familiar to the recorder, Mrs Sidgwick. Consequently it would have been very easy for her to mistake an indistinctly uttered "Iliad" for "Elliot". There had been nothing whatever in what had taken place previously at this sitting to suggest either "Elliot" or "Iliad". No significance has been discovered for "Elliot"; and none was discovered for "Iliad" until *αὐτὸς οὐρανὸς ἀκύμων* was connected with "Homer's Iliad" in the trance of April 30. It will be noticed that this utterance of the solitary word "Iliad" occurs in close proximity to "Mr Myers", "Light in West" and "If I can reach over the bar". The connection of *αὐτὸς οὐρανὸς ἀκύμων* with "Light in West" is explained in section XIX; and its connection with *Crossing the Bar*, to which the expression "reach over the bar" must allude, has already been explained. It looks then as if the "Iliad" uttered on April 8 was a first attempt to give the associations of the three Greek words of Plotinus with *Human Personality*. And if it was so, it follows that the Plotinian associations began to emerge in Mrs Piper's trance three weeks before Mrs Verrall, who had not come in contact with Mrs Piper since Jan. 30, attended the sitting of April 29 for the express purpose of asking Myers<sup>P</sup> to give the name of the author of the Greek words.

The discovery, that it was not unreasonable for a question as to the authorship of the words *αὐτὸς οὐρανὸς ἀκύμων* to recall "Socrates" and "Homer's Iliad" to an intelligence familiar with the concluding chapters of *Human Personality*, suggested that in the same source might be found an explanation of the apparently meaningless introduction of the names of Swedenborg, St. Paul and Dante.

On the same page that contains the phrase, "the eagle soaring above the tomb of Plato", and near the beginning of Myers's account of Ecstasy (p. 261), is a commemorative list of the "strong souls who have claimed to feel it", and among these, after Plotinus and before Tennyson, are included Swedenborg, St. Paul and Dante. Anyone who bears in mind this paragraph of *Human Personality*, with its special emphasis on the work of the

“prosaic Swede”—“of all earth’s inspired spirits . . . the least divinised, the least lovable . . . who has opened the surest path for men,”—and also the fact that Myers wrote a poem on St. Paul, will understand why an intelligence endeavouring to re-collect knowledge once possessed by Frederic Myers should select from the list in *Human Personality* the names of two of those three great Visionaries. Again, Myers<sub>p</sub>, who had on March 13 connected the words of Plotinus with *Crossing the Bar*, connected them on April 29 with St. Paul. The author of *Human Personality* had in the Epilogue of that work alluded to St. Paul, *Crossing the Bar* and Plotinus, all within a space of six lines: “there needs,” he wrote, “no heroism, no sanctity, to inspire the apostle’s ἐπιθυμία εἰς τὸ ἀναλῦσαι, the desire to lift our anchor, and sail out beyond the bar”; and three lines later introduced a translation of a passage from the *Enneades*<sup>1</sup> with the words “says Plotinus” (p. 290, section 1013).

Thus, though the name of the author of the Greek words had not been given, the mention of Swedenborg, St. Paul and Dante, and more markedly the mention of Socrates and Homer’s *Iliad* suggested that the trance-personality was on the right tack; and moreover taking his bearings by landmarks singularly appropriate for a personality who purports to be the author of *Human Personality*.

It is conceivable that the words “Sasia Saisia Francis” given at the sitting of April 29, just before the mention of Swedenborg, St. Paul and “azure a blue sea” (see Appendix λ p. 159), were an unsuccessful attempt to write the name of Francis d’Assisi; who, though not included in the commemorative list given on p. 261 of *Human Personality* Vol. II. of the “strong souls who have claimed to feel” ecstasy, might well have been.

Just as “Larches” and “Laburnum” were given in the trance within 24 hours of the test-question being first put, so here Homer’s *Iliad*, Socrates, Swedenborg, St. Paul and Dante were given directly after the question was repeated. In each case there was a prompt though imperfect response; in each case, as will be seen later, the imperfect response was in the end satis-

<sup>1</sup>The passage in question is not the one in which the words αὐτὸς οὐρανὸς ἀκύμων occur.

factorily completed; and in each case the preliminary response was cast in a form so remote from that expected by the questioner that its pertinence was not apprehended at the time.

On May 1 Mrs Sidgwick reminded Myers<sub>p</sub> that he had promised to reply further to Mrs Verrall's question about the meaning and associations of the Greek words. Myers<sub>p</sub> said they reminded him of a poem, but that there had been some confusion, and that he would make his answer clearer. (See Appendix *v*.)

#### COMPLETION OF THE ANSWER IN MRS PIPER'S TRANCE.

To Miss Johnson on May 1 and 2, and to Mrs Sidgwick on May 3, Mrs. Verrall communicated the suggestion that there were reminiscences of *Human Personality* in the Piper sittings of April 29 and 30, and, emphasised the fact that the only thing now wanted to complete the answer to her question was the name Plotinus. At the sitting held on May 6 Mrs Sidgwick had intended to repeat the enquiry for the name of the author of the three Greek words, but was forestalled by Myers<sub>p</sub>, who immediately after greeting her, said: "Will you say to Mrs Verrall—Plotinus". The last word was not deciphered by Mrs. Sidgwick, and was thereupon repeated in large letters, PLOTINUS. Mrs Sidgwick then asked: "What is that?", and Myers<sub>p</sub> replied: "*My answer* to autos ouranos okumen" [sic]. Thus on May 6 was given the one point required to complete the answer to the question asked by Mrs Verrall on January 29. Later in the sitting Myers<sub>p</sub> claimed that two cross-correspondences had been successfully carried out between Mrs Piper and Mrs. Verrall, one dealing with Tennyson and the other with Browning.<sup>1</sup> (See Appendix *o*)

#### FINAL REFERENCES TO THE TEST-QUESTION IN THE TRANCE; AND CONCLUSION.

The answer was now complete, and subsequent references to the test-question were apparently meant only to draw the

<sup>1</sup>For the Browning correspondence see Section VI.

attention of a new sitter to two of its points. On May 27, Sir Oliver Lodge being the sitter, Plotinus was said to be the name of the author of Mrs Verrall's Greek words. On June 2 it was further claimed that directly Mrs Verrall had put her question Myers<sub>P</sub> had thought of Tennyson. This remark would seem to refer to the mention of "larches" and "laburnum" on Jan. 30. Hitherto in the trance these two words had not been connected either with the test-question or with Tennyson. If they are supposed to be so here, it must not be forgotten that at this time the trance-personalities knew that Mrs Verrall had understood their allusion to "larches" and "laburnum" and to *Crossing the Bar*; and from that knowledge they may have inferred that "larches" and "laburnum" had something to do both with *αὐτὸς οὐρανὸς ἀκύμων* and with Tennyson. Still, if it was an inference, at any rate it was a correct one. (See Appendix π.)

The trance-personalities referred with some pride to the success of this experiment; and well they might, for in the course of sixteen weeks, from January 29 to May 6, they succeeded in giving a complete answer to the test question put by Mrs Verrall. That question, connected by Mrs Verrall with topics mentioned in her own earlier script, required for its complete answer three things:

1. the meaning of the Greek words,
2. the associations with Tennyson,
3. the associations with Plotinus and *Human Personality*.

Of these the meaning was suggested, and the associations with Tennyson—in particular with the two poems *In Memoriam* and *Crossing the Bar*—were given before March 13 without further communication with Mrs Verrall; the associations with Plotinus and *Human Personality* were given between April 29 and May 6, after Mrs Verrall had had two further sittings, and perhaps began to emerge as early as April 8; and the connexion with Mrs Verrall's earlier script was recognised on April 29.

Again, while an explanation—new to Mrs Verrall—of the connexion between the two groups of associations, Plotinian and Tennysonian, was given in Mrs Verrall's script on February 26 and March 11, statements made in Mrs Piper's trances

of March 6 and 13 suggest knowledge of this explanation very forcibly indeed.

It is specially to be noted that the associations of the words with Tennyson, and in particular with the two poems *In Memoriam* and *Crossing the Bar*, were mentioned in the trance to J. G. P., who had no knowledge whatsoever as to the authorship or context of those words, or of their associations with either Tennyson or Plotinus. Again, whereas Mrs Verrall's own associations of the phrase with Tennyson referred to Myers's poem on Tennyson (*Fragments* p. 117), which contains an allusion to *Crossing the Bar* but none to *In Memoriam*, the references in her own script were to *In Memoriam* as well as to *Crossing the Bar*, and those in the trance were to Arthur Hallam as well as to *Crossing the Bar*. Thus, knowledge was shown in the Piper sittings of facts altogether outside Mrs Piper's own range of interest or knowledge, and those facts were all unknown to the actual sitter, J. G. P., and had been in part unknown to Mrs Verrall when she first put the question, and were not, at least consciously, known to her until March 12.

To Frederic Myers all the main facts given in the scripts of Mrs Piper and Mrs Verrall had been known: the meaning of the words, the associations with Plotinus and *Human Personality*, and the associations with his own poem on Tennyson and with *Crossing the Bar*.

Were the associations with Sections xciv and xciv of *In Memoriam* also known to him?

In Myers's poem on Tennyson, to which are prefixed the words *καὶ αὐτὸς οὐρανὸς ἀκύμων*, there is, it is true, no allusion to *In Memoriam*; but there are passages in other writings of his which establish the fact that the trances of the poet, and among them the trance of *In Memoriam*, were a matter on which he had deeply meditated.<sup>1</sup> He was a great Tennysonian; he was versed in all mystical subjects and in Neoplatonic literature, and in one of the closing and culminating passages of his posthumous work he had given special

<sup>1</sup>See, in the volume of Myers's essays entitled *Science and a Future Life, Tennyson as Prophet* generally, and particularly *Modern Poets and Cosmic Law* p. 197.

prominence to the Vision of Plotinus. Moreover, in *Tennyson as Prophet* he more than once compared the ecstatic states of Tennyson and Plotinus;<sup>1</sup> though, be it noted, nowhere either in that essay or elsewhere did he compare what Plotinus says about the conditions of trance in *Enneades* v. 2-3 with the trance of *In Memoriam*.<sup>2</sup> And lastly, Tennyson's son evidently thought it likely that when asked to treat of the Laureate's work he might "approach it from the side of Plotinus", though he had once already done so, rather even than from that of his beloved Vergil.

All this may not—does not prove that Myers had associated in his mind the trance of Plotinus with the trance of Tennyson in *In Memoriam*, but it does create a strong presumption that he did.

To sum up: In this concordant episode of Mrs Piper's trance and Mrs Verrall's script the controlling influence in both cases claims to be one and the same personality, namely, Frederic Myers. Let us, however, ignore this claim, and continue to use the symbols Myers<sub>P</sub> and Myers<sub>V</sub>. The case will then stand thus: To Myers<sub>P</sub> a question is put which could have been answered by Frederic Myers. Myers<sub>P</sub> gives various answers to it—all intelligent and all but one provably correct. Before Myers<sub>P</sub> gives his first answer, Myers<sub>V</sub> shows knowledge of what the answer of Myers<sub>P</sub> will be. Besides this, Myers<sub>P</sub> shows that he knows that Myers<sub>V</sub> had previously shown knowledge of his (Myers<sub>P</sub>) answer. One of the facts comprised in this first answer cannot be proved to have been known to Frederic Myers, but there are good grounds for thinking that it might well have belonged to that body of specialised and characteristic knowledge with which his mind was stocked. The facts involved in the remainder of the answer given by Myers<sub>P</sub> were all known to Frederic Myers; and they emerged in a manner which indicates that the intelligence responsible for their emergence was as intimately conversant with the closing chapters of *Human Personality* as Frederic Myers, its author, must have been.

<sup>1</sup>It is, of course, assumed throughout this paper that Mrs Verrall is familiar with the published works of F. W. H. Myers.

<sup>2</sup>See especially *Tennyson as Prophet* pp. 135-7. Had Myers wished to make this comparison he could hardly have failed to have introduced it at this point.

## APPENDIX.

(a)

*Extract from record of sitting with Mrs Piper held on Jan. 15, 1907.*

(Present : Mrs Verrall and J. G. P.)

(Myers communicating.) I came and gave you two messages one was Dewdrops glistening with the mist and sun. remer [sic] it? [i.e. "remember it" ?]

MRS V. Yes, I remember something about dewdrops and mist and sun.

(to J. G. P.) I'm almost sure I had that. . . . .

I gave it to you.

MRS V. Yes.

are you listening.

MRS V. What was the other message ?

and the other was.

was . . . . celestial halceon [sic] days

. . . . . Now have you it

Have you it ?

and do you recall it.

---

In the waking-stage of the trance of Jan. 22, 1907 "halcyon days" was uttered disconnectedly.

(β)

*Copy of Mrs Verrall's diary of January 24, 1907.*

Jan. 24. -/07. I propose to make the following test, wh. if F. W. H. M. is really concerned in the trance ought to come off. I will ask for his associations with a short Greek sentence to be given to me in English. I shall take *καὶ αὐτὸς οὐρανὸς ἀκύμων* for

these reasons: (1) My sc.[ription] of Jan. 22 had the word "Supern", wh. referred me back yesterday to an earlier sc.[ription] wh. represents the celestial halcyon days wh. the P.[iper] trance F. W. H. M. [i.e. Myers<sub>P</sub>] said he had given me. The phrase c.[elestial] h.[alcyon] days seems to me to refer to the idea of Plotinus, quoted in H.[uman] P.[ersonality] Vol. II. p— [blank left unfilled] and there is a flavour of Plot.[inus] too in my sc.[ription] (July 3 —/03).

(2) The 4 Greek words are printed as the motto to his Tennyson poem in *Frag[men]ts*.

(3) I think it possible that the same idea is at the base of the references in my sc.[ription] to the windless calms.

Therefore (1) would give a chance that the point is familiar enough to be remembered. (1) also suggests that it has been selected as a test. (1) and (2) make it evidential, as the words can be proved to have had associations for F. W. H. M. not to be discovered by Mrs P.[iper]'s normal powers from the printed books.

I have mentioned these words to no one.

(7)

*Extract from record of sitting with Mrs Piper held on Jan. 29, 1907.*

(Present: Mrs Verrall and J. G. P.)

(Myers communicating.) Speak if you like.

MRS V. I want to ask you something.

Do not speak so fast your words all run in together R.

MRS V. I understand. I want to ask you to do something if possible . . . I do not want you to write Greek, because the light [i.e. Mrs Piper] does not know Greek—

all right I shall be glad.

MRS V. but if I say three Greek words could you say what they remind you of?

I might grasp the words.

and I might not but I could try.

MRS V. Yes. You could either translate them into English, or tell me of what they make you think.

Do what ?

MRS V. Tell me of what they remind you.

Oh yes of what they remind me. but what have they to do with our experiments ?

MRS V. I think you have spoken of them to me before, or something like them.

Yes.

MRS V. If I speak them now, you can tell me now or later what they remind you of.

Very good.

MRS V. αὐτὸς οὐρανὸς ἀκίμων.

Spell it.

MRS V. a-u-t-o-s.

autos.

MRS V. o-u-r-a-n-o-s.

O U R A N O S.

first word.

MRS V. The first word is autos.

R. yes.

MRS V. And the second is ouranos.

yes.

MRS V. The third is akumon, and is spelt a-k-u-m-o-n.

akuno

MRS V. No, m.

mon.

MRS V. That's right.

I shall see you when again ?

MRS V. Tomorrow.

I will certainly reply if I live.  
live and I can U.D.

.....  
first word ?

J. G. P. (to Mrs V.) Give "autos" again.

MRS V. autos.

is it S.  
is it S.  
second word

MRS V. ouranos.

first, S.

MRS V. It ends in S.

Oh yes I U.D. better farewell F W H M  
(Agitated movement of the hand) Adieu R H

MRS V. Goodbye.

(δ)

*Extract from record of sitting with Mrs Piper held on Jan. 30, 1907.*

(Present: Mrs. Verrall and J. G. P.)

(Myers communicating.) Do R. recall. [i.e. "Do you recall?" It had been suggested to Rector to use the abbreviation "D. R." for "Do you remember?", but he seemed unable to get hold of it properly and soon ceased trying to use it.]

what I used to say about  
Haven of rest.

MRS V. Is that "House of Rest"?

No Haven.

MRS V. "Haven"?

Yes. do you R. [i.e. "remember"] a large chair  
I used to sit in when I called to see you?  
it was rather low  
lown  
LOW.

and I made such a statement upon several occasions when I  
called.

MRS V. You mean you said the chair was low?

No I said I came in to talk over some matter with you  
and I thought it would change my thoughts somewhat  
as it seemed a Haven of Rest.

MRS V. Yes. . . . . Do you mean you have spoken of a Haven  
of Rest *since* you left this life?

Yes quite. twice I think.  
but it is certain that I have done so. . . and this is one  
reason why it came into my mind now.

MRS V. There have been two references to two occasions of your  
sitting in my house: one published, [v. *Proc.* Vol. XX.  
pp. 239-240.] the other not.

. . . . .

MRS V. You said you had spoken to me of Celestial Halcyon days.  
I couldn't remember it, but I have found it now.

I told you my dear friend that my memory was better than  
yours on some points.

MRS V. Yes, so I have found.

. . . . .

I mentioned Larches to you before.

J. G. P. "Lakes"—No, perhaps it's "larches".

Laburman [There is no doubt that Laburnum is meant, though  
the actual spelling is uncertain. The one given here is  
the most probable.]

MRS V. "Laburnum"?

Yes. Yes.

(ε)

*Copy of Mrs Verrall's script of March 11, 1907.*

With violet buds their heads were crowned  
violaceae

odores [violet-coloured scents]

Violet and olive leaf purple and hoary.

The city of the violet and olive crown.

News will come of her. of Athens

The shadow of the Parthenon. It is a message from Plato  
that I want to send—It has been given elsewhere but  
should be completed here. It is about dim seen forms,  
half-seen in the evenings grey by a boy and afterwards  
woven into words that last—I want to say it again. I  
think there is a verse in Tennyson about it. Plato and  
the shadow and the unseen or half seen companionship—  
shapes seen in the glimpses of the moonlit heights.

To walk with Plato or some phrase like that.

with voiceless communing, and unseen Presence felt

No you don't get it right

Presences on the eternal hills

that is better

The Presence that is in the lonely hills

That is all for now wait.

(ζ)

*Copy of Mrs Verrall's Diary of March 12, 1907.*

March 12/07. . . . . My script seems to imply  
that the αὐ.[τος] οὐ.[ρανός] ἀκ.[υμῶν] has been explained in the  
P.[iper] trance. I wonder if that is so. I have seen nothing  
referring to it since my own sittings. Is the reason why F. W. H. M.  
took those words as the motto to his Tennyson, I wonder, to be  
found in T[ennyson]'s or in F. W. H. M.'s own associations with  
the words? e.g. is *In Mem[oriam]*. xciv a reflexion of the view of  
Plotinus that calm of nature, earth and heaven alike is wanted for  
communion with the divine? It may be, and it may be too that  
this was in F. W. H. M.'s mind when he wrote his poem and chose  
his motto. Constant suggestions of Tennyson in my sc.[ript] have  
led to my reading *In Mem[oriam]* and so I found this passage.

[Added later in the day.]

Mar. 12. To the best of my belief I read *In Mem.[oriam]* again a few days after verifying the references in [Mrs Holland's] sc.[ript] to Catullus. I saw that [i.e. Mrs Holland's script] on Feb. 20 or thereabouts, and asked [my husband] for the ref.[erence]; looked up Bradley on Feb. 22 and read *In Mem.[oriam]* probably on Tues[day]. Feb. 26— . . . . .

This morning, after above note in Diary, I went to look up Bradley, and find he refers to Plotinus. "Tennyson's experience seems to have resembled that of Plotinus" he says, commenting on xciv, but makes no mention of the characteristic *peace*. He says that Hallam had read Neoplatonic literature.—I have no doubt now that F. W. H. M. chose his motto with the knowledge of the Plotinus "communion during calm" in his mind associated with *In Mem.[oriam]* xciv and xciv. My script suggested plainly that there was some point in *In Mem.[oriam]*—it associated Tennyson and F. W. H. M. together on Feb. 12, and referred to Arthur and Avilion's calm on same day; referred to F. W. H. M's poem on T.[ennyson] on Feb. 20, and on Feb. 26 referred to *In Mem.[oriam]* xciv and to *In Mem.[oriam]* again on March 6. On March 11 it associated T.[ennyson] and another poem of F. W. H. M's about Plato and ἀνάμνησις etc.

I have also now no doubt that "larches and laburnum" were approaches to Tennyson's *In Mem.[oriam]* by the Piper trance, and intended to give me one group of associations with the Greek words said by me the day before. Probably the *primrose* in my sc.[ript] of March 6 is also an attempt to get at lxxxv.

(7)

*Extract from record of sitting with Mrs Piper held on Feb. 6, 1907.*

(Present: J. G. P. alone.)

(Myers communicating.) Now her [i.e. Mrs Verrall's] Greek also your latin message will be replied to as soon as I can.

J. G. P. Yes, thank you.

I am in no wise forgetting or overlooking them but I am getting much off my mind.

J. G. P. No, Myers, don't be in a hurry; there's plenty of time.  
which is a great help to me.

J. G. P. I want to give you a message from Mrs Verrall about her Greek words.

Very well I listen.

J. G. P. I will read a letter which she has written to me.

Read slowly friend otherwise I loose. [sic.]

(J. G. P. then paraphrases the letter, which read as follows :—  
“Please tell the trance-personalities that I believe them to have been very good on Jan. 29 and 30. Especially F.W.H.M. seems to me to have shown on Jan. 30 that he understood my three Greek words

I had not realised this at the time, but thought of it later, and am confirmed by the report. [i.e. of the sitting.]”)

What?

U.D. all right.

but one word not clear.

condemned does not seem to apply well.

J. G. P. You must have misheard the word “confirmed”. “Confirmed”.

confirmed?

J. G. P. Yes.

Oh yes thank you very much I U.D. quite do go on.

(J. G. P. paraphrases the rest of the letter, which read as follows :—

“Details later, but I should like you to say this, and ask for a clearer statement as to what those words remind him of.”)

Yes I quite U.D. and will explain fully when you are alone.

J. G. P. Yes, thank you.

I grasped much of their meaning and am pondering much over them.

(θ)

*Extract from record of sitting with Mrs Piper held on March 6, 1907.*

(Present: J. G. P. alone.)

(Myers announces that he had tried to make Mrs Verrall draw a circle and a triangle, but was not sure of complete success. Whereupon J. G. P. addresses Rector as follows:—

J. G. P. Ask Myers *when* he made the attempt to draw the triangle inside a circle. Can he remember any other words he did succeed in getting through at the same time?

Do you mean what day friend?

I doubt if he could tell you this.

but he may be able to tell you which word.

what word he made her write.

Cloudless

    Sky

        Horizon.

don't you U.D.

J. G. P. Will you rewrite the last word?

    Horison.

J. G. P. Is it "Horizon"?

    (Hand assents.) spell it.

J. G. P. H—o—r—i—z—o—n.

(The hand reaches across the table and points with the pencil *exactly* to the spot where "Horizon" had been first written. The sheet on which the word had been first written had been torn off the block and placed on the top of the heap of preceding sheets.)

Reread my first word.

Horizon

J. G. P. Quite right. I see now. [The word had been written quite plainly the first time: better in fact than on the subsequent occasions. I failed to read it the first time probably because "Sky" is not a word which one would expect to find immediately followed by "Horizon". My failure to decipher the word at first shows how little I was consciously looking out for a translation or reference to *αὐτὸς οὐρανὸς ἀκύμων.* *Note by J. G. P.]*

It was given like this \_\_\_\_\_

J. G. P. Yes?

A cloudless sky beyond the Horison.

[It might be supposed that "Cloudless Sky Horizon" was given, in answer to my question, as words which came out in Mrs Verrall's script at the same time as the triangle and circle. I feel certain, however, that this was not the intention. Had this been Rector's meaning he would either before or after writing the words have explained that they were Myers's answer to my question. Also they were written on a fresh sheet of paper and in a much larger and bolder hand than the preceding script: both points suggesting a change of subject. Moreover they were followed by the question "Don't you understand?"—a phrase not, I think, elsewhere used in the trance in connection with the announcement of words said to have been given to Mrs Verrall or other automatists. I believe the phrase conveyed an expression of surprise that I did not by manner or speech show that I realised that a paraphrase of Mrs Verrall's Greek words had been given. Lastly—and this is the strongest reason for thinking that the trance-personalities did not intend to connect "Cloudless Sky Horizon" with the drawing of a circle and triangle—a few minutes later Rector gave a definite answer to my question by stating that when Mrs Verrall drew a circle and triangle Myers had also made her write "something about Bird", and "Paradise", and "something else" which Rector could not catch (see p. 72). *Note by J. G. P.]*

(c)

*Copy of the record of words spoken by Mrs Piper during the waking-stage of the trance of March 6, 1907.*

(Present: J. G. P. and Miss Newton, the latter standing with her ear close to Mrs Piper's mouth.)

(Smiles. Thumb and first finger of left hand pressed together as if holding something. They are brought slowly to the nose, and Mrs Piper acts as though smelling a flower or perfume.)

. . . . . (Many words lost)

Has . . . (Many more words lost)

J. G. P. Say it again slowly.

(More words inaudible) to meet.

You here. Then, ah! then.

I'm very sorry . . .

. . . . a friend of mine with old (?) life.

Yes, I will.

Moaning at the bar when I put out to sea. [These words were heard by Miss Newton who was in ignorance of their having previously appeared in Mrs Verrall's script.

J. G. P. did not catch them; but he was not in nearly so advantageous a position for hearing as Miss Newton.]

I'm glad I've (?) entered. (Pause.)

Because I do. Very glad.

(Rapid and excited breathing.) What is it? (Points.)

Roses. (The right hand, hitherto resting on the table, is brought up on to the cushion with effort, and exactly the same gestures are made with it as before with the left hand.)

(Sniffing.) Beautiful.

Sorry (?)

How are you? Going, going. I'm sorry.

D'you hear that? (Nods head.) Too bad, Arthur Hallam.

[So heard by Miss Newton. Before she reported the name to J. G. P. he had put down "Hallo": doubtless his mishearing of "Hallam".]

Arthur Hallam. [This time clearly heard by J. G. P.]

Goodbye. Margaret. I'm so glad I came.

(Screws up left eye.) Getting dark.  
 It closes all over. (Shakes head.)  
 I'm very sorry. Spiders. Oh! (Shakes head in disgust.)  
 Oh! (moaning) Ah! I don't like it. I don't like it.  
 Midnight(?) Very dull. (Looks out of window. The sun  
 was shining brightly.)  
 Well, that's cruel.  
 So all—all gone away. They left me all alone.

J. G. P. What did they talk to you about?

There was some man: Arthur Hallam. Myers said it was  
 he—he about.  
 He isn't for living. Salta (?).  
 So he says that he'll give evidence; and he's glad to know  
 that he had a good definite idea in his innermost soul—  
 much more reason in it than—can know wait (or,  
 "weight") to take.  
 Oh! buzzing.  
 (Looks at J. G. P.) Yes, a little dwarf, and he's a dwarf.  
 Waiting to get taken up there.

J. G. P. What?

No, you don't understand anything. They say it isn't nice  
 here, and I don't like it very well. Is that a head?  
 (Points) Yes, it's a head. Why do you have a veil on?  
 A snap in my head. I want to tell you something, only I  
 can't.

J. G. P. Well, tell me what you can?

There's a gentleman up there who is trying to tell me some-  
 thing, but—I don't know what it was.

J. G. P. Well, listen.

He said it affected his innermost soul to talk to you, and  
 he was so glad. I am so glad. (Shuts eyes) I don't see  
 you at all.  
 (Long pause.) Did you hear my head snap? It sent like a  
 sound of—  
 (Looks at Miss Newton in surprise.) You didn't come in  
 through the window, did you?

MISS N. No, I came in through the door.

How could you come in through the door? (pause). Through the door. (Laughs.) Of course! How could you come through the window? It's just come to me. That was a fool's question. (Laughs at her own stupidity.)

---

(Trance ends 1.35 p.m.)

(κ)

*Extract from record of sitting with Mrs Piper held on March 13, 1907.*

(Present: J. G. P. alone.)

(Rector communicating.)

+ Hail.

J. G. P. Hail, Imperator and Rector.

Once more we greet you friend of earth  
peace and joy and all goodwill we bring.

+ (R.)

J. G. P. Thank you; thank you much.

Mr Myers wishes to speak with you first  
after which we desire to speak also.

J. G. P. Yes. I am listening.

(Hand consults Spirit.)

he is coming will speak in a moment.

J. G. P. Yes.

(Hodgson then mentions two words which he has been trying to make Mrs Verrall write; and immediately afterwards Myers begins to communicate as follows:)

Good morning my friend.

J. G. P. Good morning, Myers.

I am glad to see you again.

J. G. P. I am very glad to see you.

I referred to



J. G. P. Well?

saying I had crossed it.

Yes did she U.D.

J. G. P. You said it to whom?

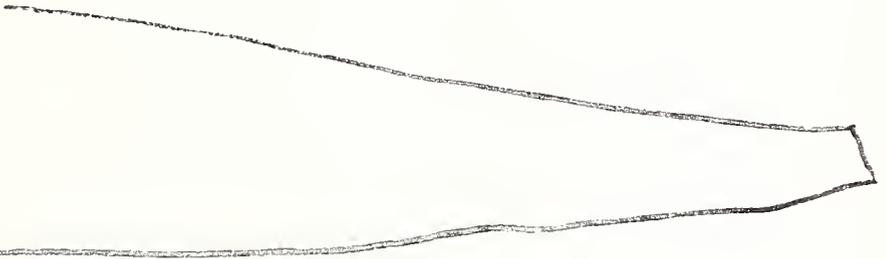
both lights . . . .

J. G. P. I have not looked yet. I purposely did not look.

Oh yes. I U.D. why.

(Myers after referring to other matters (v. p. 344) goes on to describe how he impressed J. G. P. with the word "Steeple" (v. p. 44), dismisses the subject with the remark: "Well, that is off my mind", and then at once proceeds as follows:—)

I saw Mrs Verrall and gave her a sign like this.



(Hand consults spirit.)

and said I have crossed it.

Yes. (assent to reading) I thought she might get a glimpse of my U.D. [i.e. "understanding"] of her Greek.

J. G. P. I have a message from her to you; but before I give it will you describe in a word the thing which you said you crossed?

BAR.

J. G. P. I see ; I understand. Now I'll give you Mrs. Verrall's message ; and then when you have got all the messages that you have prepared off your mind I will look at Mrs Verrall's script and see if they have come through.

Very good.

(Entirely different subjects are then referred to.)

.....

I wish her [i.e. Mrs. Verrall's] message to me.

J. G. P. Yes ; I'll give it.

(J. G. P. then reads the following extract from a letter addressed to him by Mrs. Verrall on March 12, 1907 :—  
*"He [i.e. the Myers control] has told me why αὐτὸς οὐρανὸς ἀκύμων had certain associations for him ; he has told me this since he spoke to me through 'the light', and I am sure I did not know the reason for those associations—though of course I knew the associations—when I said the words to him.*

You may also say, if you like, that I understand Larches and Laburnum.")

Very good. ....

(Other matters are then referred to, and meanwhile Hodgson has taken the place of Myers as communicator.)

J. G. P. If you have anything special to say will you say it now ?

(Hodgson communicating.) Yes did Mrs V. draw a bar

J. G. P. Shall I look ?

yes.

J. G. P. Then wait, please.

let me call Myers first I want him to hear. (A pause.)

(Myers communicating) yes. are you here? . . . .

did she draw a

(A figure intended to represent a bar was again drawn at this point, but so faintly that it cannot be reproduced.)

(Meanwhile J. G. P. had opened for the first time the envelopes containing Mrs Verrall's script of March 11 and 12, 1907, and read the contents.)

J. G. P. I cannot see that she did.

She D

J. G. P. (interrupting) Oh! Myers, one moment.

yes.

J. G. P. I forgot. She wrote "may there be no moaning at the bar", but she didn't *draw* a bar.

When I put out to sea.

J. G. P. Yes.

Why didn't you say so before.

J. G. P. It was some days ago she wrote it, and I was looking out for a picture.

I am not so sure that I gave her this full impression but I did quote those lines to her. I also quoted them to this light.

J. G. P. That is so; I know.

while Hodgson held it for me. [i.e. during the waking-stage.]

J. G. P. Yes, luckily a lady present here [i.e. Miss Newton] heard them.

(J. G. P. then urges the trance-personalities to speak very slowly and distinctly during the waking-stage.)

I will do my very best. that is a help

(Hodgson communicating)

but we ask if she wrote D—

H. [i.e. Hodgson.]

J. G. P. I can't see that she did.

(Myers communicating)

I for fear you would not U.D. Bar

U.D. I



it for her [i.e. "I drew it for her"] and said

Hallam

did you get it?

J. G. P. I think not. I am nearly sure not.

Arthur Hallam.

J. G. P. I understand. You wrote "Pilot face to face"; but not Arthur Hallam, so far as I remember. [i.e. the words "Pilot face to face" had appeared in Mrs Verrall's script of Feb. 26, but not the name Arthur Hallam. When I said I understood I was thinking of the statement made by some ridiculous person that by "my Pilot" Tennyson had meant Arthur Hallam. *Note by J. G. P.*]

yes. No I mean I gave it to the spirit of this light while it was returning.

J. G. P. You did; you did.

I did that so as to connect the words with its authors individuality.

[At the sitting "authors" was read as "central", but I have little doubt that "authors" is the true reading. *J.G.P.*]

J. G. P. I quite understand.

thank you.

[I was at one time disposed to regard this statement as an instance of the kind of evasiveness not uncommon with trance-personalities; but careful consideration of the context has led me to think that the "her" in the phrase "I drew it for her and said Hallam" is

more properly to be referred to Mrs Piper than to Mrs Verrall. After Myers<sub>p</sub> had stated that he gave the quotation from *Crossing the Bar* to Mrs Piper he is twice interrupted, first by myself, and then by Hodgson<sub>p</sub> who interposed the remark "but we ask if she wrote D". Myers<sub>p</sub> then goes on to add to his statement as if no interruption had occurred, and accordingly "her" would naturally apply to "this light" (i.e. Mrs Piper). I had evidently been distracted by Hodgson's asking "if she (i.e. Mrs Verrall) wrote D", and so took "her" to refer to Mrs Verrall also.

But it really matters little which interpretation is accepted. If we suppose that Myers<sub>p</sub> meant that he had given "Arthur Hallam" to Mrs Verrall, then this experiment failed in so far as her script does not actually contain the name, although it must be admitted that those portions of her script which refer to *αὐτὸς οἴρανὸς ἀκύμων* inevitably suggest the personality of Arthur Hallam. If on the other hand we suppose that Myers<sub>p</sub> meant that he had given *Crossing the Bar* and "Arthur Hallam" to Mrs Piper, but only *Crossing the Bar* to Mrs Verrall, then that absolutely accords with the facts. The really important point was that the poem and the name should have been unmistakably combined by Myers<sub>p</sub>; and so long as the combination was made it hardly matters whether it was made in both places or not. *Note by J. G. P.*]

(λ)

*Extract from record of sitting with Mrs Piper held on April 29, 1907.*

(Present: Mrs Verrall and Miss A. Johnson.)

(Myers communicating.) listen. listen.

When I referred to the Greek words I referred to a picture also.

Did you U.D. it?

Mrs V. Do you mean when you spoke to me you referred to a picture?

Yes. when you were not here.

Mrs V. I have had some reference to a picture, but not, I think, in connection with those three Greek words.

No but I gave you some reference to it here and later I referred to it again when you were not here.

[The picture here mentioned by Myers, I take to refer to the drawing of a bar made at the sitting of March 13 (v. Appendix κ). I had myself at that sitting called it a 'picture'. *Note by J. G. P.*]

MRS V. Yes, wait a moment. I think I must have this clear. May I go through it?

Yes do.

MRS V. When I was last here I gave you three Greek words and I asked for their meaning and associations. You have given me the meaning through this light, and have given me direct the explanation of the associations—which I did not know. You have also, so I am told, given one association through this light. The only thing now to complete it would be to say through this light the name of the Greek author of those words.

Yes I U.D. all that well. (written while Mrs Verrall was speaking.)

I do not exactly catch your meaning about the next to the last word.

[By "next to the last word" "author" seems to be meant.]

MRS V. (misreading "next to the") "Next step"? I mean the thing to finish the evidence.

Oh did you say water

Water yes what word came before your last?

MRS V. Wait a minute.

What did you say Arthur?

MRS V. No, I did not say Arthur. I said you have done everything necessary—but one more point might be added—you might give the author.

Spell it.

MRS V. A—u

Oh I U.D. Author

Oh yes I did not catch it. You mean my reference to Horace. [Mrs Verrall had asked Myers<sub>p</sub> to answer a question about a certain ode of Horace v. pp. 397 *et seq.*]

MRS V. "My reference to Horace"?

(Rector communicating.)

(Hand shakes.) Confusion about your question—

he is thinking of that question also.

MRS V. Yes, yes.

let him wait a minute and get the word author through his mind.

(Hand consults spirit.) Author wait a minute and he'll answer

(Myers addressing Rector) You were very clear about the Latin message and I am quite pleased.

MRS V. Yes. (To Miss Johnson) He's commending Rector, I think.

(Myers addressing Rector) the other reply you must get now so she will U.D. me.

(Rector to Myers.) Yes I'll try.

(Rector to Mrs V.) He wishes to U.D. if he can reply about the Horace question on third [i.e. on Wednesday].

Yes (assent to reading) to Mrs S.

MRS V. Oh! that's to Mrs Sidgwick, I suppose.

(Myers communicating) Yes very good. I remember my reference to the Greek words well.

this was what brought to my mind the thought about Sasia Saisia.

(Rector communicating) too bad.

MRS V. Print it.

Francis

Siaa No you do not U.D. + R.

MRS V. No, I know I don't.

I said the last sentence . . . which I gave you. was okumen  
[i.e. *ἀκύμων* wrongly transliterated].

Best to U.D. each word separately if you can and it will be  
easier to U.D. him R.

(Myers communicating.)

I gave it here several times and I thought you U.D. it.

MRS V. Yes. What was it that you gave me? A message about  
Horace?

Yes.

MRS V. No, I don't think the message has been given to me about  
Horace. I have no knowledge of it.

(Rector communicating)

Oh yes. I think there is still some muddling wait and I  
will explain. I did not mean Horace at all he Mr Myers  
means.

Del

Del

MRS V. "Del" or "Det"?

Borg Yes Sw Borg.

MRS V. Swedenborg?

yes.

MRS V. You gave me a message about Swedenborg. [At the sitting  
of Jan. 29—but before the test-question was first put—  
Myers<sub>p</sub> had correctly reminded Mrs Verrall of a con-  
versation which Mr Myers had had with her about  
Swedenborg.]

(Myers communicating)

Yes I did.

MRS V. Yes, you did; and I found it true.

thank you now you U.D.

Yes one thing more cleared up at last.

MRS V. (encouragingly) Yes.

now listen I referred to another character both here and  
when you were alone . . . . I wish to go back to St  
Paul

my reference to azure a blue sea

[There is much confusion throughout this sitting and especially just here; but I think that the main points at which the trance-personalities were driving can be apprehended fairly clearly.

Myers<sub>P</sub> begins by referring spontaneously to the Greek words; and this gives Mrs Verrall an opportunity to ask for the name of the author of them to be given in the trance. Myers<sub>P</sub> has some difficulty in hearing the word "author", and, when he does catch it, it reminds him of another question about an ode of Horace which Mrs Verrall had asked him to answer. Rector spontaneously explains that Myers has confused the two questions. Myers<sub>P</sub> then says to Rector "the other reply you must get now so she will U.D. me": "the other reply" meaning, as I think, obviously, the reply to the question about *αὐτὸς οὐρανὸς ἀκύμων*, and "you must get now" meaning that the intention was to give this reply *at this sitting*. Myers<sub>P</sub> then asks, in a parenthesis, if he can answer the question about Horace some other day, and then returns to the subject of the Greek words. Mrs Verrall got confused at this point, probably owing to her difficulty in deciphering the script, and thought that he was referring to the Horace question. She asked if this was so, and Myers<sub>P</sub> said "Yes"; but Rector came to the rescue and explained that Myers was not talking about Horace at all; he did not, it is true, say that Myers was talking about the Greek words, but I think it is clear that by denying that the subject of Myers's communications was Horace he implied that it was the only other subject which had been alluded to in this part of the sitting, namely the Greek words. Consequently I am of opinion that "Sasia Saisia Francis" "Del Borg Sw Borg", "St Paul" and "azure a blue sea" are all meant to be connected with the Greek words. When Swedenborg was mentioned Mrs Verrall, not seeing at this time any connection between Swedenborg and the authorship of the Greek words, thought Myers<sub>P</sub> was alluding to a talk about Swedenborg which in an earlier sitting he said he had had in his lifetime with her. Myers<sub>P</sub> remarks parenthetically that he is glad

that Mrs Verrall found the reference correct, and then returns to the subject of the Greek words again.

The phrase "another character" should be noted. One "character" is Swedenborg, the other St Paul. Myers<sub>P</sub> says he gave "St Paul" both to Mrs Verrall and Mrs Piper. In Mrs Verrall's script St Paul is not mentioned, but in the waking-stage of the trance of March 13 the name "St Paul" was uttered disconnectedly; and it was on March 13 that the Tennysonian associations with *αὐτὸς οὐρανὸς ἀκύμων* were given. The word "character" may have been used to indicate that "Swedenborg" and "St Paul" were not mere names chosen for the purpose of a cross-correspondence experiment, but that the emphasis was on their individualities.

After the mention of St Paul Myers<sub>P</sub> proceeds to recall his "reference to azure a blue sky", a subject clearly connected with the paraphrase of *αὐτὸς οὐρανὸς ἀκύμων* given in the trance on March 6. (v. Section XX.)

*Note by J. G. P.]*

. . . . I also referred to the word Vaunt

MRS V. "Vaunt"?

yes. The word vaunt and I want you to look it up.

MRS V. You want me to look up the word "Vaunt"?

Yes in your writing

MRS V. Yes, I will. [At the sitting of April 24 Myers<sub>P</sub> twice said to Mrs Sidgwick that he had given "Vaunt" to Mrs Verrall; but on neither occasion did he connect it in any way with the Greek words. We may accordingly assume that he is here introducing a fresh topic.

*Note by J. G. P.]*

(Rector communicating) When he gets that off his mind he will reply to the rest . . . .

(Myers communicating) look out for the words I am trying to give you now D. etc. D. etc.

MRS V. "Date"? First letter is D?

begins with D.

MRS V. I know the word. I told it to my husband yesterday. Shall I say it?

Yes. What is it?

MRS V. Dante.

Yes. yes. Very good indeed, but not right yet.

[Myers<sup>SP</sup> here undoubtedly meant by the word beginning with a D "Dwarf". "Dwarf and Giant" was a cross-correspondence message chosen by J. G. P. for transmission to Mrs Verrall. v. pp. 87-94.]

(Myers<sup>SP</sup> then urges Mrs Verrall to try to get the word beginning with a D; and explains that he thought it had come out wrongly in her script as "Dianna".)

Now I will refer to your previous question. [Mrs Verrall's question about the authorship of the Greek words apparently.]

I remember repeating the name here well and I gave it as answer to your question. [What name was meant does not appear.]

It was with reference to the poem Halceon Halcon days and it appeared again with you

MRS V. Yes, it did.

as I worked very faithfully to get it through.

I also mentioned one name.

MRS V. Yes, what name?

(The name "Dante" was then spelt after great difficulty. Mrs Verrall certainly gave no help; nor indeed could she have done so, for she had no notion of what word the trance-personalities were trying to write. "Dant" was written straight off; but to get the final e occupied several minutes. This was all the more curious because Mrs Verrall had previously pronounced the name Dante.)

MRS V. Right; now we've got the word—you've now spelt the word "Dante".

Yes. Yes. that is right also. yes. right.

MRS V. I discovered yesterday in my script two allusions to that word which I had not seen [i.e. understood]. I mentioned them to my husband and wrote them down and said I should get that word tomorrow. Well, I think that's rather good. [Mrs Verrall had previously stated that she had got the word in her script, so there was of course nothing evidential in the mere mention of it in the trance; significance, however, attaches to "Dante" having been mentioned just after Myers had said: "I will refer to your previous question", i.e. as to the authorship of the Greek words; for in the catalogue of "the strong souls who have claimed to feel" ecstasy (*Human Personality* Vol. II p. 261) Dante figures as well as Plotinus, St Paul and Swedenborg.

*Note by J. G. P.]*

I U.D. well all I tried

(Myers then again urges Mrs Verrall to try to write the other word beginning with a D which he has been impressing on her for a long time.)

MRS V. Rector, I don't think we ought to keep this light much longer.

(Rector communicating) I am sorry we did not get on better today.  
perhaps you will read better next time.

MRS V. Yes, I've been rather stupid to-day.

I cant register unless you U.D. well.

(Myers communicating) I am going to return next time and give you several answers.

Now listen

that was the answer to the Greek

Greek words.

got it clearly?

MRS V. Yes, I have clearly.

Amen. Amen, at last.

Anything more before I go. Myers.

[There is nothing to which "that" in the phrase "that was the answer to the Greek words" directly refers; but I think it is meant to refer specially to "Dante" and generally to most of the subjects mentioned in the sitting. However wanting in definiteness many of the statements made in this sitting were, it is important to note that Mrs Verrall at the time took the references to St Paul and Swedenborg to be connected with her question about the authorship of the Greek words, in spite of the fact that at the time she failed to see any relevance in them. *Note by J. G. P.*]

( $\mu$ )

*Extract from record of sitting with Mrs Piper held on April 30, 1907.*

(Present: Miss Alice Johnson, alone at this point.)

(Rector communicating) We greet you as a new friend in a way and before the lady [i.e. Mrs Verrall] appears Mr Myers would like to speak with you.

Miss J. I shall be very glad to see Mr Myers.

(Myers communicating) Yes good morning, my friend, how are you? I am very glad to see you. Yes I promised to give my reply to the Greek words and as soon as I saw the light departing I caught Rector and gave it to him and he will now give it to you.

Miss J. Yes, do, please.

as I believe it will be a better proof of identity than it would be if I gave it to Mrs V—

Do you U.D.

Miss J. Yes, quite.

Well my reply to the Greek words are [sic] this that is this is this

They reminded me of HOMERS

(Miss J. tried in vain to read the letters.)

No you haven't

MISS J. H ?

Yes.

MISS J. E ?

No—H (followed by a string of linked o's).

MISS J. I can't read that sign.

OMERS. ILLIARD.

It is the name of the author.

MISS J. Horace? (hand signifies dissent.)

H HOMER'S

MISS J. Oh! "Homer".

(hand thumps assent) HOMER'S ILLIARD.

Yes it reminded me of Homer's illiard. [sic]

(Miss J. endeavours to decipher the last word.)

Ī ĪLLĪĀRD. (heavy dots over the i's.)

MISS J. (still unable to read "Illiard") I will tell Mrs Verrall and she will understand, as she knows more about Homer than I do.

Yes she will

Listen to me

I thought it would be a better proof of my own individuality if I gave you my reply before she appeared.

I wish you now to U.D. that her question was was this—Yes (assent to reading)

Mr Myers can tell me can you tell me what these Greek words

(Miss J. asks for the word before "Greek" to be repeated.)

what these—these THESE

Greck words remind you of.

now my answer is H o m e r ' s illiard

(Miss J. fails to decipher)

H o m e r s.

MISS J. Oh! "Iliad". Ah, yes.

Do you U.D.?

MISS J. Yes, quite, thank you.

thank you very much

I promised to give it to Mrs S [i.e. Mrs Sidgwick] but thought  
it would do as well to give it you . . . . .

(Other matters are then mentioned.)

MISS J. Shall I go and ask Mrs Verrall to come in now?

Certainly. Yes.

(Miss J. goes out, and comes back at once with Mrs Verrall,  
who takes her place next to Mrs Piper and is at once  
addressed by Rector as follows:—)

Good morning friend of earth I am glad to greet you again.

MRS V. Thank you. Good morning.

I have seen Mr Myers. and he gave me his reply to your  
Greek words.

and I gave them [i.e. I, Rector, acting as amanuensis for  
Myers] to the other lady before you appeared Tell her to  
speak them.

[Rector then clearly changed his mind and decided to repeat  
the answer himself.]

all right.

HOMER'S ILLIARD.

is that all right?

MRS V. Yes, that seems all right.

anything more? about it?

MRS V. I have nothing more to say.

Very good . . . . .

(Myers<sub>P</sub> then gives Mrs Verrall encouragement and advice  
about her automatic writing; and, after one or two other  
topics have been touched upon, Mrs Verrall repeats a  
question asked some weeks earlier about an Ode of Horace.  
To this Myers<sub>P</sub> replies as follows:—)

I believe I can recall it in time. I will certainly go over  
my memories very carefully and do my utmost to recall.

I believe I have completed my answer to the Greek.

MRS V. Very likely. Yes, I think so.

If I have not remind me.

MRS V. Yes.

You asked for Author's name.

MRS V. Yes, the name of the author of the three Greek words:  
*αὐτὸς οὐρανὸς ἀκέρμων.*

It reminded me of

Pa [I think it quite likely that "Pa" was an attempt to spell "Plato". The story of Socrates' vision of the white-robed woman is told in Plato's *Krito*. *Note by J. G. P.*]

S O C

(Mrs V. read "C" first as L and then as E.)

c c Soer

tse.

MRS V. Socrates ?

Yes.

yes it reminded me of Homer also

I got Socratese [sic].

Sc in my mind.

and it came through your question.

anything more about it ?

MRS V. No, I think not. I think there is nothing more for me to say.

Just let me bring it out when I can.

I will try and recall his name.

MRS V. But do not trouble ; you have given me a very complete answer to that question already.

Yes this I thought you would U.D.

I could of course go over it again but I hope it is not necessary.

MRS V. No, not at all, we have it quite clear.

Amen.

(v)

*Extract from sitting with Mrs Piper held on May 1, 1907.*

(Present : Mrs Sidgwick and Miss A. Johnson.)

(Myers communicating.) Now what other question did you give me to answer.

E. M. S. Well, you told me you would tell me about the Greek words that Mrs Verrall spoke of.

Oh yes. I said it reminded me of a poem But there was some confusion. I think about the questions as I U.D. them.

E. M. S. Shall I tell you again what Mrs Verrall asked you ?

Yes if you will be so kind. it is not that I forget but it is with difficulty that I U.D.

E. M. S. She said *αὐτὸς οὐρανὸς ἀκύμων* and asked you what is the meaning and association of these Greek words for you.

I remembered and referred to it some time ago.

E. M. S. Yes, you did.

I thought it was clear but if not I shall go over it again and repeat it here.

E. M. S. Yes, please do. There has been a little confusion, I think.

Yes I believe so and I am very sorry about it but I will yet make it clear so you will U.D. it as I did the other.

E. M. S. Yes, thank you.

(o)

*Extract from record of sitting with Mrs Piper held on May 6, 1907.*

(Present : Mrs Sidgwick and Miss A. Johnson.)

(Rector, after some preliminary remarks announces, "Mr Myers".)

(Myers communicating.) Good morning.

E. M. S. Good morning, Mr Myers.

I am very pleased to meet you again.

E. M. S. And I to meet you.

Will you say to Mrs Verrall  
Plotinus

(E. M. S. fails to decipher.)

P L o t i n u s.

E. M. S. I will. What is that?

My answer

E. M. S. Good.

to  
autos  
ouranos okumen [in error for 'akumon'].

E. M. S. Very good indeed. She will be very glad. I believe that is  
what she wanted.

It is my answer.

E. M. S. (with conviction) Thank you, Mr Myers, that is excellent.

You are welcome quite

E. M. S. That is a splendid test.

It is only to keep my promise to her. and to you

E. M. S. Thank you. I am so much pleased.

I am also pleased as I caught Rector at our last meeting and  
spelled it out to him clearly.

E. M. S. It is very clever of you both.

give her [i.e. Mrs Verrall] my love, and tell her my interest  
is unceasing.

E. M. S. Yes, I will. I am very glad it is.

I answered this particularly to keep my promise to you all  
three.

E. M. S. "All three" is it?

My good friend Piddington and yourself and Mrs Verrall.

E. M. S. Oh! yes, I see.

Now I believe this completes the answer to the Greek question.

E. M. S. Yes, it does.

and the Latin I have previously answered. I believe through both lights sufficiently for you to U.D. that I have really answered at last.

.....

I could not help thinking of Tennyson in one of the inquiries and Browning in the other.

(π)

*Extract from record of sitting with Mrs Piper held on May 27, 1907.*

(Present: Sir Oliver and Lady Lodge.)

(Myers communicating.) I did give Dwarf Dwarf.

O. J. L. Oh! "Dwarf".

Yes P. will U.D.

O. J. L. "Piddington will understand"?

Do you U.D. Plotinus

O. J. L. "Plotinus?"

Yes.

O. J. L. I know something about Plotinus, yes.

This is my answer to the Greek message.

.....

Mrs. V's Greek message to me was

Autos ouranos okumen. [sic]

My reply was Plotinus.

O. J. L. Yes, so I gather.

She asked me the author.

[This second reference to the subject was no mere padding; on the contrary it was a thoroughly intelligent comment on a remark made by O. J. L., which is, however, purposely suppressed. *Note by J. G. P.*]

*Extract from record of sitting with Mrs Piper held on June 2, 1907.*

(Present: Sir Oliver and Lady Lodge.)

O. J. L. (spontaneously introducing the subject) I understood about "Autos ouranos" etc. It is considered the best thing you have done.

(Myers communicating) Really? . . . . . I thought of Tennyson directly she gave me her words. Socratese [sic] and the original aspect.

## XII.

### "VIOLETS."

WE have just seen how two cross-correspondences—"Moaning at the bar" and "Arthur Hallam"—were first given in the waking-stage; the first without any indication, the second with only the merest glimmer of a hint that a parallel was to be sought in the script of some other automatist. In the same way the words "laurel wreath" came out first during the waking-stage; though in this instance the context intimated, if it did not directly indicate, that they constituted a cross-correspondence.

We have now to consider a case where a word uttered in

the waking-stage, but not accompanied by any statement which clearly marked it as the subject of a cross-correspondence experiment, had appeared an hour or so previously in the script of another automatist.

*Extract from record of words spoken by Mrs Piper during the waking-stage of the trance of March 11, 1907.*

(Present Mr John Russell and J. G. P.)

I — — — — —

Ah! (about eleven words inaudible)

Safe suffer that (?) They're safe. I'm sure father too. [So heard by Mr Russell]

Fai-ther.

Faith. I say we will read (?) to you.

(smiles) Ah! Well, well. Yes, very careful. (?)

Dr Hodgson. I'm glad. (A pause.)

Eh?

Violets. [So heard by Mr Russell.]

J. G. P. Is it "violets"?

Dr Hodgson violets and the lady said Fairer (exaggerated accent on the first syllable, which was pronounced much as fé would be in French.)

(Here followed many inaudible words)

would be and her husband (?) huddand(?) and Herdeman Herdment(?)

That was I'll help him and Herdeman Herdeman

It's getting dark. I'm glad. I'm sure I don't know what to do.

What will I do? Al Al (Looks round as though at a group of people standing in a circle.)

Goodbye. One of them said Fair

I wanted to see if I could find my son and — — — —

— — —

Cobwebs. Pick them off. [or, "think I'm off.]

Cross.

Well then, I never. That's Mr Myers, and I want the cobwebs off my face. (Waves hand in farewell.) Aches.

Well, well, well. I never. Spiders.

The space between the words "Dr Hodgson" and "violets" represents a similar space left in my original record. When a word was inaudible it was my habit to make a dash. Where I heard a word but had no time to write it down I left a space as here; and I would seize the first opportunity to fill in the blank. Here I failed to do so; but I have no reasonable doubt that the word which should fill the blank is "said"; and that the sentence ran "Dr Hodgson said violets and the lady said Fairer".

Attempts had been made, certainly once, and perhaps twice before, to pronounce clearly in the waking-stage the word which in this instance I put down as "Fairer".

There are two secondary points which I want as far as possible to establish before dealing with the main subject of this section; the first, that "Fairer" was the announcement of an attempted and possibly successful cross-correspondence; the second, that such phrases as "I said", "he said", "they said" and so on, are employed in the waking-stage to indicate that the word or words thus "said" were the subjects of attempted cross-correspondences.

*Extract from record of the words spoken by Mrs Piper during the waking-stage of the trance of Feb. 12, 1907.*

(Head rises 12.57 p.m.)

(Many inaudible words.)

— where I live.

Ben-shot (??) (Many words lost.)

I didn't want to go. At Fairy.

J. G. P. "At Ferry"?

Fairy. (Many words or names inaudible.)

Fanculie. (?)

You must be patient with me because I have only learned how—

What did you say to me about handing over—?

Well, I go. I'll go to Mrs Verrall.

It should be noted that very soon after the word "Fairy" was twice pronounced on Feb. 12 came the phrase "I go. I'll go to Mrs Verrall". These words were spoken about 1 p.m.

On the same day, Feb. 12, 1907, at 11 a.m. Mrs Verrall had written the script, quoted in full on p. 113, which begins:—

The voyage of Maeldune faery lands forlorn  
and noises of the western sea

It will be seen then that within two hours of the production of this script, containing the word “faery”, a communicator in the Piper trance utters the word “Fairy” twice without explanation, or rather, I should say, without audible explanation, and very soon afterwards adds: “I’ll go to Mrs Verrall”. The word “fairy” had no significance for the sitter Mr Macalister, nor can I connect it in any way with any subject mentioned in earlier or later sittings.

I did not see Mrs Verrall’s script of Feb. 12 till 8 a.m. on Feb. 15, so that my hearing of the word as “Fairy” cannot have been due to suggestion. The first word spoken during the waking-stage of the sitting of Feb. 26 (see above p. 94) was possibly “Fairies”. “Fairies” on Feb. 26, and “the lady said Fairer” on March 11, look to me like attempts at repeating, perhaps with the intention of explaining, the utterance of Feb. 12. “Fairies” seems to have been uttered by George Pelham; “Fairer” was attributed to “the lady”. Who is meant by “the lady” is a matter of conjecture, but she may well be a lady again and again spoken of in the trance as co-operating with the group of which Myers, Hodgson and George Pelham are the most prominent members; and this group is especially concerned with the conduct of the cross-correspondence experiments. “Fairy” occurs only twice in Mrs Verrall’s script, once as quoted above, and once on Jan. 22 in a script consisting of 16 lines of verse, of which the first eight run thus:—

“A thousand years shall roll  
A thousand aeons pass  
Ere the imprisoned soul  
Shall see as in a glass  
Darkly, a vision dim  
Flit, phantomlike and fair,  
A breath, a fairies’ whim  
Thro’ the encircling air

I will now illustrate by quotations the use of the formula "I said" etc. in the waking-stage.

*Jan.* 23, 1907 :—

Well. I said forget-me-nots — — — —<sup>1</sup> that's a hobby of mine.

Aches. (Smiles.) Well, I never. There's Mr Myers and Dr Hodgson, both in the ring. You pull it off? Getting dark, isn't it? Oh! dear, Oh! dear. Spiders again.

In the earlier part of this sitting Hodgson<sub>P</sub> had said that he was going to impress Mrs Verrall with the words: "Basket full to overflowing of forget-me-nots"; and I haven't the least doubt that the words uttered subsequently in the waking-stage were intended as a reminder of his intention.

*March* 19, 1907 :—

Mr Hodgson. How did he get?

Where is Billy? Give my love to Billy. Billy.

What is it?

They said they were saying

Mary say say                    day

Most dead.

What does Mr H. want to

Tell Mrs Sidgwick that there is a roses and lilies and forget-me-nots. I said them all to her. [By "her" Mrs Verrall is probably meant.]

Hallelujah. Hallelujah.

If she gets it she has it.

My hand is dead.

I thought I saw Dr Hodgson in the light.

Here too the meaning is clear. Hodgson<sub>P</sub> is represented as informing Mrs Sidgwick, who was in charge of the sitting, that he has given the words "roses, lilies and forget-me-nots" to some automatist unnamed. It will be seen that the original subject of the experiment—"forget-me-nots"—has been added to; but this is paralleled by other instances; e.g. "Church" was changed first to "Church edifice" and then to "Church, Chapel, Monument"; and "Shores, lakes and rivers, or stream" was subsequently modified to "O'er mountains, seas,

<sup>1</sup>The dashes indicate words not caught.

and lakes and rivers" and then again to "Mountain, field and sky, also hills" (v. p. 233).

*April 17, 1907:—*

Tanatos [repeated in later sittings and then clearly recognised as "Thanatos"]. I am saying it. Thank you Mr—  
Certain my faithful wife.

O'er mountains seas and lakes and rivers (v. p. 295).

"Thanatos", as will appear later, is a fairly certain cross-correspondence, and "Mountains, seas" etc. also.

*May 7, 1907:—*

I hear you. Yes yes no.

Not deaf.

I will, I'll see.

Daffodils.

I want to say — — Thanatos (v. p. 297).

On April 29 Myers<sub>P</sub> had given "Daffodils" as a cross-correspondence, and "Thanatos" is, as I have just said, a fairly certain cross-correspondence experiment too.<sup>1</sup>

I think, then, that we are justified in taking the words "Violets. Dr. Hodgson [said] violets", spoken during the waking-stage of the trance of March 11, to mean that Hodgson<sub>P</sub> is announcing the word "violets" as one chosen for a cross-correspondence experiment.

I find what looks like a correspondence in Mrs Verrall's script of the same day, March 11, 1907, which was begun at 10.55 a.m.: some two hours, that is, before "violets" was uttered by Mrs Piper. The opening passages of this script read as follows:—

With violet buds their heads were crowned  
violaceae

odores [violet-coloured scents]

Violet and olive leaf purple and hoary.

The city of the violet and olive crown.

News will come of her. of Athens

The shadow of the Parthenon.

<sup>1</sup> Cf. "I say Aphrodite", p. 269.

Three times in these few lines is the word "violet" repeated, and "violaceae", of course, also introduces the meaning of violet. This reiteration of the same word or idea has already been noticed in the "Laurel wreath" script, and it will be met with again (v. pp. 98, 202 and 223).

Those familiar with what takes place in the waking-stage of Mrs Piper's trance will remember that flowers are often mentioned. While the medium gradually passes out of the state of profound trance, in which the script is produced and of which she retains no recollections, she enters into a lighter stage of trance in which she is more or less conscious of her "spiritual" surroundings. She recognises and greets her spirit friends, who give her messages for their friends on the other side, and bring her bunches of flowers; and these she smells with keen delight, and will often exclaim at their beauty. In the series of sittings which took place in England roses were the flowers most often mentioned in this way, and roses and lilies the only flowers so mentioned. Violets were never thus referred to. And apart from this it is perfectly clear that the "violets" mentioned in the waking-stage on March 11 were not flowers offered to the medium by spirits but a word reported by her as having been spoken by a spirit.

The word "violet" occurs twice only in Mrs Verrall's script during the period under review; for the first time in the script of March 11, quoted above, for the second in that of April 29; and the passage in which it occurs on April 29 explicitly refers back to the earlier script.<sup>1</sup>

The envelope containing Mrs Verrall's script of March 11 bears the postmark "Cambridge 2.15 p.m. — Mr." The date is not legible, but must be March 11, as the envelope was found by Miss Johnson on her arrival at Hanover Square at 10.45 a.m. on March 12. She forwarded it unopened to me, and I received it at 10.50 a.m. on March 13. At the time, then, when "violets" was uttered in the trance of March 11, no one but Mrs Verrall had seen her script of March 11.

<sup>1</sup> "I tried before—I spoke of Athens, but you did not complete.  
Golden City of God. The city of Cærops  
is violet and hoary—look back at that."

## XIII.

## "CUP."

*Extract from record of sitting with Mrs Piper held on March 18, 1907.*

(Present : Mrs Sidgwick and Mrs John Russell.)

(Hodgson communicating) You are a stupid lot if you cant  
U.D. when I am shouting at the top of my voice to make  
you U.D.

Don't you remember how I used to shout when I got excited  
and interested.

MRS RUSSELL. Yes.

Cup used (?)  
C C

MRS RUSSELL. Is it somebody else now ?

no not at all.

In the manuscript copy of the record of the sitting made by Mrs Sidgwick from which this extract is taken the words given above as "Cup used C C" were not written out, but tracings were given of the original script, as in all cases where any doubt existed as to the true reading. In revising the type-written copy of her first manuscript copy of the record Mrs Sidgwick erased the tracing of the second word and substituted the reading "used".

When I first saw the record I read the first word as "Cup", and the third as "C C", and I accepted without question Mrs Sidgwick's reading "used" for the middle word. I couldn't see any meaning in the words and thought no more about them. On August 25, 1907, in the course of going over the record of the sitting of March 18, among others, for the purpose of writing this paper, I noticed these three words, and again failed

to make any sense of them; though I had no doubt that "cup" was the first word and "C C" the last.<sup>1</sup> Half an hour later I was searching through Mrs Verrall's script for some reference or other when I noticed that her script of March 19 contained the names "Russell" and "John" and the drawing of a cup. I then thought that it would be advisable to ask Mrs Sidgwick to examine the words in the original script of March 18 again. This I asked her to do without giving her any hint of how I read the words, or of why I wished her to re-examine the script. Her reply, made after a careful examination of the original, was: "I should be satisfied with the reading 'Cup used CC', if it made any sense in the context. The letter p seems plain, and the contraction Cu into what is written [i.e. the contracted form of the letters Cu in the script] quite in accordance with custom. The 'used' is almost exactly like the word in other places: e.g. three lines above". I think Mrs Sidgwick's independent corroboration of my reading of two out of the three words makes these two words certain. Mrs Sidgwick deciphers the middle word as "used", and I agree that the symbols could represent that word, but I do not believe that it is the true reading, though I cannot suggest a better. My objection to "used" is that to make sense of the phrase it must be supposed to be elliptical for "Cup has been (or, 'is to be') used as a cross-correspondence"; and not only are ellipses of this kind not, so far as my knowledge goes, in keeping with the diction of Mrs Piper's script, but, even if they were, the expression would still be an awkward and unnatural one; whereas the language of the Piper script is obvious, simple and unforced. There are exceptions, real or apparent, but they are very rare; and the former occur, I fancy, when there is some temporary difficulty in "communicating" (which there does not seem to have been on the occasion in question), while the latter are due to wrong deciphering, and, as I have found more than once, disappear when the true reading has been discovered. Still, the two

<sup>1</sup>C. C. as an abbreviation for "cross-correspondence" was used in the Piper script both previously and subsequently to its use here: e.g. a few minutes earlier in this same sitting Rector, as amanuensis for Hodgson<sub>P</sub>, had written: "I want very much to work over the C.C. messages as I think Myers U.D. very well now the modus operandi".

important words are certain, and must mean that "Cup" forms the subject of a cross-correspondence experiment. Two other points seem clear: (1) Hodgson<sub>p</sub> was communicating immediately before the three words were written, and continued without interruption to communicate afterwards. The sitter thinking the letters "C C" stood for initials asked: "Is it somebody else now?", and was met with the rejoinder: "No, not at all". In spite, therefore, of the abrupt and unexplained introduction of the words they must be attributed to Hodgson<sub>p</sub>.

(2) They were addressed apparently to Mrs John Russell, herself an old friend of Dr Hodgson's, and the wife of one of his most intimate friends at St. John's College, Cambridge; or, if not actually addressed to Mrs Russell, they were at any rate written in the middle of communications addressed to her by Hodgson<sub>p</sub>.

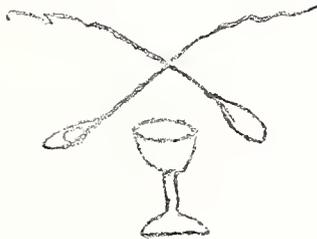
I now quote two scripts of Mrs Verrall's which certainly seem to correspond in part with the incident just described.

*Copy of Mrs Verrall's script of March 19, 1907, begun at 10.30 p.m.*

(Scribbles) a knot of blue ribbon.

Fenny not another

Rendall or Russell was the name. This is the first time I have said — John but that is not his name. The rooms were adjoining and there was a better outlook from his. There is something red in this connection a picture on the wall I think of a hunting scene I have said something of that before. Look back. Two hunting crops on the wall over a silver cup.



Try for more tomorrow

I want to give you a message from Henry Sidgwick. Try tomorrow. I will do what I can. Tuus.

*Copy of Mrs Verrall's script of March 20, 1907.*

Coral and a fisher's line Mischabel not the Hornli  
that was a mistake

Mischabelhörner he meant to say. Has that no  
recollections for you? The fire that was so high — the  
bivouac fire — and the fires of the solstice in the  
Rhône valley.

Beltane fires. I want to say the word Beltane Fires  
elsewhere. St John's feast John the Baptist, but the  
Evangelist is our patron and we keep his feast. Johannes  
Evangelista and the Eagle on the Gate.

These scripts will require a good deal of explanation and  
comment, but we may simplify the first by detaching its final  
paragraph, which evidently introduces a new topic unconnected  
with what precedes.

The opening phrase "a knot of blue ribbon" I take to be  
no more than a first attempt to get the name "John":

"Oh! dear, what can the matter be?

*Johnny's* so long at the fair;

He promised to buy me a bunch of blue ribbon

To tie up my bonny brown hair."

For "Finny" I can suggest no explanation.

No one except the members of the Committee in charge of  
Mrs Piper's sittings and Miss Johnson, and, of course, the sitters  
themselves, knew that Mr and Mrs John Russell were to have  
sittings with Mrs Piper, and no one except the sitters them-  
selves, Mrs Sidgwick, Miss Johnson and myself knew the dates  
on which their sittings were to be or were held. It is therefore  
interesting to find Mrs Verrall's script mentioning "John"  
and "Russell" on a day when Mrs John Russell had had a  
sitting.

Mrs Verrall told me in September 1907 that she did not  
know the Russells, did not know that a Mr John Russell  
had been at St John's College with Dr Hodgson, and did not  
know that Dr Hodgson had had such a friend, nor that he and  
his wife were to have sittings with Mrs Piper. On Sept. 10  
Mr Russell wrote to Mrs Sidgwick:—"We do not know Mrs  
Verrall, and think it unlikely that she should ever have heard of

us or our sitting. We had kept perfect faith with Mr Piddington and mentioned the fact of our sitting to no living soul".

The first part of the script of March 19 ends with the words "Try for more tomorrow". We should therefore expect to find the script of the following day supplementing that of the day before. I believe that the whole of the script of March 20 aims at giving expression to one thing, and one thing only: namely, a College dedicated to S. John the Evangelist, e.g. St John's College, Cambridge; and the manner in which the idea eventually attains expression is both curious and instructive.

The real goal (St John the Evangelist) is not immediately attained, the scribe has first to travel by devious bye-paths to a half-way house on the main road (St John the Baptist), and from that point only is his progress direct and easy.

To this script Mrs Verrall appended two contemporaneous notes: (1) "*Mischabelhörner*. I once saw a bivouac fire high up on these mountains before a 'new' ascent."

(2) "*fires . . . valley*. I also once saw fires on S. John's Eve in the Upper Rhone Valley."

First, then, a fire on a Swiss mountain seen by the automatist is recalled. (Note, by the way, the assonance between "fisher" and "Mischa", as if the former was a first mishearing of the latter.) This in turn recalls other fires seen in Switzerland on St John's Eve, i.e. June 23; and these again suggest the Beltane or solstice fires. The fires seen in the Upper Rhone Valley (June 23), the mention of the solstice (June 21 or 22), and of the Beltane or solstice fires have helped the emergence of the Feast of St John the Baptist (June 24); and from the Baptist to the Evangelist the transition is easy and direct.<sup>1</sup>

<sup>1</sup> Mrs Verrall writes on August 11, 1908:—"We twice saw fires high up in the Alps, one on the Mischabelhörner, from the village of Fée in the year 1885. At Fée we met Mr Gerald Rendall (now Head Master of Charterhouse School), and it was the only time (I think) we ever met him in the Alps. We saw a good deal of him, and in particular he was interested in the climb which produced the bivouac fire. I think he and our party actually stood together and watched it; anyhow we discussed it together." It was Dr Verrall who reminded Mrs Verrall of this connection of Dr Rendall with the incident of the bivouac fire. This new information forcibly suggests that the name "Rendall" in the script of March 19 was the first emergence of the Swiss allusions in that of March 20, and furnishes another reason for regarding these two scripts as complementary of each other.

In a third note appended contemporaneously to the script Mrs Verrall wrote: "*The Evangelist* etc.—probably allusion to St. John's College, Cambridge." The significance of this allusion, if, as I think we must, we treat the script of March 20 as the sequel to that of March 19, lies in the fact that Dr Hodgson and Mr John Russell were up at St John's College, Cambridge, together: "The Evangelist is *our* patron and *we* keep his Feast". It was clear enough that a John Russell or Rendall was connected with the script of March 19, but there was no indication of who the scribe might be, for the signature "Tuus", which is that of Myers<sub>v</sub>, belongs apparently to the last paragraph only. There is in the script of March 19 a phrase: "This is the first time I have said—John but that is not his name": which, if we assume, as indeed I think we must assume, some supernatural reciprocation between the phenomena of Mrs Verrall and those of Mrs Piper, fairly satisfactorily identifies Hodgson<sub>v</sub> as the "I" of this script; for at the Piper sitting held on the morning of March 19 Hodgson<sub>p</sub> for the first time unmistakably gave the name "John" as that of some one closely connected with the sitter, Mrs Russell. I take the words: "—John<sup>1</sup> but that is not his name": to mean that "John" was not the name by which Mr Russell was usually called. He was, as a matter of fact, called Jack by his wife and by Dr Hodgson.

I will now summarise the evidence for my statement that Hodgson<sub>p</sub> for the first time at the sitting with Mrs Piper held on March 19 clearly applied the name John to some one closely connected with Mrs Russell.

At Mr Russell's first sitting on March 4 a lady communicates who in later sittings is identified as the sitter's mother; the name "John" is not written in the script, but the first words spoken in the waking-stage were perhaps "John and Nelly" (they are marked with a query in the record). Hodgson<sub>p</sub> sends no message to the sitter, and the only reference to him after the sitter's entrance is in the waking-stage, when Mrs Piper in the course of describing her experience in the spirit-

<sup>1</sup> For the manner in which emphasis is thrown on the name John by means of a preceding dash cf. Miss Verrall's script of Jan. 12, 1907:—"robbing Peter to pay—Paul," p. 32.

world states that "that lady had said that she was glad that she had found Dr Hodgson". The doubtful words pronounced in the waking-stage, "John and Nelly", are in no way connected with Hodgson<sub>P</sub>.

At Mr Russell's second sitting on March 5 "the lady" says: "you will understand when I say John and Ry are both with me". John was the name of the sitter's father, Ry the pet name of his mother. Hodgson<sub>P</sub> did not put in an appearance at this sitting.

At Mr Russell's third sitting on March 11 the name John is not mentioned, and Hodgson<sub>P</sub> is not referred to except in the waking-stage and then only in general terms.

At Mr Russell's fourth and last sitting on March 12 Hodgson<sub>P</sub> announces that he is going to help "the lady" to speak to her son. In the course of this sitting, at which a good deal of confusion occurred, the sitter said to Rector: "Ask Hodgson to help". Whereupon Rector wrote: "He is helping the old lady all he can. He remembers you very well". After this Hodgson<sub>P</sub> addresses remarks to the sitter, and, though he tries to give the nickname by which Mr Russell called Dr Hodgson, he does not attempt to give Mr Russell's name.

At Mrs Russell's first sitting on March 18 she is greeted by Hodgson<sub>P</sub> immediately on her entrance with the words: "Hello old chap are you first rate? I am very glad to see you old M". At this point he apparently perceives his error and corrects it spontaneously and appropriately by adding: "Tell your old chap [to] understand me. I do not think he did absolutely; but if you understand better than he did, we shall get on finely—first rate together. You remember how I used to walk up and down your dining room explaining my ideas to you and him?". To this the sitter replies "Generally"; and then a word is written which Mrs Sidgwick has left undeciphered in her record of the sitting. This word, if there were any dot observable, would certainly be read as "Jim", but there is no sign of a dot, and it may be "John"; and indeed I think it is, as the *i* is very rarely undotted in the Piper script. Whether it be "John" or "Jim", it is certainly a name, and I have no doubt was intended to refer to and explain the immediately preceding "him". Mrs

Sidgwick asked what the word was, but the question was not answered. A little later on followed some passages which I will transcribe from the record:—

(Hodgson communicating) Do you remember Jackson

MRS RUSSELL. No.

Yes Jack

E. M. S. "Jack"?

MRS RUSSELL. Jack, of course. Is it Jack?

well of course it is. Jack.

MRS RUSSELL. Of course I remember Jack.

son was inadvertently spoken. . . . .

MRS RUSSELL. I don't know Jackson.

Yes it should be Jack only.

The name Jack is again referred to at Mrs Russell's second, and last, sitting held the next day, March 19, 1907:—

(Hodgson communicating) and when I said Jack or John you did not U.D. me at all. I am not in a dream dear(?)  
I am myself and clearly(?)

MRS RUSSELL. Who is?

R.H. [i.e. Richard Hodgson.]

Later the subject is brought up again:—

(Hodgson communicating) Do you remember who you called Jack.

let me get this clear first. Jack.

MRS RUSSELL. (misreading) "We called Jack?"

we called Jack.

whom you called Jack.

MRS RUSSELL. Of course I remember.

Jack is right.

MRS RUSSELL. Who is Jack?

I am Hodgson speaking now.

MRS RUSSELL. Yes. Who is Jack?

Jack is clear, isn't it.

MRS RUSSELL. Yes, quite clear.

Jack. I ask you to follow me carefully and I shall(?)  
not(?) make(?) no mistake.

Is Jack all right?

MRS RUSSELL. Do you mean is the name right?

Yes. I remember it well.

MRS RUSSELL. Yes.

I cant forget everything.

dont you remember our

you say Jack.

I know you used to say Jack.

I U.D. perfectly what I am driving at. I had such good  
times with you. You were so kind always. am I getting  
dreamy?

such good times at your house I'll never forget oh(?) don't  
you remember what I said about coming over here?

MRS RUSSELL. Yes.

I said I hoped I should do better than some of them had.

Remember ask J

MRS RUSSELL. "Ask J"? Yes.

he will remember it

J U.D.

Then again later:—

listen is J all right.

give love to him. you U.D. I am not mistaken at all

And again:—

I am not dreaming in the least. ask J he may remember

MRS RUSSELL. I will.

Amen

anything else I can do? I will surely.

Jack.

Now, had it not been for the light thrown on this sitting by Mrs Verrall's script of March 19, written some ten hours later, one might have said in one's haste that this wearisome insistence on the name Jack was mere "fishing" for the purpose of getting the sitter to say whose name it was. But I think Hodgson<sub>P</sub> knew what he was about, and was justified in saying: "I understand perfectly what I am driving at". His object, so it seems to me, was to signalise this sitting by the reiteration of some simple topic so that a reference elsewhere to the same topic should at once recall its original context.

If "John" is the right reading and not "Jim" on March 18, then Hodgson<sub>P</sub> first said "John" on that day; but in any case the name is not explicitly applied; whereas on March 19 the name is clearly given, and it is made perfectly plain that "John" or "Jack" is the name of the sitter who preceded Mrs Russell; and, though it is not stated that "John" or "Jack" is her husband, yet it is certainly implied—e.g. in the phrase "your old chap"—that he is very intimately connected with her.

I interpret, then, the words in Mrs Verrall's script of March 19, "This is the first time I have said—John but that is not his name", thus:—"To-day is the first time that I, Hodgson, have said the name John clearly through Mrs Piper; John,

however, is not the name by which my friend was called but Jack." If this interpretation is right, and if we are justified in taking the script of March 20 as supplementing that of March 19, the following coincidences between Mrs Piper's and Mrs Verrall's scripts result:—

On March 18 Mrs Russell, the wife of John Russell an old College friend of Dr Hodgson's, has her first sitting with Mrs Piper. In the course of it and while Hodgson<sub>P</sub> is addressing communications to Mrs Russell, the words "Cup used(?) C C" are written. These words are abruptly introduced, and not only are unrelated to their immediate context, but no connection can be traced between them and anything else that was written or uttered during the sittings attended either by Mr and Mrs Russell or by any previous sitter. Shortly before these three words were written, a name, which is perhaps "John", was connected with the sitter by Hodgson<sub>P</sub>.

On the morning of March 19 Mrs Russell had her second sitting with Mrs Piper; and in the course of it Hodgson<sub>P</sub>, who clearly recognised that an intimate relationship existed between her and the previous sitter (Mr John Russell), remarked: "when I said Jack or John you did not understand me at all"; the name John this time being distinctly written and mentioned as an alternative to "Jack". After this great stress is laid upon the name Jack, which is brought in again and again in an apparently meaningless way.

On the evening of March 19 Mrs Verrall, who had no normal knowledge of any of these facts, wrote a piece of automatic script in which appeared the name Russell, the phrase: "This is the first time I have said—John but that is not his name", and the word "cup" followed by a picture of a cup; and after the picture came the words "Try for more tomorrow".

On the morrow she wrote a script embracing a series of topics, strung together by association of ideas, which issues finally in what is certainly an allusion to St John's College, Cambridge.<sup>1</sup>

A few points in the two scripts of March 19 and 20, which I have not touched on so far, require comment.

<sup>1</sup>One of the gates of St John's College has an eagle over it.

*The rooms were adjoining and there was a better outlook from his.* To be consistent with the interpretation offered above these words ought to mean that Mr Russell and Dr Hodgson when they were up at St John's occupied adjoining rooms, and that the outlook from the former's was the better of the two. This was not the case, for Mr Russell, writing to Mrs Sidgwick on Sep. 10, 1907, says: "Our rooms were not adjoining. Moreover his [i.e. Hodgson's] were never in College except once or twice in a 'Long'. He always 'kept' in Park Street; with an outlook from his sitting-room over Midsummer Common. (Is it so called?) My outlook was into the second court."

*There is something red in this connection a picture on the wall I think of a hunting scene I have said something of that before. Look back. Two hunting crops on the wall over a silver cup.*

With regard to this Mr Russell writes in the same letter:—"Hunting scenes and crops were never at all in my line (or his) and the only 'silver cup' I ever had in my rooms was a pewter I won on the river."

*I have said something of that before. Look back.*

On Jan. 10, 1907, Mrs Verrall's script had contained the following:—"But the picture has colour in it—red colour I see and movement. In full cry the hounds are running to the cover on the lea."

The unveridical reference to a hunting scene and hunting crops in the script of March 19 may perhaps be explained in this way. The real aim of the scribe was the expression of the word or idea "Cup"; and to get at it he had to lead up to it by first introducing the idea of sport and sporting trophies. Hence the revival of an earlier reference in the script to a hunting scene. The word "crops" may have got introduced partly by a natural association of ideas with hunting and partly from the similarity in sound and form between "crop" and "cup". Or, if we suppose that the scribe was alluding to the pewter cup won by Mr Russell, the words "there is something red in this connection" may have applied to the colours of the Lady Margaret Boat Club (i.e. the Boat Club of St John's College, Cambridge), which are scarlet—

the scarlet, or very nearly so, of a hunting coat; and the scarlet colours (or scarlet "blazer") may then have provoked a recollection of the script of Jan. 10 with its allusion to a hunting scene.

*The Evangelist is our patron and we keep his feast.*

Mr Russell writes: "I think I do remember once keeping the Feast of St John at a great spread in Hall. But I fancy everybody in residence did so too."

But the unveridical references in Mrs Verrall's scripts do not of course affect the main question of the cross-correspondence, which to me at least seems to be well established.

The script of March 19 is the only script written by Mrs Verrall during the period under review which contains either the word "cup" or a drawing of a cup. Now it is at least a very curious coincidence that the only time that the word "cup" occurs in any piece of script written by Mrs Holland during the period under review is also on March 19.

I quote the concluding paragraphs of this script only, as the preceding paragraphs refer to quite different subjects.

*Copy of part of Mrs Holland's script of March 19, 1907 (begun at 10.45 a.m. Calcutta time).*

We have been striving for some time to eliminate some of the rubbish in these message [sic]—To send a possible speck or two of gold without the obscuring mounds of rubble and gravel—But the minds of both percipient and receiver make this very difficult. To the readers of this I would specially say Dismiss your preconceived notions—They are hindrances not helps—Be in no hurry to identify Only have patience—The water-drops have not as yet begun to wear the stone—After the cup has been worn in the stone the falling drops can be collected—but not before—At present there is only a damp spot—inadequate—for thirst quenching

I can't form no signature.

The use of the word "cup" to describe the cavity made in a stone by dropping water is not of course parallel to the use of the word in Mrs Verrall's script: a fact which at first sight might seem slightly to lessen the significance of the coincidence. But the same word may intentionally have

been employed in one sense in Mrs Verrall's case, in another sense in Mrs Holland's, and in an undefined sense in Mrs Piper's, in order to construct a less straightforward instance of cross-correspondence than would have resulted had the word been used in all three cases in the same sense.<sup>1</sup> Still, although the word in Mrs Holland's script undoubtedly means a cavity, the phrase "inadequate for thirst quenching" introduces also the ordinary sense of "cup" as a thing for drinking out of.

The concluding paragraphs of Mrs Holland's script from "Be in no hurry to identify" clearly seem to indicate that something is needed to complete the message; which would in fact be true if Mrs Holland's "cup" is one term of a triple cross-correspondence.

I would particularly impress on the reader the very small interval of time which separated the appearances of the word "Cup" in the scripts of Mrs Piper, Mrs Holland and Mrs Verrall. The dates and hours were these:

Mrs Piper: March 18, about 11.40 a.m.

Mrs Holland: March 19, script begun at 10.45 a.m. Calcutta time (i.e. 4.45 a.m. Greenwich time) and ended 10.53 a.m.

Mrs Verrall: March 19, script begun at 10.30 p.m.

And I think that we may even fairly reduce this period of 35 hours to 27, for even if spirits "rest not day and night" mortal automatists must; so if we allow Mrs Verrall 8 hours' sleep on the night of March 18, it results that within 27 working hours a word given in Mrs Piper's trance as a cross-correspondence was written automatically for the first and only time during a period extending over six or seven months by both Mrs Holland and Mrs Verrall.

<sup>1</sup>See p. 327 for a possible instance of the word "scale" having been used in three different senses.

## XIV.

## "DIANA".

*Extract from record of sitting with Mrs Piper held on March 19, 1907.*

(Present: Mrs Sidgwick and Miss Newton, the latter merely waiting for a signal to summon the sitter.)

(Rector communicating) Mr Hodgson is here and sends his greeting.

he also wishes to ask if you U.D. that Mrs V— has written Dianna.

E. M. S. (misreading) "Has written Premier" is it?

(Hodgson communicating) No Good morning Mrs Sidgwick I said DIANNA

E. M. S. Good morning, Mr Hodgson.

I am very well and happy how are you?

E. M. S. I am very well, thank you. Did you say that Mrs Verrall had written "Dianna"?

I think. I tried to impress it on her mind.

E. M. S. Yes, I will enquire.

. . . . . Why dont you get her to send you what she does get each day so you can compare it with what I tell you here?  
Would that not be wise.

E. M. S. She sends it every day to Mr Piddington, and I tell Mr Piddington what you say.

Oh yes very good.

*Extract from record of sitting with Mrs Piper held on April 2, 1907.*

(Present Mrs Sidgwick alone.)

(Myers communicating.) I should be glad if you could tell me if she wrote about Diana.

E. M. S. I will enquire. I think she wrote something like it, but not quite Diana.

It was that that I was impressing upon her mind did it appear as Annie

E. M. S. (misreading) "It was as Diner", is it?

Dianeia

E. M. S. I will enquire.

Thank you.

*Extract from record of sitting with Mrs Piper held on April 4, 1907.*

(Present, at this point, Mrs Sidgwick and Miss Newton.)

(Rector communicating) Will you note friend our messages to and about Mrs V. and reply to us when we think we have succeeded in getting messages through?

E. M. S. Yes, I will.

you do not reply about Darwin

E. M. S. I have asked about it, but I cannot hear that it got through.

We do not wish to make the same things when once they have been received U.D.

E. M. S. Yes, I quite understand, and as soon as I hear that Darwin has got through, I will tell you.

I think she mistook it for Dwarf.

E. M. S. I see. I'll ask.

It may have been Den Diana or a similar word. We are not sure just which. but we are impressing her with DWARF continually.

E. M. S. Quite right. It will get through.

Yes in time it will  
but those words similar really derive  
from our repeated attempts at Dwarf U.D.

[“Darwin”<sup>1</sup> had been chosen by Myers<sub>p</sub> on March 20,  
“Dwarf and Giant” by J. G. P. on Feb. 19, as subjects  
of cross-correspondence experiments with Mrs Verrall.]

*Extract from record of sitting with Mrs Piper held on April  
8, 1907.*

(Present Mrs Sidgwick alone.)

(Myers communicating) also tell me if she [Mrs Verrall]  
got Dianna. it was not quite Dianna but Dianys(?)  
[or, “Dianp”]

E. M. S. What is that?

Dia (followed by some undecipherable symbols. which look  
like a repetition of the final letters of the preceding  
word.)

E. M. S. “Dia” is that?

yes. [Before Mrs Sidgwick had time to ask what the remain-  
ing undeciphered letters were Myers<sub>p</sub> went on to another  
subject.]

*Extract from record of sitting with Mrs Piper held on April  
29, 1907.*

(Present Mrs Verrall and Miss Alice Johnson.)

(Myers communicating) It [i.e. a word beginning with the  
letter D which Myers<sub>p</sub> had just told Mrs Verrall he had  
been trying to make her write. This word was “Dwarf”.]  
I thought came out as Dianna but it was not right. It  
I thought came

<sup>1</sup>Mrs Verrall's script of April 9, 1907 contained a reference to a birthday party of the late Mrs Ellen Darwin's. The surname was not, however, mentioned, only the Christian name, Ellen.

(Rector communicating)  
change the machinery

Machine [i.e. the pencil.]

(Mrs Verrall gives her own pencil to the hand.)

Yes thank you.

(Myers communicating)  
I referred to the word Dianna.

MRS V. Is it "Dreamer"?

Dianna but it was not right.  
I thought you wrote it  
look that up also.

MRS V. I've written the word Diana, I'm quite sure.  
recently

MRS V. Some time ago.

Yes I told her [i.e. Mrs Sidgwick] so but she said no.

MRS V. Then she was wrong; twice I had a reference to her—  
once a longish time ago to her name and another time  
to a Latin poem of Diana.

Yes I was sure you had U.D. me and that you had registered  
it. We must try to do better and she must be sure of  
what you do write. it is so much easier for me when  
I say I know that you did get a word for her to U.D.  
otherwise I keep on trying at the same word again  
therefore you must make it clear to her and vice versa.

There can be no doubt that the first part of the script written  
by Mrs Verrall on Feb. 27, 1907, which I give below, centres  
round one idea and one only, the goddess Diana.

nemorum custos fluitantia super stagna  
alarum sine remigio volitans nunc  
et semper preces ausculta  
[guardian of the woods above the flowing pools  
without oarage of wings flitting.  
now and always hear our prayers.]

mother of months—and then hollows and windy places.  
It is a poem to Spring but only part is wanted  
MONTIUM CUSTOS

Dianam tenerae dicite virgines

[guardian of the mountains; sing Diana youthful maids.]

I cannot get the meaning clear. I will try again.

*nemorum custos* and *Montium custos* are reminiscences of Hor. Car. III, 22, an ode to Diana, which opens with the words:

“Montium custos nemorumque, Virgo.”

*Dianam tenerae dicite virgines* is a quotation of the first line of Hor. Car. I, 21: an ode to Diana and Apollo.

There seem to be echoes, too, of Catullus C. XXXIV, where Diana is called

“Montium domina . . . .  
Silvarumque virentium  
Saltuumque reconditorum  
Amniumque sonantum.”

*Mother of months* is from Swinburne's *Atalanta in Calydon*:

“When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain.”

These lines are applied to an unnamed Nature goddess, not actually Diana, but clearly possessing some of her leading attributes. In Hor. C. IV. 6, 38-40 Diana is spoken of both as the goddess of the moon and as “she who prospers the fruits of the earth and is swift to roll the onward months”:

*Noctilucam,*  
*Prosperam frugum celeremque pronos*  
*Volvere menses,*

which comes very near to calling her “mother of months”. And “mother of months”—“*parens mensum*”—she is, under her title of Luna, actually styled in *Poet. Lat. Min.* (Baehrens) 3; 163. Furthermore, the juxtaposition of the ideas of hunting (“the hounds of spring”) and of the bringing forth of the

months makes it quite clear, although the Nature Goddess of Swinburne's poem is not specified, that Diana, goddess of the moon and of the chase, cannot have been far from the poet's mind. And Swinburne must, one may almost say, have had also in mind Catullus C. XXXIV, where Diana is addressed not only as "montium domina" but also in the same breath as Nature Goddess and controller of months: "Tu cursu, dea, menstruo Metiens iter annuum, Rustica agricolae bonis Tecta frugibus explēs."

*It is a poem to Spring.* I take this to refer to the poem from *Atalanta in Calydon*; and *but only part is wanted* to mean that only the particular lines alluding to the "mother of months" are significant, because they alone suggest the goddess Diana.

Certain similarities to the statements made in the Piper trance in connection with the "Diana" experiment are to be found also in

*Mrs Verrall's script of March 13, 1907.*

Echo e Baccante

*rómades* et agrestes in urbanos irruerunt magno cum clamore evoe clamantium Dina dos ἀνάδος ἃ σοι ἔδωκα

[nomads and country folk attacked the townsmen with a great shout of people shouting "evoe" . . . . . what I have given you.]

no he does not understand.

Say it again.

Diva the goddess stayed the rout with green branches they were coming when Bircham Wood shall come to Dunsinane a moving wood it was. It is the invasion of a white shining marble city by a green and furious rout of revellers and the goddess stayed the slaying of her folk. But the green revellers have the truth on their side, the ultimate truth, and the arresting goddess is but a white sham. Remember that the story comes from the victorious, or at least undefeated few — the swarming horde saw no vision of gods, and the city they left was empty as well as clean.

I should like to hear the unauthorised version of this tale—ask your husband if he knows it. Evoe is in the

end triumphant though that too brings its own loss. Tell him to look further for the issue beyond what he now sees—not to read further but to think further,—above all to hold to his thought. But leave all that mythology out of the question—it has no place here.

On March 4 Mrs. Verrall had written a piece of script referring to some point in a passage of the *Hercules Furens* of Euripides (v. p. 213) which the scribe had suggested that Dr Verrall should think over. The allusion here to another classical subject seems to have led to a repetition of this suggestion; and the concluding phrase: "But leave all that mythology out of the question—it has no place here": seems distinctly connected with the phrase in the script of March 4, "not to mind the mythology but to see another point" in the earlier reference to the *Hercules Furens*.

Leaving then the last paragraph out of consideration, what can we make of the rest?

Two distinct stories seem to be confused: one a story of an attack on some townspeople by a crowd of Bacchic revellers; the other a story of the saving of a white shining marble city by a goddess. Jumbled up with these two tales are allusions to *Macbeth*.

Mrs Verrall and myself have taken a good deal of trouble to find out if there is any legend where a goddess intervenes to save her people from an attack by Bacchanalian revellers; and to the best of our knowledge none such exists.

If the Bacchic elements and the *Macbeth* allusions are eliminated, the residue can be appropriately referred to the legend of the miraculous repulse of the attack on Delphi by the Gauls in 279 B.C.

With these eliminations the script would run thus:

Diva the goddess stayed the rout. . . . . It is the invasion of a white shining marble city . . . . . and the goddess stayed the slaying of her folk. But . . . . . the arresting goddess is but a white sham. Remember that the story comes from the victorious, or at least undefeated few—the swarming horde saw no vision of gods. and the city they left was empty as well as clean.

I will now quote parts of J. G. Frazer's translation of Pausanias, Bk. X, 23, which contains the account of the attack on Delphi by the Gauls under Brennus:—

“Brennus lost not a moment, but . . . marched on Delphi.

The trembling inhabitants betook themselves to the oracle, and the god bade them have no fear, ‘For’, said he, ‘I will myself guard my own’.

Meanwhile the Greeks who had mustered at Delphi drew out in order of battle against the army of Brennus, and soon to confound the barbarians the god sent signs and wonders, the plainest that ever were seen. For all the ground occupied by the army of the Gauls quaked violently most of the day, and thunder rolled and lightning flashed continually, the claps of thunder stunning the Celts and hindering them from hearing the words of command, while the bolts from heaven set fire not only to the men upon whom they fell, but to all who were near them, men and arms alike. . . . Such were the sufferings and terrors by which the barbarians were beset all that livelong day; and the fate that was in store for them in the night was more dismal far. For a keen frost set in, and with the frost came snow, and great rocks slipping from Parnassus, and crags breaking off, made straight for the barbarians, crushing to death not one or two, but thirty or more at a blow. . . . At sunrise the Greeks advanced upon them from Delphi. All except the Phocians came straight on; but the Phocians, more familiar with the ground, descended the precipices of Parnassus through the snow, and getting in the rear of the Celts unperceived, showered their darts and arrows on the barbarians in perfect security.”

Frazer comments on this:

“The oracle vouchsafed to the Delphians by Apollo on the approach of the Gauls is said to have been this: ‘I and the white maidens will care for these matters’. The ‘white maidens’ were generally supposed to be Artemis and Athena, who were said to have appeared in person along with Apollo fighting on the side of the Greeks. Why the goddesses were called ‘white’ is doubtful; Cicero seems to refer the epithet to the snow-storm which contributed to the overthrow of the Gauls.”

It is the words "the arresting goddess is but a white sham" which make it certain, to my mind at least, that the allusion in the script is to the legend described above. The rationalising Cicero regarded the arresting goddess as a "white sham", interpreting the "white maidens" as the snow-storm.

But, granted that this identification is right, how is the Bacchic element in the script to be accounted for?

I imagine that the scribe was from the first trying to get the automatist to describe the story of the miraculous defence of Delphi in order to introduce a reference to Artemis. Dr Verrall was about to deliver two lectures in London on the *Bacchae* of Euripides, and this doubtless was occupying the automatist's normal consciousness to some degree; and so, when the scribe tried to impress her with another classical subject, the two subjects got commingled with the result seen in the script.

The first attempt to express "Diana" is made in the words "Dina dos ἀνάδος".

"Dina" is, of course, very near "Diana".

The words ἀνάδος [sic] ἂ σοι ἔδωκα can hardly be translated, at least so as to make sense. If ἀνάδος is taken as the imperative of ἀναδίδωμι the words would mean "Give up", or, "distribute what I have given you"; and there is not much apparent sense in that. But the imperative singular of ἀναδίδωμι would be accented on the last syllable and not, as in the script, on the penultimate.

If we suppose that the scribe was trying to make the automatist write "Diana", I think we may see a meaning in this curious and hybrid collocation of words. He succeeds in getting "Dina" written, but not being satisfied with this approximation to the name he drops into Greek and says to a collaborator: dos (i.e. δός) ἀνά, i.e. "give the sound 'ana'"; and then adds δός ἂ σοι ἔδωκα, i.e. "give what I gave you". He then abandons that way of trying to get the word or idea "Diana" expressed ("no he does not understand") and starts afresh and on a slightly different tack: "Say it again. Diva the goddess" etc.

This interpretation will not sound so far-fetched to those who are acquainted with the tortuous way in which names and words are often brought out in the script of Mrs Piper—words or names, I mean, which have real significance and

which must have been supernormally acquired—and with the fact, however we may account for it, that both in Mrs Verrall's and Mrs Piper's scripts the phenomena claim to be produced, and consistently exhibit the appearance of being produced, by the collaboration of several people, whose remarks to one another and asides get accidentally registered by the automatist among the intentionally recorded communications. When, then, I suggest, the scribe realised that he had failed to get the word "Diana" written he started afresh and tried to work in the notion of a goddess, and in such a manner as to suggest the goddess Artemis.

Note the threefold repetition of the word "goddess" preceded by "Diva," the Latin for "goddess", all within seven lines. (Cf. for similar reiterations pp. 98, 178, and 223.) The word "diva" is, moreover, suggestive because it has three letters in common with Diana, and because Diva and Diana are both derived from the same root. It may be advisable to add that this interpretation of the script of March 13 is my own and not Mrs Verrall's, who never connected her script of Feb. 27 with that of March 13.

But what are the references to Dunsinane and Bircham (an obvious blunder for Birnam) wood doing among these classical allusions? I think that there can be no doubt that they were derived from a script of Mrs Holland's containing allusions to *Macbeth* and Artemis, which Mrs Verrall had seen. This script I shall quote and discuss presently.

I was curious to learn whether Mrs Verrall had any theory as to who "Diva the goddess" was; so on April 3, 1907 I wrote her the following postcard:—

Will you let me know who you take "Diva the goddess" to be in your script of March 13?

She replied on April 4:—

*Diva.* I can give no name to this. There is no goddess in the Bacchic legend, which is what the thing seems to refer to. . . . . I take it to be Diva=the goddess (unnamed). There is a great myth about Apollo saving Delphi, and I *think* that a goddess is joined in that story, probably Artemis; and I have a vague impression that Athena once personally intervened. But I have no knowledge, and no books here.

The date of the first mention in the trance of "Diana" as the subject of a cross-correspondence experiment suits the dates of the two allusions to Diana in Mrs Verrall's script. Her first "Diana" script, that of Feb. 27, concluded with the words: "I cannot get the meaning clear. I will try again." The result of the scribe's second attempt is to be seen, apparently, in the script of March 13, which was begun at 11 a.m. There would have been time, therefore, for the trance-personalities to have announced during the sitting of March 13, which did not end till after 1 p.m., the fact that "Diana" had been written by Mrs Verrall. But this sitting—one of the best of the series—was fully occupied with other matters. The next two sittings after March 13 were those of March 18 and 19; and on March 19 Hodgson<sub>p</sub> made the first reference to "Diana" in Mrs Piper's trance.

The word when first given in the trance by Hodgson<sub>p</sub> was written "Dianna"; the second reference to it was made by Myers<sub>p</sub> and then the word was spelt correctly; but the next time that Myers<sub>p</sub> mentioned the subject the word was spelt "Dianna" again, and in his final reference it was thrice spelt with two n's. It would have been tempting to attribute the double *n* to the amanuensis, "good old Rector" (to quote Myers<sub>p</sub>) "who does not understand a word of Latin", were it not that on the only occasion on which Rector refers on his own initiative to this experiment he spells the word correctly. In one cross-correspondence experiment initiated by Hodgson<sub>p</sub> the word "tranquility" [sic] was said to have been given to Mrs Verrall and it was explained that the word was purposely spelt with only one *l*. It is therefore just possible that in this case the double *n* was intentional, but I do not think it probable, because if the mistake had been intentional the intention would have been declared as in the case of the word tranquility.<sup>1</sup>

The variants "Diane", "Den Diana" "Annie" etc. may have been prompted by Mrs Sidgwick's remark: "I think she wrote something like it, but not quite Diana"; so I am not

<sup>1</sup> Misspellings are not infrequent in the Piper script: e.g. "infallibility", "evesdropping", "colledge", "loose" for "lose", "controled", "satelite", "Halceon", "Illiard" for "Iliad" etc.

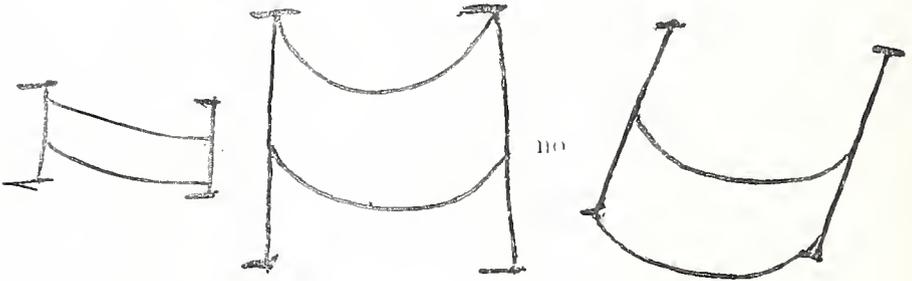
inclined to regard them as attempts to describe what I do consider to be an attempt at the name Diana in Mrs Verrall's script of March 13—I mean “Dina dos *ἀνάδος*”.

What strikes me as far more spontaneous is the persistence with which Myers<sub>p</sub> pursued his enquiry whether Mrs Verrall had received the word. From Mrs Sidgwick (who could give only such information as I supplied her with) he could get no definite response; but when Mrs Verrall appears on the scene he seizes the opportunity to get information from the fountain head. I think this is really rather remarkable, inasmuch as it exhibits the trance-personality maintaining an attitude of confidence and conviction in the face of the scant encouragement which was all that Mrs Sidgwick could give.<sup>1</sup>

It will be seen that Mrs Verrall stated to Myers<sub>p</sub> that she had twice had a reference in her script to Diana, “once a longish time ago to her name, and another time to a Latin poem of Diana”. She was referring in the first instance to her script of Jan. 7, 1907, which so far I have not quoted, and in the second to the script of Feb. 27, of which a copy has been given above.

The script of Jan. 7 runs as follows:—

(Scribbles.) Obsolescit. [it is obsolete.]  
Jacob's letter was wanted



the last is better

then I see three words written in a pretty woman's hand  
three words the last is the longest

---

Diana is pleased

Here comes a candle to light you to bed.

<sup>1</sup>For an example of similar confidence cf. “Library” p 55.

The long interval between the date of this script and the first reference in the Piper trance to "Diana"; the probability that Diana would appear as a Christian name in Mrs Verrall's script, since it is the Christian name of Mrs Forbes, with whose automatic script Mrs Verrall's has shown a good many coincidences; the fact that the words "Diana is pleased" are naturally referred to a living human being and not to a Roman goddess; and the casual and cursory way in which the words are introduced: these four considerations, I say, make it unlikely that the appearance of the name Diana in the script of Jan. 7 had anything to do with the cross-correspondence experiment first announced at the sitting of March 19. And it is particularly the last of these four considerations which weighs with me. For a mere casual occurrence of the name Diana in Mrs Verrall's script to have counted as a cross-correspondence it was essential for it to have synchronised, or nearly so, with the announcement of the experiment on March 19; or else to have been accompanied by a phrase which meant that it was the subject of a cross-correspondence experiment, or to have been emphasised by repetition or by large letters. In the scripts of Feb. 27 and March 13 such emphasis is thrown by the way in which the scribe returns again and again to the charge and circles round the idea of Diana. Yet I cannot dismiss the script of Jan. 7 without first discussing it in connection with some words which were written automatically by Mrs Holland on Jan. 16, 1907. Mrs Holland's script of this date reads as follows:—

& to-morrow—and to-morrow and to-morrow—

Out out brief candle—

A dull consciousness of a confused roaring sound of voices—  
rather like the voice of the sea—A sound that arrives  
in waves like the sound of the sea.

It was the sitting attitude that induced the fatal syncope  
undoubtedly Henry

No—not Henry S. F(?).

A long procession winding along a narrow street. Little  
skipping children showering flowers—an anachronism  
perhaps but a pretty one—

---

Artemis—Artemis hear us Ionian Artemis!

And the arms rose as the voices rose and sank again with them.

Maud Carten—Carter not a relation—but an old acquaintance Dorothy—

*& to-morrow—and to-morrow and to-morrow—*is, but for the superfluous “&” and the punctuation, a textual quotation from *Macbeth*, as is also *Out out brief candle*; and both quotations come from the short speech uttered by Macbeth immediately before the Messenger enters and says to him: “I look’d toward Birnam, and anon, methought, The wood began to move”.

*Artemis, Artemis, hear us Ionian Artemis!* is clearly a reminiscence of a line in Tennyson’s play *The Cup*—“Artemis, Artemis, hear him, Ionian Artemis”—which is chanted by the chorus of priestesses, children, populace and soldiers after Synorix has besought the blessing of Artemis upon his marriage with Camma.

From the same play, too, evidently comes the allusion to the procession of children showering flowers, and the description of the arms rising as the voices rose; though the narrow street and the skipping of the children are apparently accretions for which the automatist or the scribe must be held responsible. I quote the relevant stage-directions from Act II:—

“*Camma and all the Priestesses kneel, raise their hands to the Goddess and bow down.*”

“*Enter a procession of Priestesses and Children bringing garlands and goblets, and strewing flowers.*”

The conjunction of allusions to *Macbeth*, *The Cup*, and a “Henry” was, perhaps, due to an association of ideas with Henry Irving, who produced, and acted in, these two plays.

Between Mrs Holland’s script of Jan. 16—written on a day of the week, Wednesday, on which Mrs Holland regularly aimed at getting *en rapport* with Mrs Verrall—and Mrs Verrall’s script of Jan. 7, we find, then, two verbal, or practically verbal, coincidences: “Artemis” (= Diana) and “candle” on the one hand, “Diana” and “candle” on the other.

But these are not the only points contained in Mrs Holland’s

script of Jan. 16 which suggest a connection—vague, but still not to be disregarded—not, it is true, with Mrs Verrall's script, but with things said to her and her daughter at sittings with Mrs Piper.

When Miss Verrall sat with Mrs Piper on Dec. 24, 1906, Hodgson<sub>P</sub> asked her if "Marion Carver was all right", and just before this remarked incidentally that some one named Dorothy who "has been here a long time" was interrupting him and trying to have a peep at the sitter. Miss Verrall understood the reference to Marion Carver, but not that to "Dorothy". On Jan. 14 Hodgson<sub>P</sub> explained to Mrs Verrall that Dorothy was a friend of Miss Verrall's "who passed out years ago", and added that she had a sister Marion still living, and there is little doubt that this Marion is intended for the same person as Marion Carver. It is true (though the fact may perhaps have been known to Mrs Piper) that a Miss Marion Carver was a friend both of the Verrall and of the Myers families, and was also known to Dr Hodgson. It appears that the statement about "Dorothy" is incorrect. The point, however, which I want to bring out is that these two names were connected with Miss Verrall in the Piper trance, and that the most definite statements about them were made on Jan. 14. A few hours after her sitting on this date Mrs Verrall wrote automatically:—"Leave Dorothy for remembrance Dolly a child's picture book and a child in it"; and though this throws no light on the meaning of "Dorothy" it clearly is related to the Dorothy mentioned by Hodgson<sub>P</sub>. Now in Mrs Holland's script of Jan. 16, written, it must be borne in mind, on a day on which by previous arrangement Mrs Holland was to try for communications which would have relevance for Mrs Verrall, occur the words:—

"Maud Carten—*Carter* not a relation—but an old acquaintance Dorothy."

Maud Carter is not unlike Marion Carver; and "not a relation—but an old acquaintance" accurately describes the relation in which Miss Carver and Miss Verrall stood to each other. I admit that the coincidence is slight, but it is somewhat enhanced by the close association of "Maud Carter" with "Dorothy".

Mrs Holland's script of Jan. 16 was shown to Mrs Verrall on Feb. 23. This fact may, I think, fully account for Diana's having formed the subject of Mrs Verrall's script of Feb. 27; and while it hardly explains satisfactorily her scribe's revived interest in the subject two weeks later, it does explain why, when the subject was revived, allusions to *Macbeth* were conjoined with allusions to Artemis. But though Mrs Verrall's normal acquaintance with Mrs Holland's script of Jan. 16 explains this much, it in no way accounts for the knowledge manifested in Mrs Piper's trance of the fact that Mrs Verrall's script had referred to Diana; nor does it account for the other coincidences between Mrs Piper, Mrs Holland and Mrs Verrall. In fact I think we have here two distinct groups of cross-correspondences: (1) consisting of "candle", "Diana" (Mrs Verrall, Jan. 7), "candle", "Artemis", "Maud Carter", "Dorothy" (Mrs Holland, Jan. 16) and "Marion Carver", "Dorothy" (Mrs Piper, Dec. 24); (2) consisting of "Diana", "Artemis" (Mrs Verrall, Feb. 26 and March 13) and "Diana" (Mrs Piper, March 19).

It is an interesting fact that Mrs Verrall never consciously saw any connection between her script of March 13 and Mrs Holland's of Jan. 16. When she read the latter she recognised "To-morrow and to-morrow and to-morrow" and "Out, out, brief candle" as quotations from *Macbeth*, and took the combination of the two to be an allusion to Mr Myers's death, on or near the anniversary of which, Jan. 17, similar allusions have regularly occurred each year in Mrs Holland's script; but she did not notice that the "Artemis" and "candle" of Mrs Holland's script of Jan. 16 corresponded with the "Diana" and "candle" of her own script of Jan. 7.

## XV.

“HEAVEN LIES ABOUT US IN OUR INFANCY” AND  
 “FAITH, HOPE AND CHARITY.”

*Extract from record of words spoken in the waking-stage of  
 Mrs Piper's trance of April 10, 1907.*

(Preceding utterances connected solely with the sitter, Mrs.  
 Forbes.)

Oh! well.

I'll go fetch him.

Don't hurry so. Don't worry so. Don't hurry—don't worry  
 and I'll write out those lines for you. . . . .

Past—(a line of verse not caught)

Farewell. Addio.

I did the best I could for him. R.H.

Heaven lies about us plain to see and infinite (?)

Oh! (expression of pleased surprise.)

Well, well, where do you come from?

Mr. Myers (?)

Heaven lies about us in our infancy.

And all across. The cross.

Oh! Why do you all run away?

Who are . . . ?

a lady and Myers and Hodgson.

Mrs Verrall's script of Dec. 5, 1904 had contained the  
 following:—

Then there is a line of verse to be remembered Heaven  
 lies about us in our infancy—that has a special quite a  
 special association.

repeat the line again

It has been written down. go on to the next trial

This passage had, however, been published in *Proceedings*,  
 Vol. XX. p. 73, which contains a report by Mrs Verrall on

her automatic writing; and this report had been seen by Mrs Piper. For this reason no value attaches either to this or to the next case.

In the course of the sitting with Mrs Piper held on March 20 Myers<sub>P</sub> said that "Mr Sidgwick gave her" [i.e. Mrs Verrall] "a Greek word which translated meant no man; and he also said Faith hope charity".

For the appearance in Mrs Verrall's script of "Faith, Hope and Charity" in connection with Dr Sidgwick see *Proceedings*, Vol. XX. p. 297.

Had these two references not occurred, it would have looked as though the trance-personalities had deliberately refrained from alluding to published passages in Mrs Verrall's script. To have so refrained would have implied that they possessed far greater familiarity with the publications of the S.P.R. than it would be reasonable to impute to them, if they are really intelligences discrete from Mrs Piper's normal personality.

## XVI.

### "EURIPIDES."

IN the course of the sitting of April 8, which was attended by Mrs Sidgwick only, Myers<sub>P</sub> said that he had drawn a star and also a crescent "through the other light" (v. p. 362). Mrs Sidgwick then asked him if he could name the poem of Browning's connected with the "Hope, Star and Browning" message, and Myers<sub>P</sub> gave a confused reply. From this point I quote the record:—

(Myers communicating) Did you U.D. about the + and star

E. M. S. The cross and star?

Yes.

E. M. S. I don't know that I did.

I told you I gave + + [i.e. two crosses]

E. M. S. Yes, you did.

to her [i.e. Mrs. Verrall] did you see them.

E. M. S. No, I have not seen them.

Do you remember euripides (?)

E. M. S. What is that? "Euripides"?

I meant to say Harold

E. M. S. "Harold"?

yes well.

E. M. S. To whom did you say "Harold"?

to Mrs. V.

After this Myers<sub>p</sub> says that he tried to give other words and phrases to Mrs Verrall; in fact he took up a good part of this sitting with announcing words and messages which he had tried to give through Mrs Verrall.

It will be noticed that against the word "Euripides" a query was placed in the record.

With regard to the reading "Euripides" Mrs Sidgwick wrote on October 10, 1907: "I read it at the time as Euripides at once, and I believe that I only queried it afterwards because of its ridiculous irrelevance and because it had not been formally accepted when I read it out. I feel sure I knew nothing about the name having occurred in Mrs Verrall's script. I should have been interested in its appearance if I had."

Mrs Sidgwick sent me a tracing of the original, and I have no doubt that Euripides is the true reading.

The phrase "Do you remember", which is not an obvious one with which to introduce an enquiry about a cross-correspondence, is, however, used in this same sitting for that very purpose: viz. "Do you remember Spirit and Angel. I

gave both" (v. p. 220). In its context this can only mean that Myers<sub>P</sub> said that he had given "Spirit and Angel" to Mrs Verrall; and, if further proof is needed, a few lines later Myers<sub>P</sub> added: "Nearly all the words I have written today are with reference to messages I am trying to give through Mrs V."

In view of the fact that Mrs Verrall got two clear references to Euripides and that Mrs Holland also got a reference to Euripides which corresponded closely with Mrs Verrall's, I am inclined to think that the mention of Euripides at this sitting, occurring as it did at a point where Myers<sub>P</sub> was explicitly announcing and making enquiries about several experiments which he had recently been trying with Mrs Verrall, should be attributed to supernormal activity and not to chance. It was given in a context that had nothing in it, so far as I can see, to suggest Euripides or the sound of his name, or to suggest the idea of any classical author or of a classical allusion. Besides Euripides only two classical authors, Homer and Plotinus, were spontaneously referred to by the trance-personalities during the sittings given by Mrs Piper in England, and both of these allusions were veridical (v. pp. 132 and 136). The word "Harold", which was substituted<sup>1</sup> spontaneously for "Euripides", does not resemble the latter either in form or sound. If, however, we assume some community of consciousness to exist between Myers<sub>P</sub>, Myers<sub>V</sub> and Myers<sub>H</sub>, it is not difficult to discover a plausible explanation of why this misplaced reference to Euripides emerged in the sitting of April 8. Assuming the identity in some sort of these three personalities, I suggest that Myers<sub>P</sub> was on April 8 aware that in Mrs Verrall's script there had already appeared references to Euripides; and that while he was mentioning at this sitting other words or phrases which he had impressed on Mrs Verrall's mind he was involuntarily reminded of "Euripides". Moreover, just before

<sup>1</sup>I understand the words "I meant to say Harold," which immediately followed the phrase "Do you remember Euripides?", to mean that Euripides had been written in error for "Harold". That is the most natural interpretation; but the words "I meant to say Harold" may introduce an entirely new subject distinct from the preceding allusion to Euripides.

the mention of Euripides was made on April 8, Myers<sub>P</sub> had been connecting the "Hope, Star and Browning" message which he had given to Mrs Verrall with an unspecified poem of Browning's. Now Mrs Holland's reference to Euripides is closely connected, as will appear, with one of Browning's poems, and if the "Myers" who mentioned "Euripides" through Mrs Piper also inspired Mrs Holland's reference to Euripides, we can see how an allusion to one of Browning's poems might have suggested "Euripides" to him.

The scripts of Mrs Verrall which refer to Euripides were written on March 4 and March 25, 1907, and read as follows:—

*March 4, 1907.*

μαιώμενος ὁ Ἡρακλῆς [Heracles is mad]

Hercules Furens [The mad Hercules.] Tell your husband from me. there is a passage in the Heracles not understood, about the pillar and the tying to it. An old story lies behind that but it means something in Euripides that A W V [i.e. Dr. A. W. Verrall] has not yet seen. Tell him to look at it again—it is the passage about the pillar and the thong—the pillar at the foot of wh. lay the dead children. Tell your husband to read that again—not to mind the mythology but to see another point wh. will please him.

I have long wanted to say this but the words were never there—now all the words are there and I think I have made the meaning clear ask elsewhere for the BOUND HERCULES.

Ἡρακλῆς λυόμενος [Unbound Heracles] is the sequel.

Binding and loosing δεσμοισι λυτοισ [with loosed fetters]

not adamantine fetters but fetters that link and loose. Something about snapping his bonds in sunder. Tell AWW he will understand.

μαιώμενος ὁ Ἡρακλῆς. The Greek title of the play usually known by its Latin title of *Hercules Furens* is Ἡρακλῆς μαιώμενος.

*Part of Mrs Verrall's script of March 25, 1907.*

Claviger the bearer of the Key and Club clavem  
gerens trans Pontem



trans Hellespontem et insuper mare  
ad urbem antea Byzantineam postea de ipsius nomine  
nominatam.

[bearing the key beyond the Bridge beyond Helle's bridge  
and over the sea to the city formerly Byzantine after-  
wards called from his own name.]

The Club and Key—East and West. look for the Eastern  
sign of the Club ex pede Herculem The Hercules story  
comes in there and the clue is in the Euripides play if you  
could only see it.

Bound to the pillar—I told you before of Sebastian, it is  
the same story of the archer and the binding to the  
pillar.

*Claviger* in the sense of “club-bearer” is an epithet applied  
to Hercules; in the sense of “key-bearer” it is not applied to  
Hercules, but to Janus. The remainder of the script, quoted  
on p. 222, corresponds, as I believe, to a cross-corresponding  
message, “Spirit”, said by Myers<sub>p</sub> on April 8, a short time  
after the mention of Euripides, to have been given to Mrs  
Verrall. If we suppose that the personality who mentioned  
“Euripides” and “Spirit” in close succession in Mrs Piper’s  
trance of April 8 was the inspirer of Mrs Verrall’s script of  
March 25, which certainly refers to Euripides and probably  
to “Spirit”, we can see how it may have come about that the  
allusion to Euripides on April 8 led this personality to allude  
shortly afterwards to “Spirit”.

Although, for the purpose of dealing with the two cross-  
correspondences “Euripides” and “Angel”, I thus divide into  
two parts the script of March 25, both parts were, I believe

really connected. What the connection was is discussed in Section XIX. pp. 259-60.

There is no other reference in Mrs Verrall's automatic writing during the period under review either to Euripides or to the *Hercules Furens*; the two scripts evidently belong together, and there can be no question that they both relate to some passage in the *Hercules Furens* of Euripides.

It is in Mrs Holland's script of April 16, 1907 that I find a passage which corresponds with Mrs Verrall's scripts of March 4 and 25. As it embraces a variety of disconnected topics, it is unnecessary to quote it in full, and the concluding paragraphs will suffice.

A very commonplace room—like lodgings in a quiet neighbourhood

Bayswater—no Bloomsbury— Horsehair furniture under the chintz covers— Is she asleep? No she's talking— That chimney smokes.

Henry—not the elder one—the other.

Leopold

Lucus. [?]

(In mirror writing) Margaret

To fly to find Euripides Philemon—

I want you to understand me but I have so few chances to speak — it's like waiting to take a ticket and I am always pushed away from the pigeonhole before I can influence her mind— No the scribe's—<sup>1</sup>

A peck of pickled pepper—<sup>2</sup>

E. M. must be careful this spring—E. N.

A faint far glimmer—

a flickering light—

Five different influences

have tried to write—

This is the only time that Euripides or any Greek or Latin classical writer is mentioned in Mrs Holland's script during the period under review.

<sup>1</sup>In Mrs Holland's script "the scribe" apparently means the automatist. Mrs Verrall in *Proc.* Vol. XX., and I in this paper mean by "the scribe" the "I" who purports to be the author of the script.

<sup>2</sup>Miss Johnson tells me she has no doubt that this phrase is a punning allusion to Mrs Piper, to whom other references occur in Mrs Holland's script about this time.

It is certain that the words from "Lucus" down to "Philemon" hang together. I have little doubt that "Leopold" belongs also. Just as "Harold" is closely conjoined in the trance of April 8 with "Euripides", so here "Leopold" is conjoined with "Euripides". The significance of these conjunctions lies in the fact that "Leopold" and "Harold" are the names of Frederic Myers's two sons. The name of his only daughter, Silvia, was appended to a phrase in another script of Mrs Holland's which, though not obviously, is indirectly connected with "Euripides" (v. Section XIX. p. 261); and the intention of this conjunction of the names of Myers's children with these three different passages—between two of which there was no superficial connection—was, as I understand it, to give a clue to their interdependence. The matter is further explained in Section XIX. p. 278.

Against "Lucus" I have placed a query, though four letters out of the five are certain. The penultimate alone is doubtful, being in the original smudged with ink. In order to obtain an independent opinion I asked Mr Bickford-Smith to examine Mrs Holland's script of April 16, and to say how he read the word after "Leopold", I of course not giving any hint of how I read it and Mr Bickford-Smith knowing nothing of my reason for asking. At the first glance he said "the word is Lucas". He then at my suggestion examined the word under a magnifying glass with the result that he read the fourth letter as "u" instead of "a". He observed that the glass brought out the distinction between the strokes made by the pen and the smudge made by the ink. This exactly agreed with the opinion I had previously formed after looking at the word with the aid of a magnifying glass.

One of the characters in the *Hercules Furens* is Λύκος, a name which would usually be transliterated as "Lycus" or "Lycos", the *y* representing the Greek *u*. Robert Browning, however, had a habit of representing the Greek *u* by the English *u*; thus in his transcript of Euripides' *Hercules Furens* he writes "Lukos" for Lycus, "Amphitruon" for Amphitryon, "Lutta" for Lytta, "Pnux" for Pnyx, and so on. The "Lucus" of Mrs Holland's script is a sort of compromise between Browning's "Lukos" and the usual Lycus or Lycos. But, it may be

thought, this dragging in of Browning is entirely gratuitous. Not at all; for the referenee in Mrs Holland's script is elearly not to the original play but to Browning's version of it, as is shown by the introduction of the name "Philemon". Philemon is not a charaeter in the original play, nor is he for that matter in Browning's translation of the play; but "Philemon" is elosely associated with Browning's *Aristophanes' Apology*, which contains the transcript of the *Hercules Furens* of Euripides, in this way:—In *Aristophanes' Apology* Balaustion tells to Philemon the story of how, on the night on which news of the death of Euripides reached Athens, Aristophanes, flushed with wine and with the suceess of his *Thesmophoriazousae*, eame to her house and there justified his attaeks on the dead poet; and of how, the apology ended, Balaustion read to Aristophanes and the assembled eompany the *Hercules Furens*, the original tablets of which Euripides had presented to her as a parting gift. The poem ends by Balaustion telling Philemon that she sent the original tablets to Dionysius tyrant of Sicily, who plaeed them in a temple of Apollo with this inscription:

"I also loved  
The poet, Free Athenai eheaply prized—  
King Dionusios,—Arehelaos-like".

Balaustion then asks Philemon

"If he too have not made a votive verse!",

and Philemon replies:

"Grant, in good sooth, our great dead, all the same,  
Retain their sense, as certain wise men say,  
I'd hang myself—to see Euripides!".

The association then of Philemon with Browning's verse-translation of the *Hercules Furens* of Euripides is definite enough; and the conjunction of "Lueus", "Euripides" and "Philemon" makes it certain that Mrs Holland's script is referring to Browning's translation of the *Hercules Furens*. (Note, too, how the phrase "to fly to find Euripides" has a flavour of Philemon's "I'd hang myself—to see Euripides!".)

The "Margaret", written in mirror-writing, no doubt means Mrs Verrall,<sup>1</sup> who is elsewhere referred to in Mrs Holland's script by her Christian name. There is an instance in the Piper trance where "Margaret" was used, as I believe it was here, to indicate that an attempt had been made to convey the words to which it was attached to Mrs Verrall (v. p. 126; and cf. p. 285, "May Verrall)."

In Mrs Verrall's script of March 4 there is an even plainer indication that Euripides' *Hercules Furens* was to be the subject of a cross-correspondence experiment: "ask elsewhere for the BOUND HERCULES." (The binding of Hercules is one of the episodes of the *Hercules Furens*.)

In the light of these facts the coincidence between the scripts of Mrs Verrall and Mrs Holland cannot be held to be accidental; and it has the air of a premeditated achievement. In neither script is the communicator indicated; but I have no hesitation in assigning the two scripts of Mrs Verrall to Myers<sub>v</sub>, as they are analogous in style to the signed communications of this personality. All that can be said in the case of Mrs Holland's script is that a classical allusion of the kind is far more appropriate as coming from the group of personalities of whom "Myers" is the most prominent figure, than from any other of the personalities who play a part in her automatic writing.

Of the premeditation which I see displayed in the working out of the correspondence between Mrs Verrall and Mrs Holland there is no sign in the words: "Do you remember Euripides?" written by Mrs Piper in trance on April 8. But if, for the moment, we make the assumption that the personality which calls itself "Myers" in all three scripts is one and the same personality, a reason will suggest itself why Euripides was mentioned in Mrs Piper's trance and why this mention was made in so casual, disconnected and undecided a manner.

On March 4, and again on March 25, Myers<sub>v</sub> had written about Euripides' play, the *Hercules Furens*, through Mrs Verrall, and on the earlier date had told the automatist to "ask elsewhere for the Bound Hercules": in other words had told her that he is going to refer to the subject through another

<sup>1</sup>Cf. *Proc.* Part LV. p. 313.

automatist. His scheme at this date was not to impress the other automatist with the idea in precisely the same way in which he had impressed Mrs Verrall, but, while retaining the central idea, to present it in a slightly modified aspect, as was done in other instances (cf. "Cup" pp. 191-2, "Thanatos" p. 298, and "Spirit" pp. 220-7). He had already in his mind the design to work the corresponding message through Mrs Holland by making her allude not to the *Hercules Furens* of Euripides but to Browning's verse-translation of Euripides' play. On April 8 Myers in the course of communicating through Mrs Piper has occasion to mention an unspecified poem of Browning's in connection with a message which he had previously given to Mrs Verrall; and then shortly afterwards proceeds to mention other messages which he had been trying to give to her. By a natural association of ideas the references, made in close succession, to Browning's poem and to cross-correspondence experiments with Mrs Verrall remind him of the scheme he has in hand for completing his *Hercules Furens* message (of which the first half had already been given to Mrs Verrall) by making Mrs Holland allude to Browning's *Herakles*; and hence his abrupt and spasmodic allusion to Euripides.

This way of putting it will, I fear, appear excessively crude, especially to the psychologist who loves long words; but I do not see how else to express my meaning without resorting to roundabout and tiresome phraseology, which, if not too obscure to convey any meaning at all, would only mean the same thing.

It will be noticed that the simplest form of the common idea appears in Mrs Piper's script: the mere name Euripides.

In Mrs Verrall's script the allusion to Euripides is accompanied by a variety of classical or mythological allusions.

In Mrs Holland's script Euripides is expressed by means of references to an English poet.

The differences in the normal contents of the minds of the three automatists might, at first sight, seem to account very easily for the different developments of the central idea by Mrs Holland and Mrs Verrall and for its non-development by Mrs. Piper. But in Section XIX. I shall show that the matter is not quite so simple as that; and in any case we should,

I think, be well advised not to assume too hastily that this variation in the presentment of the common subject depended *solely* on the differences in the mental equipment of the three automatists.

If these scripts were inspired by an external intelligence able to realise the capacities and the limitations of the several automatists through whom he had to work, he may have purposely refrained from pouring a quart measure into a pint pot; for though part might have been held the essential ingredient might have escaped with the overflow. If one entrusts a message to a child one couches it in language suited to his capacity. One might, of course, for the purpose of an experiment deliberately give a child a string of difficult words to see how far he could succeed in repeating it; but if one's sole or main aim were to have the message correctly delivered one would give him only such words as he could easily retain and pronounce.

## XVII.

### “SPIRIT AND ANGEL.”

As already described (v. p. 211), Myers<sub>P</sub> took up a good part of the sitting of April 8 with announcing various words which he had been trying to give to Mrs Verrall. In the course of this sitting, at which Mrs Sidgwick alone was present, the following occurred:—

(Myers communicating) Do you remember. Spirit and Angel.

I gave both

E. M. S. You gave that?

Both. and

them

To (?) the stars.

(Rector communicating)

I got it quite clear R.

(A few lines later this is added:)

(Myers communicating)

Nearly all the words I have written today

are with reference to messages I am

trying to give through Mrs. V.

M.

E. M. S. Yes, I quite understand.

Mrs Sidgwick did not ask to whom "Spirit and Angel" had been given, nor was there any need to do so, for the preceding context had made it perfectly clear that Mrs. Verrall was meant.

What is not clear is whether "I gave both" means that "Spirit" and "Angel" were given separately or were combined in one experiment. The phrase used is susceptible of either meaning, but I think that perhaps the more natural interpretation is that they were given on separate occasions.

The words "Both. and them To the stars" are not easy to understand. I think the "them" was interpolated to explain "both", so that the phrase "I gave both" might not be taken to mean that Myers<sub>p</sub> gave *the word* "Both". Explanatory words are often inserted out of order in this fashion by Rector to remove possible misunderstandings.

If this is the right explanation then the passage would run thus:

"Do you remember Spirit and Angel? I gave them both, and To the Stars"; the last being another cross-correspondence message. Once later, at the sitting of April 17, the words "To the Stars" are mentioned by Myers<sub>p</sub> among several other words which he said he had been trying to give to Mrs Verrall.

“Spirit and Angel” did not appear together in Mrs Verrall’s automatic writing; but two separate pieces of her script, those of March 25 and April 3, seem to express these two ideas. I have already quoted the opening paragraphs of the script of March 25 (v. Section XVI. p. 214), and so need give the remainder only here. Immediately after the words “and the binding to the pillar” comes this:

I want a special message to get to you. I have tried several times, but you have not understood. I don’t know where it went wrong. But let Piddington know when you get a message about shadow,—remember the Virgilian line *indignantis sub umbras*. To you they are shadows—like the shadows in Plato’s cave but they are shadows of the real.

quae cum vides bene comprenendere possis quae tibi nunc  
 fusco colore obdita paene obscurata videntur, et tamen in  
 somniis aliquando UMBRARUM volitantia corpora  
 percipis—immo pro corporibus animas dicere melius—  
 quae tibi per somnum mentem immortalia tangunt  
 haec cape, quis captis non desine  
 no not that

summum ad tingere comes in

[which when you see you will well understand what now hidden with dark colour seems to you almost obscured and yet in dreams sometimes you see the flitting bodies of SHADES—rather for bodies it were better to say souls—the immortal things that touch your mind in sleep

seize them and when they are seized do not cease (no not that) “to attain to the highest” (reading “attingere” for “ad tingere”) comes in.]

It means that there and thus does this mortal put on immortality, by keeping hold of the things, the true things seen in sleep. Why could he not say that?

It seems simple enough to me.

et nos attingimus caelum [we too attain heaven.]

But when so many things flit through the mind it is hard to seize and hold what is true. I think I have this time. Ask if he understands.

The shadow of a shade.

that is better umbrarum umbras σκιᾶς εἶδωλον was  
what I wanted to get written. goodbye.

*Indignantis sub umbras* is a wanton misquotation of the last line of the Aeneid, which must have sorely vexed the automatist's supraliminal scholarship. In the original the line runs thus:

“Vitaque cum gemitu fugit indignata sub umbras.”

[And the disembodied spirit (vita) with a groan flees angry to the shades.]

Let Piddington know when you get a message about shadow is a clear intimation that this script purports to embody a cross-correspondence.

Note the reiteration of the same idea involved in the words “shadow”, five times repeated; “umbræ”, four times repeated; “shade”; “animas”; σκιᾶς; εἶδωλον; and, one may add, “vita”, which must be supplied as the subject of *indignata* (misquoted *indignantis*); and for similar repetitions of the important word cf. pp. 98, 178, and 202.

*Umbræ* is constantly used by the Augustan poets and by post-Augustan prose-writers for the shade, ghost, or spirit of a dead person; and the plural form is, moreover, used both by Vergil and Ovid of the ghost of a single dead person, and, indeed, I believe that the plural is as often employed in this sense as the singular.

σκιᾶς εἶδωλον. This phrase, which means “shadow of a shade”, is found in a fragment of Sophocles, where it is applied to the reflection of herself seen by a mare in smooth water; but its occurrence in the script is perhaps more likely, in spite of the inverted order of the words, to be a reminiscence of a passage in the *Agamemnon* of Aeschylus:<sup>1</sup>

εὖ γὰρ ἐξέπίσταμαι  
ὀμιλίας κάτοπτρον, εἶδωλον σκιᾶς,  
δοκοῦντας εἶναι κάρτα πρηνεμεῖς ἐμοί.

translated thus by Morshead:

“There be, who vaunt an utter loyalty,  
That is but as the ghost of friendship dead.”

<sup>1</sup> See, however, p. 260.

Although I do not at all wish to press this point, it should not escape observation that whereas the script gives the plural form of "umbræ", which is used to mean a single dead person, it gives a singular case of *σκιά*, the plural of which could not be used to signify a single ghost. I do not press this point, because I do not think that it much matters whether Mrs Verrall's script of March 25 be interpreted as "shades, ghosts or spirits" or as "shade, ghost or spirit." The coincidence with the "Spirit" of the Piper trance is close enough either way.

*Umbrarum volitantia corpora* may be reminiscent of Aeneid VI, 292-4:

"Et, ni docta comes tenuis sine corpore vitas  
Admoneat volitare cava sub imagine formæ,  
Inruat, et frustra ferro diverberet umbras";

and this passage might well have been suggested by the preceding "indignantis sub umbras", a misquotation of Aeneid XII, 952, where "vita" is used in much the same sense (and that a very rare one) as "vitas" here.

*Quæ tibi . . . tangunt* forms an hexameter line, and *mentem immortalia tangunt* is a parody of the Vergilian "mentem mortalia tangunt".

If we treat all the words from "non desine" down to "simple enough to me" as parenthetical, a second hexameter line in the style of Lucretius is formed by the addition of "et nos attingimus caelum" to "haec cape, quis captis".

*animas*. "Animæ" is used by the Augustan poets for the Souls of the dead which inhabit the Lower World.

I have assumed throughout that by "Spirit" Myers<sub>p</sub> had in mind a disembodied spirit, and not one of the other significations of the word; and I think I am justified in making this assumption, for had Myers<sub>p</sub> wished to attach an impersonal meaning to the word he would hardly have conjoined with it the word "Angel", which connotes a personal being.

Mrs Verrall's script during the period under review does not contain the word "Spirit" or "Spirits"; but obviously it would not have been surprising if it had; and had either of these words appeared in her script, even near the date on

which Myers<sub>p</sub> said he had given "Spirit", it would have been difficult to treat it as more than accidental, unless special prominence had in some way been given to the writing of it. Whether we regard some part of Mrs Verrall's consciousness or an external intelligence as responsible for the script of March 25, the author of it, I think we may fairly assume, would have recognised the necessity of meeting this obvious criticism. How better could it have been met than by harping on the idea, while avoiding the use of the English word, and by reiterating various Greek and Latin words equivalent to "Spirit" or "Spirits"?<sup>1</sup>

A trace of "To the Stars" may just possibly be found in the words "et nos attingimus caelum".<sup>2</sup>

A portion of Mrs Holland's script of March 27, which fell on a Wednesday (v. pp. 206-7, and 291), presents some coincidences with Mrs Verrall's script of March 25. I quote only a part, because the rest is clearly quite disconnected.

Talem (?) uttorque (or, 'utorque' or 'utroque') surgit  
absidem (or, 'exsulem') lux toto dum (?)  
sine ab horos (?) tenebrae. Via obscura vita lucet [So far  
written with the left hand]

And o'er the flats the singing of the sea—

Ebbed like the thought of long forgiven wrong—  
The abiding horror to me was that of darkness—Let  
sorrow take any other shape it will—Love and Sorrow—  
Sorrow and Love—as inevitably as Light and Shadow—  
Shadow and Light

The sundial at Broadmeadows what was the motto?

Except the last four, the words written with the left hand are very difficult indeed to decipher, and I feel absolutely certain of two only, "surgit" and "lux"; but they are certainly Latin or attempts at Latin.

The reading *ab horos* is Miss Johnson's. There is no such word as "horos", which may be an error for *horis*, ablative

<sup>1</sup>This avoidance of the English word "spirit" should be compared with the avoidance of the English word "death" in another script of Mrs. Verrall's. v. p. 302.

<sup>2</sup>The possible significance of "To the Stars" is explained in a footnote to p. 269.

plural of *hora*, hour, though this would not make any sense. I think the symbols may represent "obseuros". It is not possible to make any sense out of the words as they stand, nor can I suggest any emendations which would make them intelligible.

*Lux* means "light"; *surgit* means "he (she, or it) rises"; *tenebrae* means "darkness", especially the darkness of night, or, as we might say, "the shades of night"; and in this meaning is nearly synonymous with "umbrae"; but it cannot mean, as does "umbrae", the shades or ghosts of the dead, though it is applied to the "Shades" which the shades of the dead inhabit.

In estimating the probability of chance having produced the coincidences which are to be found between some of the words in this script of Mrs Holland's and some of those in Mrs Verrall's script of two days earlier, it is essential to discover how often, and what sort of Latin occurs in Mrs Holland's automatic writing. During the period under review the following is an exhaustive list:—

Dec. 12	"Fides".
Dec. 19	"Pace. Pax."
Dec. 23	"Tacet." "Nomen."
Jan. 2	"Missa est".
Jan. 9	"Ave atque vale frater non in perpetuum. "And ave ave ave said."
Jan. 23	"Nox".
Feb. 20	"Confiteor".
March 27	(as quoted above)
April 16	"Mors".
June 19	"Vera eausa". "perdere vult".

"Mors" I regard as a cross-correspondence (v. pp. 297-8); of the phrases written on Jan. 9, the first is a perversion of Catullus CI. 10, and the second is a quotation from Tennyson's *In Memoriam*, and both perhaps show points of contact with Mrs Verrall's script. The rest, with the exception of "confiteor" and perhaps "tacet", are the sort of Latin words or tags that any educated person knows. Of the words written on March 27, "tenebrae" recalls the "umbrae"; "obscura" the "obscurata";

and "vita" the "indignantis sub umbras" of Mrs Verrall's script of March 25.

But it is not to these slight resemblances that I attach importance. The more striking coincidence lies in the fact that two days after Mrs Verrall had written a script which centres round the words "shadow" and "umbræ", and in which occur the words: "let Piddington know when you get a message about shadow": Mrs. Holland wrote a script in which "tenebrae" occurs once and "Shadow" twice, and in which, perhaps, the idea of "shadows" is conveyed implicitly in the reference to a sundial.

### "ANGEL".

Mrs Verrall's script of April 3, I take to represent the second of the two words named by Myers<sub>p</sub> on April 8.

It reads as follows:—

Write three words—something about their serried ranks,—  
the avenging flame—the troop triumphant—  
no not quite that.

flaming swords—no

flammanitia moenia mundi [flaming walls of the world]

But wings or feathered wings come in somewhere

"And with twain he covered his face"

Try pinions of desire

The wings of Icarus



long pointed rainbow wings. But you keep going round

the ideas instead of giving three plain words

## Lost Paradise Regained

Of man's first Disobedience no that is something else  
a fluttering faint desire. Triumphant hosts in long  
array the wings point upwards behind the marshalled  
hosts.

It is a picture can you not see it? with sweeping  
stationary wings, not used in flight, but making a  
great aureole behind the central group. The hosts of  
heaven (Scribbles.) No I cant get it at all

Leave it today  
his flame clad messengers



that is better

F W H M has sent the message through—at last!

The intention of this script is too patent to need much  
comment.

*Flammantia moenia mundi* is a quotation of Lucretius,  
I. 73, and may have been suggested by the similarity in sense  
and sound of the preceding "flaming". But I think it more  
likely, in spite of the reverse order in which they emerged, that  
"flammantia moenia mundi" suggested "flaming swords" than  
*vice versâ*. The quotation from Lucretius had already appeared  
once before in Mrs Verrall's script on March 19, 1902 (v. *Proc.*  
Vol. XX. pp. 348 and 359). It aroused no conscious associa-  
tion in Mrs Verrall's mind other than with Lucretius. It was

only on Sept. 9, 1907 that she discovered that the last lines of F. W. H. Myers' *Passing of Youth*:<sup>1</sup>

“Far, far aloof can sail with wings unfurled  
Beyond the flaming rampire of the world.”

are a paraphrase of Lucretius I. 72-4:

“Ergo vivida vis animi pervicit, et extra  
Processit longe flammantia moenia mundi  
Atque omne immensum peragravit mente animoque.”

Now at the point where the Lucretian phrase is introduced into the script of April 3, 1907, the scribe is trying to work in the idea of *wings*. But wings do not enter into the original lines of Lucretius; “with wings unfurled” is Myers's own addition. Hence it is more probable that “flaming swords”, though emerging first, was provoked by the latent idea of wings suggested by Myers's paraphrase of Lucretius, than that “flaming swords” suggested “flaming walls”. That this association of ideas should appear as though latent in the mind of the scribe rather than in that of the automatist is, at the least, appropriate when the scribe purports to be the same person as the author of the *Passing of Youth*.

The source of *And with twain he covered his face* is Isaiah VI. 2.: “Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly.”

*Serried ranks, avenging flame, troop triumphant, flaming swords, rainbow wings, triumphant hosts* are reminiscences, not, I think, quotations, of the fifth and sixth books of *Paradise Lost*. There are also probably reminiscences of the following lines from Milton's *Ode on the Morning of Christ's Nativity*:

“The helméd Cherubim  
And sworded Seraphim  
Are seen in glittering ranks with wings display'd.”

One of the most interesting points in this script is the evidence it affords of the existence of two psychical activities

<sup>1</sup>Mrs Verrall states that she probably must have read the *Passing of Youth* at some time before 1907, but that she has no recollection of it.

simultaneously at work, each a factor in the script; one apparently aware throughout of what it was driving at and able to check the other from wandering too far from the point, yet almost in despair of making its fellow grasp the exact point; and hardly less interesting is the exclamation of relief and satisfaction with which the writing closes.

Neither the imagery of Milton, nor the variations on the "wings" theme seem to have given the automatist so effective a clue to what was wanted as the etymological hint afforded by the word "messengers", which is no sooner written than the drawing of an angel is made.

It should be noted that though the script throughout implies or points to "angels" in the plural, only a single angel was drawn; though I do not wish to press this point any more than the permissibility of taking "umbræ" to mean a single spirit.

This script, unlike that of March 25, is definitely signed "F. W. H. M."

Mrs Sidgwick, who was present at the sitting of April 8 when for the first and only time "Angel" was said to be the subject of a cross-correspondence, had not seen Mrs Verrall's script of April 3. The script was sent to me, and I received and read it at 8.15 p.m. on April 4. The envelope containing it bore the postmark "Matlock Bath. 8.15 p.m. Ap. 3, 1907".

## XVIII.

"O'ER MOUNTAINS, SEAS AND LAKES AND RIVERS."

At the sitting with Mrs Piper held on Jan. 22, 1907, after a certain amount of preliminary conversation had passed between Reeter and myself, Reeter wrote: "very well we will

now see our friend [i.e. the sitter] if you have nothing further". The record then continues thus:—

J. G. P. No, there is nothing further.

(J. G. P. signals to Miss Newton to go out and fetch the sitter.)

Myers is especially interested in taking messages.

(Sitter [i.e. Mrs Verrall] enters 11.23 a.m.)

J. G. P. Yes, I'm glad to hear that. The friend is here now, and will sit beside you.

(Myers communicating)

Yes, but I got Shores Lakes and Rivers or stream.

(Hand waves towards sitter.)

MRS V. I am here.

Did it come out there also?

MRS V. Where is "there"?

Did Nellie say it?

J. G. P. I haven't yet seen the record. I will let you know as soon as I can.

I hope you will as I wish to U.D. if I hear correctly.

"Nellie" is the control of Mrs Thompson; and the question "Did Nellie say it?" meant "Were the words 'Shores, Lakes' etc. spoken by the Nellie control through Mrs Thompson?". They were not. It will be noticed that the question was asked in the presence of Mrs Verrall.

*Extract from record of sitting with Mrs Piper held on March 20, 1907.*

(Present: Mrs Sidgwick alone.)

(Myers communicating.) Now if you can tell me of any other word you wish me to convey to her [i.e. Mrs Verrall] I will do so. . . .

E. M. S. Cloud.

Oh she has already written it . . . .  
 the clouds dispersed and forth came sunshine.  
 . . . . think of something else.

(After a few references to other matters the matter crops up again in the following way:—)

(Rector communicating) She [i.e. Mrs Verrall] has already written clouds.

E. M. S. I understand that.

and the other word church.

E. M. S. (misreading "word" as "and") "and church".

Yes Chapel Monument  
 Hodgson gave her Church  
 Myers gave her Monument and Chapel.

E. M. S. I see.

(Myers communicating)  
 Now there were several other words which she wrote  
 one sounded like<sup>1</sup> I wandered lonely as a cloud  
 that floats  
 Sounds like High  
 Hill

E. M. S. "that floats on yonder hill"?

on high                      (Some symbols are then written which  
    O R E N .            might be "o'er" but which are more  
    like "o r e r")

E. M. S. "OREN" is it?

(Rector communicating)  
 Repeat for him. R.

(E. M. S. repeats.)

Oer

<sup>1</sup> Probably "one sounded like" is an interjection of Rector's, who often represents himself as unable to hear distinctly words spoken by the spirit for whom he is acting as amanuensis.

E. M. S. Oh! "O'er", yes. "I wandered lonely as a cloud that floats o'er"

Yes. Dale and hill

Yes I heard distinctly several words. . . . several of those words

At the sitting of April 15 Rector included among cross-corresponding messages given to Mrs Verrall by Myers<sub>p</sub> or Hodgson<sub>p</sub> the phrase: "Besides the word M something like Mountain."

During the waking-stage of the trance of April 17, after the words "Sanatos" and "Tanatos" (v. p. 295) had been pronounced, came the following:—

O'er mountains seas and lakes and rivers.

Mr Myers has got Rector by the ear. Whispers into it.

What's last . . . ? Oh! he is writing it.

L-a-u-s-t-e-o.

Laburnum (?) Daffodils. I smell them.

All the utterances made during the waking-stage of the trance of April 17 I have no doubt emanated from Hodgson<sub>p</sub> and Myers<sub>p</sub>; and I have little doubt that they were almost entirely concerned with the announcement of various cross-correspondence messages, six in number: namely, "Thanatos", "O'er mountains" etc., "Laus Deo" (as "Lausteo" was eventually pronounced), "Semper Tyrannus", "Laburnum" and "Daffodils". Of these I shall presently discuss the first and third (v. pp. 295 and 304); with the second and the last I am dealing now; and of the rest I find no trace in Mrs Verrall's or Mrs Holland's scripts during the periods under review. It may seem surprising that I should regard "Laburnum" and "Daffodils" as cross-correspondences, in view of the words with which their utterance is accompanied: "I smell them"; and I should indeed have looked on them simply as a reference to flowers which Mrs Piper imagines she receives from her spirit friends, were it not that "Daffodils" are the subject of the poem of which "I wandered lonely as a Cloud" (given as a cross-correspondence on March 20 by Myers<sub>p</sub>) is the first line; and that Myers<sub>p</sub> distinctly stated on April 29 that he had

given "Daffodils", and on June 2 "Laburnum" to Mrs Verrall. If these isolated words do not refer to cross-correspondence experiments then they have no sense, as they do not connect in any way with the affairs of the sitters or with other matters mentioned in the same sitting or in previous or subsequent sittings; and it is very seldom that what Mrs Piper writes or says in trance has no sense. It may be incorrect or muddled, but it has a meaning.

*Extract from sitting with Mrs Piper held on April 23, 1907.*

(Present: Mrs Sidgwick and Miss Newton.)

(Hodgson communicating) Did you receive my word Church also Chapel and Mountain.

E. M. S. I will ask about this also.

I believe Mountain and Church got partly through.

*Extract from record of sitting with Mrs Piper held on April 24, 1907.*

(Present: Mrs Sidgwick alone.)

(Rector communicating) They [i.e. Myers and Hodgson] feel that some of their last words have not appeared through Mrs Verrall, but feel sure that in due time most of them will

E. M. S. Yes. We will wait for them.

Did you find that Mountain came out?

E. M. S. No, not mountain.

.....

(Myers communicating)

I gave her a few words in which were  
cloud lonely  
did you get it clearly?

E. M. S. I think "lonely" came through.

Yes I said lonely.

E. M. S. Good.

*Extract from record of sitting with Mrs Piper held on April 29, 1907.*

(Present: Mrs Verrall and Miss Johnson.)

(Myers communicating) Did you get Helen's message about the Brook.

MRS V. I haven't seen Helen for more than six weeks, and don't know what messages she has had.

I wrote lonely Wandering Cloud  
Daffodils Yes. I did.

MRS V. I will ask her. [i.e. Miss Helen Verrall.]

I gave it quite clearly to you also.  
but you seemed to U.D. only the word wandering.

. . . . .

(Spoken during the waking-stage.) I wandered lonely as a cloud—Myers.

*Extract from record of sitting with Mrs Piper held on May 1, 1907.*

(Present: Mrs Sidgwick and Miss Johnson.)

(Myers communicating) I told Mrs V. to write.

Mountain field and sky.

did she receive it?

E. M. S. "Sky" she did, but not "mountain" and "field" I think.

Mountain may appear any time.

E. M. S. Yes, we'll look out for it.

also hills

if it appear as hills we mean practically the same thing.

as when I can't make [her] U.D. one word I give her  
another similar

E. M. S. I see.

Similar. . . . .

She did U.D. my reference to lakes

E. M. S. "lakes"?

yes.

E. M. S. I will see if she got lakes.

yes quite.

I think she U.D. it as lake

L

E. M. S. "as lake"?

Yes.

On May 7, 1907 Myers<sub>P</sub> asked Mrs Sidgwick if Mrs Verrall got the words: "Mountain Lake and Lonely", and added: "Did Cloud appear?". Mrs Sidgwick replied that she thought "cloud" had not appeared, but that "lonely" had, though she could not remember in what connection.

On May 19, 1907 Myers<sub>P</sub> said to Sir Oliver Lodge: "I will tell you that I have sent and succeeded(?) in making Mrs V. understand Expectancy tranquility [sic] and *cloud*. . . . Give her my love and tell her this being my first opportunity to acknowledge the fact that the word did appear."

On June 2, 1907 Myers<sub>P</sub> said to Sir Oliver Lodge: "I have succeeded in getting another word through Mrs V. It is Montin [sic], one of my test words. I also note Lake LAKE. Laburnam [sic] and Rose leaf. All this has much meaning as you will understand later."

It will be seen that this experiment, or rather amalgam of experiments, was pursued with great perseverance. It will first be desirable to epitomise, and if possible digest, the foregoing medley of extracts.

If we leave out of consideration "shores", which was mentioned once only and then not in connection with Mrs Verrall, there appear to be three distinct groups of ideas: (1) Seas, lakes, rivers or stream; (2) Lonely wandering cloud; and (3) field and sky. With all three of these groups is united at one time or another a fourth idea: mountain or hill.

If all four are combined we get 12 different leading words: lakes, rivers, stream, seas, cloud, dale, hill, mountain, lonely wandering, field, and sky.

Out of these twelve seven—dale, stream, hill, sea, river, mount

and lake—appear in one piece of script written by Mrs Verrall on April 6, 1907, of which the following is a copy:—

For the first time—let me say it plainly

Ask for the painted feather, no not feather—sounds like  
feather fev feth—Fetherbridge no it is some word like  
that the painted Severn bridge—the painting of Tever  
bridge—that is what it sounds like listen again. The  
painting of Letherbridge

But it is not easy to write today—put it letter by letter  
L e t h e r   b r i d g e

By holm and kill  
and thorp and dale  
By stream and rill  
by hill and vale  
In gloom or shine  
by day and night  
By larch and pine  
to left to right

The water faintly trickling from its fount,  
gains volume as it rushes to the sea  
A broadening river by the storied mount  
an open lake beside the lawns of

L E A

That ought to give you the clue.

Wait and listen.

E W G

Appended was the following note:—

Matlock Bath. *April 7.*

There is a village near here called Lea. We had spent all day yesterday in an expedition to Dovedale, but Lea is not near that, nor do I know of any “storied mount” in this neighbourhood. The Dove does not, I think, flow into the sea but into some other river. I know of no Letherbridge or Fetherbridge &c.

M. de G. V.

Later Mrs Verrall added this note:—

“Kill” is a local name.

On April 27 I saw that the river may represent the river of Lethe; note “Letherbridge” corrected to “Lether bridge”, and the final emphasis on *Lea*. The “storied mount” can only be the Mount of Purgatory, past which flows the river of Lethe.

To give the word "Lethe" may well have been one intention of the scribe; but the scribe may have had a double intention, namely, to work in the words "dale, stream, hill, lake" etc. as well as the word "Lethe".

No trace of "lonely wandering eloud" appears in Mrs Verrall's automatic writing at all. The word "lonely" occurs in her script of March 11 (v. p. 145) in the phrase: "Presenees on the eternal hills . . . . The Presence that is in the lonely hills". "Lonely", it will be noted, occurs in close connexion both with the word "hills" and with the Wordsworthian phrase, "the eternal hills".

There is not in Mrs Verrall's script any combination of the ideas of "Mountain, field and sky".

As regards the words given in the trance which do appear in Mrs Verrall's script, the points which, to my mind, tell strongly against their appearance being due to chance are these:

(1) On April 15 Reetor says "something like Mountain" has been given to Mrs Verrall; and this, as I understand it, is expanded in the waking-stage of April 17 to "O'er mountains seas and lakes and rivers". On April 6 Mrs Verrall had written a doggerel of twelve lines, in the last four of which occur the words "sea", "lake", "river" and "mount"; (2) The persistency with which the trance-personalities enquire whether "mountain" has got through; and the confident statement by Myers<sub>p</sub> on June 2 that Mrs Verrall has written both "mountain" and "lake"; (3) The spontaneous expression of opinion by Myers<sub>p</sub> on May 1 that Mrs Verrall had understood the word as "lake" instead of "lakes"; and the appearance of "mount" in the script, which does not correspond badly with Reetor's "something like mountain," and with the statement of Hodgson<sub>p</sub>: "I believe mountain got partly through"; (4) The appearance in the script of April 6, in addition to the words mentioned in (1), of (a) the word "hill", which Myers<sub>p</sub> said on May 1 might be taken as equivalent to "mountain", and of (b) the words "dale and hill", which, though not directly connected by Myers<sub>p</sub> with "seas lakes and rivers", are connected with "lonely" and "eloud", with which "mountain" "lonely" and "eloud" were in turn connected on May 7;

and (5) the conjunction of "lonely" and "hills" in Mrs Verrall's script in close connection with a Wordsworthian phrase.

It seems likely that the surroundings in which Mrs Verrall was staying on April 6 both helped the ideas to emerge and influenced the mode of their expression. "Dale—stream—rill—vale" were all words which the scenery of Matlock might suggest; and "kill" it must have suggested. Myers<sub>p</sub>, let me conjecture, was making a second attempt to impress the automatist with "I wandered lonely as a cloud that floats o'er dale and hill"; the attempt was but partially successful, only "hill" and "dale" getting written; so abandoning this experiment and taking advantage of a momentary ascendancy in the automatist's mind of thoughts connected with physical scenery, he started a new experiment, namely, to get a reference to the Mountain of Purgatory. Aware both of the setting and of the form in which the main idea had emerged into partial expression in Mrs Verrall's script, Myers<sub>p</sub> afterwards conveyed the main idea—mountain—through Mrs Piper on April 15, and then two days later repeated it with three of the leading words which went to make up the setting or context in which the main idea came out.

Some people may feel that the force of the coincidence is considerably weakened by the fact that three out of the seven coincidental words were known by Mrs Verrall to have been used for the purpose of a cross-correspondence with another automatist, Mrs Thompson. That is far from my own opinion. On the contrary, I believe that this very knowledge would have been far more likely to have inhibited the reproduction of these words in her automatic script. Mrs Verrall's normal consciousness, there are good grounds for thinking, often holds her subconscious impulses in check; and in this case she would think it unlikely that the trance-personalities would be going on with an experiment nearly identical with one tried more than ten weeks earlier and one which, as they knew, was within her knowledge.

The initials E. W. G. appended to the script of April 6, have not appeared before or since in Mrs Verrall's automatic writing. She did not recognise in them the initials of any dead or living friend of hers; but she told me in September 1907

that she always had taken them to be a bad shot at those of a friend (known also to Mr Myers), whose initials before her marriage were E. W. C., the W. standing for 'Wordsworth'; and (she had thought that they suggested that the foregoing script referred to the Wordsworth country. Long before I received this information from Mrs Verrall I had noticed a certain resemblance between "O'er mountains seas and lakes and rivers" etc. and the first verse of a poem by F. W. H. Myers, published after his death in *Fragments of Prose and Poetry*:

"O Rock and torrent, lake and hill,  
Halls of a home austere-ly still,  
Remote and solemn view!  
O valley, where the wanderer sees  
Beyond that towering arch of trees  
Helvellyn and the blue!"<sup>1</sup>

The scenery of the poem is, of course, that of the Wordsworth country. The "Torrent", "lake", "hill", "valley", "Helvellyn", "the blue", "remote" and "wanderer" of the poem correspond respectively to the "Stream", "lake", "hill", "dale", "mountain", "sky", "lonely" and "wandered" of Mrs Piper's trance.

I had noticed the resemblance between the cross-correspondence messages dealt with in this section and Myers's poem "O Rock and torrent" not only before Mrs Verrall had told me that she thought her script of April 6 might refer to the Wordsworth Country, but also before I learnt that "I wandered lonely as a Cloud" is a quotation from a poem of Wordsworth's, and consequently before I knew that the scene of the incident described in this poem is laid in the Lake district.<sup>2</sup> Since

<sup>1</sup>This verse of this then unpublished poem had been recited by Dr Hodgson at Mr Myers's request during a sitting with Mrs Piper held on Feb. 17, 1897. It was therefore known to some part of Mrs Piper's mind.

<sup>2</sup>The opening verse of Wordsworth's poem is as follows:—

"I wandered lonely as a Cloud  
That floats on high o'er Vales and Hills,  
When all at once I saw a crowd,  
A host of golden Daffodils;  
Beside the Lake, beneath the trees,  
Fluttering and dancing in the breeze."

This poem is referred to no less than six times in F. W. H. Myers's

“I wandered lonely as a Cloud” is, I am told, one of those poems which everybody is supposed to know, I’m afraid I shall hardly be believed when I confess that neither Mrs Sidgwick nor myself recognised it; but such was the case. I did not learn the source of “I wandered lonely” until Feb. 1908, and it was only when I had learnt it that I obtained the clue to the sequence of thought manifested in the cross-correspondences which form the subject of the next section.

## XIX.

## “LIGHT IN WEST”.

THE phenomena which form the subject matter of this section are extremely complex, and to follow them properly the reader must be thoroughly acquainted with Section XI (The *αὐτός οὐρανὸς ἀκίμων* incident), Section XVI (“Euripides”), Section XVII (“Spirit and Angel”), and especially Section XVIII (“O’er mountains, seas and lakes and rivers”).

In the course of this report we have met with various instances of cross-correspondence between Mrs Piper’s, Mrs Verrall’s, Miss Verrall’s and Mrs Holland’s automatic phenomena. These cross-correspondences have been treated as isolated coincidences, complete in themselves and not knit together or related to each other by any common bond of thought.

Between the subjects of most of them there really was, I believe, no connection; but some of them, which in preceding sections I have treated as disconnected, really, as I discovered only after those sections were written, belong together, and

*Wordsworth.* It may be well to add that I never read, nor to the best of my belief ever had in my hands, this book until Feb. 1908.

The first line of the poem was correctly quoted in the trance, but the second line was misquoted thus: “that floats on high o’er Dale and hill”.

were, so to speak, links in a concatenation, or cubes in a mosaic of ideas which had been distributed among several automatists.

Of the cross-correspondences thus inter-related one has not hitherto been mentioned, namely, that which was represented in Mrs Piper's trance by the words "Light in West". "Light in West"—or rather the idea which a comparative study of Mrs Verrall's and Mrs Holland's scripts showed to be underlying these words—proved (if I may vary the metaphor once more) to be the leading theme of an elaborate concerted movement. Yet, though I quickly discovered in the scripts of the other two automatists the counter-parts to Mrs Piper's "Light in West", and recognised the common idea which under different guises ran through all three, I did not realise that this common idea was also the common starting-point of three trains of ideas which developed at first in divergent directions but which came together again at other common meeting-points.

This synthesis revealed itself to me only when I learnt the literary source of that script of Mrs Holland's which I take, and had independently of this knowledge taken, to be the counterpart of Mrs Piper's "Light in West".

Instead of pursuing the course adopted in the other sections of this report, I shall here, before citing the relevant extracts from the records of sittings and the scripts, first roughly outline the chain of ideas which I believe them to contain; and I hope, by means of this preliminary sketch to make the reader's task easier than it would be if he did not know what to look for until after the evidence had been presented.

The concatenation or mosaic of ideas which I am about to describe I regard not as the result of telepathic cross-firing casually exchanged between the automatists, but as the work of a single directing intelligence, or of a group of intelligences acting in concert; and I consider that this directing intelligence manifested itself chiefly in the communications of Myers<sub>P</sub>, Myers<sub>V</sub> and Myers<sub>H</sub>. On the problem of the real identity of this directing mind—whether it was a spirit or group of co-operating spirits, or the subconsciousness of one of the automatists, or the consciousness or subconsciousness of some other

living person—the only opinion which I hold with confidence is this: that if it was not the mind of Frederic Myers it was one which deliberately and artistically imitated his mental characteristics.

My theory of the interconnections is as follows:—

The parent idea from which all the other ideas were developed was suggested to the directing mind by an idea associated with *αὐτὸς οὐρανὸς ἀκύμων*. It will be remembered how certain passages in her script had led Mrs Verrall to connect Section xcv of Tennyson's *In Memoriam* with these words of Plotinus. It was from the last three lines of this Section—

“And East and West, without a breath,  
Mixt their dim lights, like life and death,  
To broaden into boundless day”—

that was derived the parent idea—THE UNION OF EAST AND WEST—from which all the other inter-related topics were developed. The developments took place in three directions: A, B, and C.

*In Direction A.* From the parent idea there was developed (1) the Identification of Opposites; which in turn suggested (2) Martha and Mary, and Leah and Rachael, who are cited by Dante in the *Convito* and in (3) Canto XXVII of the *Purgatorio* as examples of opposed temperaments. This Canto, with its sequel Canto XXVIII, suggested various other topics mentioned therein: namely, (4) Geryon, the monster on whose back Vergil and Dante were borne from the seventh to the eighth circle of the Inferno; (5) the goddess Cytherea (Venus) and the planet Cytherea (Venus); and (6) the mountain of Purgatory, the River of Lethe, and the crossing of the Hellespont by Xerxes; with the first two topics of (6) were combined allusions to (7) the mountains and rivers and to the scenery generally of the Lake District; which suggested (8) the Daffodils seen by Wordsworth on the shores of Ullswater Lake, and celebrated by him in the poem “I wandered lonely as a Cloud”.

*In Direction B.* The union of East and West in *In Memoriam* xcv suggested (9) the identification of East and West in Tennyson's *Maud*; and *Maud* suggested (10a) “the

planet of Love" (Venus) "beginning to faint . . . on a daffodil sky"; and (10b) "the shining daffodil dead" and "Orion's grave low down in the West".

*In Direction C.* The union of East and West suggested (11) Hercules as a type of the union of East and West; and this suggested (12) the *Hercules Furens* of Euripides, and (13) Geryon, a three-headed monster slain by Hercules in Erytheia, an island in the extreme West.

It will be seen that topics (4) and (13), (5) and (10a), (8) and (10b) respectively are expressible in identical words.

The above *résumé* only aims at setting forth the inter-connections in the very baldest and most succinct fashion; and it does not pretend to indicate the distribution of the various topics among the automatists, nor the order in which, nor the degree of explicitness with which they emerged. It is only intended to help the reader to form some notion in advance of the line I am going to take in my interpretation of the phenomena.

For reasons indicated in Section XI I assume that on March 6 both Myers<sub>P</sub> and Myers<sub>V</sub> displayed knowledge of the associations between *ἀπὸς οὐρανοῦ ἀκίμων* and *In Memoriam*, sections xciv and xcv. I shall further assume that, although he did not display it, Myers<sub>V</sub> possessed this knowledge two days earlier, i.e. on March 4.

I now proceed to describe and discuss in chronological order the automatic writings or utterances which, according to my theory, went to form a complex whole. Roman numerals are used to mark the emergence of the several constituent elements.

## I.

The first topic emerged on March 4, on which date Mrs Verrall wrote the following script:—

*μαινόμενος ὁ Ἡρακλῆς*

Hercules Furens Tell your husband from me. there is a passage in the Heraeles not understood, about the pillar and the tying to it.

An old story lies behind that but it means something in Euripides that A W V has not yet seen. Tell him to look at it again—it is the passage about the pillar and

the thong—the pillar at the foot of wh. lay the dead children. Tell your husband to read that again—not to mind the mythology but to see another point wh. will please him.

I have long wanted to say this but the words were never there—now all the words are there and I think I have made the meaning clear ask elsewhere for the BOUND HERCULES.

Ἡρακλῆς λυόμενος is the sequel.

Binding and loosing δεσμοῖσι λυτοῖσι not adamantine fetters but fetters that link and loose. Something about snapping his bonds in sunder. Tell A W V he will understand.

It is unnecessary to repeat here some explanatory comments on this script which have already been given (v. p. 213).

The script refers throughout to the *Hercules Furcns* of Euripides, and to two incidents of that play, namely, the binding of Heracles to, and his unbinding from a pillar. In a note appended to this script a short time after it was produced Mrs Verrall wrote :

The scene of the binding to the pillar is well known, but the script has thrown no light on it. See, however, *Human Personality*, Vol. II., p. 290 for an allusion to the “real Herakles” of Plotinus, who might appropriately be called a “Hercules Unbound”.

The passage in *Human Personality* of which Mrs Verrall was reminded by the allusion in her script to the unbinding of Heracles runs as follows :—

“I believe that some of those who once were near us are already mounting swiftly upon this heavenly way. And when from that cloud encompassing of unforgetful souls some voice is heard,—as long ago,—there needs no heroism, no sanctity, to inspire the apostle’s ἐπιθυμία εἰς τὸ ἀναλῦσαι, the desire to lift our anchor, and to sail out beyond the bar. What fitter summons for man than the wish to live in the memory of the highest soul that he has known, now risen higher;—to lift into an immortal security the yearning passion of his love? “As the soul hasteneth”, says Plotinus<sup>1</sup>, “to the things that are above, she will ever forget the more; unless all her

<sup>1</sup> *Enn.* IV, 3, 27.

life on earth leave a memory of things done well. For even here may man do well, if he stand clear of the cares of earth. And he must stand clear of their memories too; so that one may rightly speak of a noble soul forgetting those things that are behind. And the shade of Hêraklês, indeed, may talk of his own valour to the shades, but the true Hêraklês in the true world will deem all that of little worth; being transported into a more sacred place, and strenuously engaging, even above his strength, in those battles in which the wise engage."

I have already pointed out that Myers<sup>p</sup> associated with *αὐτὸς οὐρανὸς ἀκύμων* three of the subjects—St Paul, *Crossing the Bar* and Plotinus—referred to in this passage of *Human Personality* (v. p. 135). Now here we find Mrs Verrall associating a script of hers referring to the unbinding of Heracles with a quotation from Plotinus which is embodied in this same passage.

In an indirect way, then, the script of March 4 may be said to be connected with *αὐτὸς οὐρανὸς ἀκύμων*. And equally it may be said to be connected with a passage from Plotinus which emphasises the distinction between the *shade* of Heracles in the shadowy underworld, and the *real* Heracles who exists in "a more sacred place"; and there cannot be the least doubt that Plotinus in this passage was alluding to *Odyssey* XI, 601-3, where a distinction—though not the same distinction—is likewise drawn between the shade (*εἶδωλον*) of Heracles in Hades and Heracles himself (*αὐτὸς*) in Heaven.<sup>1</sup>

τὸν δὲ μετ' εἰσενόησα βίην Ἡρακλεΐην,  
εἶδωλον· αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσιν  
τέρπεται ἐν θαλίῃς.

"And after him [i.e. Sisyphus] I descried the mighty Heracles, his phantom, I say; but as for himself he hath joy at the banquet among the deathless gods."

(Butcher and Lang's Translation.)

Now the distinction drawn by Plotinus between the *εἶδωλον*, or visible shade, and the Spirit itself brings us back again to

<sup>1</sup> Mrs Verrall's note on *εἶδωλον* published in *Proc.* Part LV. p. 216, was not written till March 1908, and much of the information contained in it was not acquired by her till that date.

*In Memoriam* and to a section of it (xciii) intimately related to Section xcv:—

“I shall not see thee. Dare I say  
 No spirit ever brake the band  
 That stays him from his native land,  
 Where first he walked when clasp'd in clay?  
 No *visual shade* of some one lost,  
 But he, *the Spirit himself*, may come  
 Where all the nerve of sense is numb,  
 Spirit to Spirit, Ghost to Ghost.  
 O, therefore from thy sightless range  
 With gods in *unconjectured bliss*  
 . . . . .  
 Descend and touch and enter;”

It seems impossible to suppose that the “visual shade” “the Spirit himself” and “with gods in unconjectured bliss” were not suggested to Tennyson by the εἶδωλον, αὐτὸς and μετ’ ἀθανάτοισι θεοῖσιν τέρπεται ἐν θαλίῃς of *Odyssey*, XI, 601-3: lines to which Plotinus was, as we have seen, referring in the passage from the *Enneades* quoted in *Human Personality* Vol. II. p. 290.

The Greek title of the *Hercules Furens* is Ἡρακλῆς μαινόμενος, and the first words of the script clearly refer to this title. The subsequent phrase Ἡρακλῆς λυόμενος—i.e. Hercules Unbound—is not the title of any extant play. There is, however, a play of Aeschylus’ entitled Προμηθεὺς ἄεσμώτης (i.e. *Prometheus Bound* or *Prometheus Vincetus*); and a few fragments of a sequel to it, entitled Προμηθεὺς λυόμενος (i.e. *Prometheus Unbound* or *Prometheus Solutus*), are extant.

The reference to “adamantine fetters”—a phrase applied by Aeschylus in the *Prometheus Vincetus* to the bonds of Prometheus—taken in connection with the words Ἡρακλῆς λυόμενος is sufficient evidence that the scribe had in mind the two Prometheus plays of Aeschylus, and also the fact that it was Heracles who delivered Prometheus from his bondage.<sup>1</sup>

<sup>1</sup>In one of the very few extant fragments of the *Prometheus Solutus* the river Phasis, the scene of Prometheus’ captivity, is called the boundary of Europe and Asia: in other words the meeting-point of East and West.

I ask the reader to bear these facts in mind and to await an explanation of their relevancy.

## II.

The next move was made on March 10, on which date Miss Verrall and her aunt, Miss Merrifield, did some table-tilting. Mrs Verrall was present and acted as note-taker, but sat apart from the automatists and did not touch the table.

The account that follows is based on Mrs Verrall's contemporaneous notes:—

The table first spelt out:

“g e r y o n e s h e f o l l o s t l a l e m o

lending colour to his hypothesis therefore in substance the two propositions are identical.”

Upon Mrs Verrall saying that the words before “lending” were nonsense, the table gave this amended version of them:

“g e r y o n t e s m e f i s t o l e s p r o b e m i u m.”

After reading this aloud as:

“geryontes mefistoles problem”

Mrs Verrall asked the table to make a statement which would clear up the preceding confusion; and the response was as follows:

“mefistofiles and geryon double aspect of one problem.”

The table-tilting was then stopped.

The sentences spelt out by the table were then discussed, and at Dr Verrall's suggestion Mrs Verrall looked up the reference to Geryon in Dante's *Inferno*. Geryon, who is only thrice mentioned by Dante in the *Divina Commedia*, twice in the *Inferno* (Cantos XVII and XVIII) and once in the *Purgatorio* (Canto XXVII),<sup>1</sup> typifies fraud; and this seemed both to explain his conjunction with Mephistopheles, and to imply that Dante's Geryon and not the Geryon slain by Heracles was meant.

But three different spellings of the name of Geryon were tilted out: Geryones—Geryontes—and Geryon. The name of

<sup>1</sup>Mrs Verrall did not trace the reference to Geryon in *Purgatorio* XXVII.

Dante's monster is always spelt in English "Geryon", and in Dante only the forms "Gerione" and "Gerion" appear; whereas the name of Heracles' monster, both in Greek and Latin, was either Geryon (Γηρυών) or Geryonēs (Γηρυόνης).

The first form of the name tilted out by the table, as also the second, if the superfluous *t* be omitted, would naturally apply only to the classical monster; the third form might apply to either monster.

The conjunction of Geryon with Mephistopheles, especially as Mephistopheles is spelt, in the Italian way, with *f* for *ph*, points to Dante's monster; one spelling of the name may also point to him, but two of the spellings point to Heracles' monster.

I draw the inference that the intelligence behind the motor automatism had both monsters in mind.

The only other comment which I have to make at this point on the reference made to Geryon in the table-tilting experiment is that the slaying of Geryon in Erytheia is alluded to in the *Hercules Furens* of Euripides:

"And Lerna's murderous hound . . . he [i.e. Heracles] seared; and with its poison tipped his darts, wherewith he slew Erytheia's three-bodied herdsman" [i.e. Geryon]. (Blakeney's translation.)

### III.

What may perhaps represent the first emergence of another element of the mosaic of associated ideas occurs in Mrs Verrall's script of March 11. The first part of this script has already been cited in Section XII. (p. 177) as part of the evidence for the cross-correspondence "Violet", and the whole of it in Appendix *e* of Section XI. (p. 145) because it was this script which led Mrs Verrall to examine *In Memoriam* to see if it contained any allusion to *ἀπὸς οὐρανὸς ἀκύμων*. The script concludes in this way:

No you dont get it right  
 Presences on the eternal hills  
 that is better  
 The Presence that is in the lonely hills  
 That is all for now wait.

For the reasons given on p. 238, this is just possibly the first emergence of the "Wordsworth Country" topic. If it is, then this topic was introduced for the first time in a script which belongs to the *αὐτὸς οὐρανὸς ἀκύμων* episode.

#### IV.

We must turn now to Mrs Holland's script of March 13, which contains a verse in which the East and West are, not identified, but contrasted. Mrs Holland's script is far more broken up, and far less homogeneous than Mrs Verrall's; so that, whereas it is usually necessary to quote the whole or a large part of a script of Mrs Verrall's, in Mrs Holland's case it is usually sufficient to give short extracts only. Her script of March 13 was an unusually long one, and embraced a variety of topics. Towards the end of it and disconnected with what preceded came these lines:—

One star in the crimson West  
And the East is cold and grey  
And the weary earth shall turn to her rest  
At the end of the winter's Day.

These lines—which, so far as I can discover, are not a quotation but original—were immediately followed by a quotation from *Would God it were morning*, a poem by F. W. H. Myers, published in *The Renewal of Youth and other Poems*:—

[My God,] How many times ere I be dead  
Must I the bitterness of dying know?

After this came two disconnected sentences, and then these concluding words:

Let the pen go as it were in a large  
planchette script. No it is not returning to the  
old scribbles it is a new attempt—F. W. H. M.

The quotation from *Would God it were morning* and the initials F. W. H. M. seem to connect Myers<sub>H</sub> with this part of the script.

## V.

It is now Mrs Piper's turn to furnish one of the component topics. As described in Section XVIII. (p. 232), at the sitting of March 20 the words "I wandered lonely as a cloud that floats on high o'er dale and hill" were said to have been given to Mrs Verrall. It is not categorically stated that Myers<sub>p</sub> was the transmitter of them, but that is obviously meant, and anyhow on April 29 (v. p. 235) Myers<sub>p</sub> explicitly claims to have been. For reasons already explained (v. pp. 233 *et seq.*) this quotation introduces by implication two of the component topics: namely, "Daffodils" and "Wordsworth Country". As subsequent developments will explain, it was perhaps not without significance that at this same sitting, while mentioning other words or phrases which he had given to Mrs Verrall, Myers<sub>p</sub> said:—"I referred also to a quotation of my own in which I said . . . where did he come from whither is he going".

Weeks before I learnt that "Harold" had on April 8 been said to have been given by Myers<sub>p</sub> to Mrs Verrall, and months before I realised that there might be a special point in this choice of "Harold" as the subject of a cross-correspondence, I had identified 'where did he come from whither is he going' as a paraphrase of the 8th verse of a poem entitled *Harold at two years old* published in F. W. H. Myers's *Fragments of Prose and Poetry*.

The subject of this poem is the childhood of Frederic Myers's second son, Harold; and the eighth verse of it runs:

"Borne to us hitherward,  
Ah! from what shore?  
Voyaging whitherward,  
Child, evermore?"

## VI.

Mrs Verrall's script of March 25 contributed the next link of the chain.

The first half of this script has been already cited in Section XVI as part of the evidence for the cross-correspondence "Euripides"; and the second half in Section XVII. as part of the evidence for the cross-correspondence "Angel".

But though superficially this script seems to embrace two independent subjects, in reality the two subjects are related, and so here the whole script is quoted in full:—

Claviger the bearer of the Key and Club  
 clavem gerens trans Pontem



trans Hellespontem et insuper  
 mare ad urbem antea Byzantineam postea de ipsius  
 nomine nominatam.

The Club and Key—East and West. look for the Eastern  
 sign of the Club ex pede Herculem

The Hercules story comes in there and the clue is in the  
 Euripides play if you could only see it.

Bound to the pillar—I told you before of Sebastian, it is  
 the same story of the archer and the binding to the  
 pillar.

I want a special message to get to you. I have tried several  
 times, but you have not understood. I dont know where  
 it went wrong. But let Piddington know when you get  
 a message about shadow,—remember the Virgilian line  
*indignantis sub umbras*. To you they are shadows—like  
 the shadows in Plato's cave but they are shadows of the  
 real.

quae cum vides bene comprehendere possis quae tibi nunc  
 fusco colore obdita paene obscurata videntur, et tamen in  
 somniis aliquando UMBRARUM volitantia corpora  
 percipis—immo pro corporibus animas dicere melius—  
 quae tibi per somnum mentem immortalia tangunt

haec cape, quis captis non desine

no not that

summum ad tingere comes in

It means that there and thus does this mortal put on

immortality, by keeping hold of the things, the true things seen in sleep. Why could he not say that?

et nos attingimus caelum

But when so many things flit through the mind it is hard to seize and hold what is true. I think I have this time. Ask if he understands.

The shadow of a shade.

that is better umbrarum umbras σκιᾶς εἶδωλον was what I wanted to get written. goodbye.

For translations of the Latin and Greek phrases and for other explanations the reader is referred to p. 214 and pp. 223-4.

The first part of this script obviously forms a sequel to that of March 4; for both refer to (a) Heracles; (b) the *Hercules Furens* of Euripides; and (c) some obscure point connected with an incident in the *Hercules Furens*, namely, the binding of Heracles to a pillar.

But a fresh point is introduced into the script of March 25 by the word "claviger": which has the double meaning of "bearing a club" and of "bearing a key". The Club is said to typify the East, and the Key to typify the West.

"Claviger" in the sense of "club-bearer" is an epithet applied to Hercules by Latin poets; but in the sense of "key-bearer" is never applied to him.

In the earliest Greek representations of Heracles his emblematic weapon is a bow and arrows. It is only at a later period that he is represented with a Club (clava) and a Lion's skin, and these emblems are of Oriental origin. (v. Preller, *Gr. Myth.* II, 113.) Consequently Heracles' Club may legitimately serve as a symbol of the East.

"Claviger" in the sense of "key-bearer" seems to occur only in Ovid *Fasti* I, where it is applied to Janus. I have not the least doubt that the scribe on March 25 was alluding to Ovid *Fasti* I, where the attributes and functions of the god Janus are described, and that in this passage of Ovid is to be found the clue to the explanation of the opening paragraphs of the script.

I will accordingly summarise what Ovid says in *Fasti* I about Janus:—

Janus is the origin of the year; he has two heads; he is an essentially Latin deity with no Greek counterpart; he alone of the gods sees what

is behind and what before ; he holds in his right hand a staff (*baculum*) and in his left a key (*clavis*); he had first been known as Chaos, and had accordingly been a deity of formless bulk ; but when Cosmos had been evolved from Chaos he took upon him a form and limbs such as befitted a god, though traces of his original formlessness still remain in the sameness of his fore and hinder parts ; he is the Opener and the Shutter of all natural processes ; he it is who turns the pivot on which the four quarters of the heavens revolve ; who locks up War and sends forth Peace ; he is the door-keeper of the courts of heaven, and, just as a door-keeper sees who enters and who leaves a house, so he with his double face looks upon both the East and the West at the same moment of time (*Sic ego perspicio caelestis janitor aulae Eoas partes hesperiasque simul.*) ; he is the god both of beginnings and of endings ; before the time of Saturn's expulsion from Olympus, he abode in Latium alongside the Tiber, and his dwelling-place was the hill, now called in his honour the Janiculum, on which the temple of Janus stands ; as war did not then exist on the earth, he was at this time god of Peace and of Door-posts only, and as such bore for emblem a key. (*Et clavem ostendens 'Haec', ait, 'arma gero.'*)

It will be seen from this summary that Janus in diverse ways represented the union in one person of opposite qualities or functions : that he was, so to speak, an identifier of opposites ; and it should especially be observed that he alone of all the gods could look upon East and West simultaneously.

In the same *Fasti* of Ovid (ll. 543 *et seq*) is told the story of how the other "claviger", Hercules, on his way from Erytheia arrives in Italy driving the oxen of Geryon :

*Ecce boves illuc Erytheidas applicat heros  
Emensus longi claviger orbis iter.*

The oxen were stolen by Cacus, but recovered by Hercules who fells the thief with his "trebly-knotted club", and in gratitude for his victory sacrifices one of the herd of oxen to Jupiter, and invites Evander to be present at the sacrifice. The episode concludes with the statement that Evander's mother, Carmentis, who foretold that Hercules would soon become a god, herself became a goddess and has her festival on the 11th day of the month of Janus (*Possidet hunc Jani sic dea mense diem*).

It may be that Ovid in applying the epithet "claviger" to two of the principal figures in the first book of his *Fasti* meant thereby to hint at some kind of mythological relation between the two. Anyhow the fact remains that Ovid seems to be the only Latin writer who uses the word "claviger" in the sense of "key-bearer", that he applies it to Janus, that he applies it to him in the same book of the *Fasti* in which he calls Hercules "claviger" "the club-bearer", and in which he mentions the slaying of Geryon in Erytheia and that one only of the labours of Hercules.

Once again (*Fasti* V. 621 *et seq*) Ovid refers to Hercules' arrival in Italy with the oxen of Geryon; and then in connection with the story of how Hercules was the first to throw dummy figures instead of live human victims from the Sublician Bridge as sacrifices to Vulcan. Janus and the Janiculum, though not actually mentioned in this passage, must almost inevitably be brought to the mind of the classical reader of it by Ovid's allusion (l. 621) to the Sublician Bridge. This was the oldest bridge across the Tiber, and for long formed the only and always the most direct means of access to the Janiculum, which was in fact the *tête de pont* of the Pons Sublicius.

Honoured on this same Janiculum—the site, according to one tradition, of his crucifixion<sup>1</sup>—is another "claviger", he to whom were given the keys of the Kingdom of Heaven.<sup>2</sup> To St. Peter as to Janus the words of Ovid may be applied:

*Ille tenens baculum dextra clavemque sinistra,*

for besides the key both bear as an emblem the shepherd's staff; and, moreover, to both belongs the title of "janitor caeli", "doorkeeper of heaven".

With these explanatory comments before him, the reader will be able to follow the interpretation I am now about to

<sup>1</sup> According to one tradition St. Peter was crucified on the Janiculum near the spot where now stands the Church of S. Pietro in Montorio. Another, and far better authenticated, tradition places his martyrdom on the Vatican Hill which adjoins the Janiculum. Which of the two traditions has the better foundation, or whether indeed either is deserving of belief, are, of course, questions absolutely irrelevant to the point at issue.

<sup>2</sup> For an earlier reference in Mrs Verrall's script to "claviger", with apparently a double reference to St. Peter and Hercules, see *Proc.* Part LV. pp. 298-301.

offer of the thought which I believe lies behind the opening paragraphs of the script of March 25:—

“The epithet ‘claviger’ recalls three different characters: Heracles, Janus and St. Peter. Heracles is partly Eastern, partly Western, and his Club is one of the signs of the Oriental elements in his mythology. Janus is a purely Western deity, and the key is the symbol of his power of Opening and Shutting—one of various antithetical powers attributed to him, of which another instance is his power of seeing the East and the West simultaneously. To St. Peter, an Oriental and first bishop of the Church that was to rule the Western world, belongs the Power of the Keys, the power of binding and loosing,<sup>1</sup> of excluding from or admitting into the Kingdom of Heaven; and St. Peter’s Keys may symbolise the Western, as Heracles’ Club the Eastern world. All three, then, in one way or another represent the union of East and West.

All three, moreover, are connected with the Pons Sublicius, and two of them with the Janiculum. Heracles on his return from Erytheia stood on the Pons Sublicius and thence threw straw-stuffed figures into the Tiber as sacrifices to Vulcan. Janus crossed the Pons Sublicius to go to his *arx*; St. Peter to go to his martyrdom on the Janiculum.”

Furthermore, the script contains an implicit allusion to the bridging of the Hellespont by Xerxes; for though it is the “claviger” (in the sense, apparently, of key-bearer, not of club-bearer) who bears “the key across the bridge and over the sea”, the words “trans pontem trans Hellespontem et insuper mare” involve a play on *pontem* and (*Helles*)*pontum* which can allude only to Xerxes: the *pontem* being the bridge which Xerxes had built between Abydos and Sestos, and by means of which he and his army crossed *Helles pontum* (i.e. the Sea of Helle, or the Hellespont). This allusion to Xerxes may have been suggested by an idea manifestly present in the scribe’s mind: the idea, that is, of the union of East and West as typified by Heracles. Heracles and Xerxes represent this union in different ways: the one united East and West only in a metaphorical sense, the other did so in a literal

<sup>1</sup>Cf. the script of March 4: “Binding and loosing.”

sense by means of the bridge which reached from the shores of Asia to the shores of Europe.

But the emblem of the Club is by no means the only reason for connecting Heracles with the East. That the Greek legend of Heracles was largely influenced by and in part derived from Eastern mythology is universally recognised. Thus Mr. E. H. Blakeney, the most recent editor of the *Hercules Furens*, after comparing the story of Heracles with that of the Babylonian hero Gilgames, writes: "In fact, the parallelisms are too close to admit of any other explanation than that the Heracles-myth owed its *inception* to Babylonia, whence it made its way to the shores of the Mediterranean in the dawn of history. Traces of its progress are to be found in the myths and legends attributed to Melkarth, the Phoenician Heracles; and, doubtless, the Hebrew Samson<sup>1</sup> story presents many curious similarities to the Epic of Gilgames. . . . The sacrifice of quails by the Phoenicians was said to commemorate the resurrection of Heracles, restored to life by the god Eshmun-Iolaos, who gave him a quail to smell. . . . A Phoenician bas-relief has been discovered (in Cyprus) representing Heracles carrying off the oxen of Geryon,—a fact which bears out the contention as to the importation of the legend of Heracles into Greece at some early epoch. Herodotus describes the temple of Heracles at Tyre, attributing to it an antiquity of 2300 years before his own time."

The allusion in the script of March 25 to Heracles as a type of the union of East and West is therefore fully justified.

But what is to be made of the stress laid in both the scripts in question upon the tying of Heracles to a pillar?

I can only suggest that the scribe, wishing to intimate yet another reason why Heracles may typify the union of East and West, hinted that Heracles was a "pillar-god", and a pillar-god who was in a way a connecting link between two other pillar-gods, one of whom, Prometheus, was the pillar-god of the East, and the other, Atlas, the pillar-god of the West. This conjectural explanation, far-fetched though it may seem

<sup>1</sup>In view of what is said below the binding of Samson and his connection with pillars should be noted.

to be, is not without some grounds of support, which I will briefly indicate.

For the statement that Prometheus and Atlas were pillar-gods, and pillar-gods respectively of East and West, I refer the reader to a paper by Miss Jane E. Harrison entitled *The Pillar and the Maiden* (*Proceedings of the Classical Association* for 1907, Vol. V.). The pillar-gods Prometheus and Atlas were brothers; Prometheus according to Hesiod (*Theog.* 517-522) was bound, like Heracles in the play, to a pillar; Atlas, according to Homer (*Odyssey*, I, 52), upheld the pillars which keep earth and sky apart. It was Heracles who released Prometheus from his bondage, and Heracles who for a time relieved Atlas from the labour of upholding his pillars. Perhaps, too, the myth about the two pillars (the Pillars of Hercules), which he set up on his way to Erytheia at the frontiers of Europe and Libya, points to the existence of a primitive pillar-cult of Heracles.

None of the ingenious people who mythologise mythology has, so far as I know, claimed Heracles as a pillar-god<sup>1</sup>; but he seems to possess as good a title to the dignity as plenty of other deities; and the scribe may, I suggest, have been putting in a claim for him.

But, it may be objected, though Prometheus is alluded to in the script of March 4, there is no allusion in either script to Atlas. That is true, but in the *Hercules Furens* (ll. 403-7), to which play both scripts plainly refer, the Chorus, just after mentioning the slaying of Geryon, speaks of Heracles' exploit "when he came to the home of Atlas, and, for valour's sake, held up the god's star-visaged mansions".

In both scripts it is clear that the scribe means that there is some point in the *Hercules Furens* that the commentators have missed; and that this point has to do with the incident of the binding to the pillar, and is also in some way mixed up with the East and West: "The Club and Key—East and West look for the Eastern sign of the Club ex pede Herculem. The Hercules story comes in there and the clue is in the

<sup>1</sup>Since writing the above I find that Raoul Rochette suggested that Heracles was worshipped under the form of a pillar; but his suggestion seems to have been ignored by archaeologists of the present day.

Euripides play if you could only see it. Bound to the pillar—I told you before of Sebastian, it is the same story of the archer and the binding to the pillar.”

But the question now arises: why is Sebastian introduced?

St. Sebastian is represented in mediaeval art as bound either to a pillar, a column or a tree. Mantegna's picture of his martyrdom in the Vienna Gallery portrays him bound to a pillar near a ruined triumphal arch; and in other pictures (e.g. Pinturicchio's *S. Sebastiano* in the Vatican) ruined arches or temples appear also; and it has been suggested that the ruined arches symbolise the destruction of the heathen powers. (See Mrs Jamieson's *Sacred and Legendary Art*, p. 416.) He is almost, though not quite, invariably represented as pierced by arrows.

The pillar, which Heracles in his madness fell against and broke and to which he was bound, and his arrows, might readily enough suggest the pillar the broken arches and the arrows associated with St. Sebastian; and the pillar-god the pillar-saint.

But if “claviger” was meant as an allusion to St. Peter as well as to Heracles and Janus, there may well have been another reason for the mention of St. Sebastian and of his being bound to a pillar; for tradition says that St. Peter was chained for nine months to a pillar in the Mamertine prison. And another reason why the thought of one saint might suggest the other lies in the fact that the body of St. Peter was on two separate occasions removed from its original tomb on the Vatican to the catacombs of St. Sebastian.

I turn now to the remaining paragraphs of the script of March 25.

They contain, as has already been pointed out (v. pp. 223-5), various words or expressions—shadow, shadows, *umbræ*, *animæ*, shadow of a shade, *umbrarum umbras*, *σκιάς εἶδωλον*—which all more or less suggest the idea of ghosts or spirits; and also a clear intimation that “shadow” is the subject of a cross-correspondence experiment. The writing of “shadow” and “tenebræ” in Mrs Holland's script of March 27, and of “spirit” in Mrs Piper's trance of April 8, I regard as constituting the successful accomplishment of this experiment. But the scribe

meant to do something more than provide the first term of a triple cross-correspondence; namely, to connect the preceding references to Heracles with the distinctive word εἶδωλον, and thereby to connect the whole script, as well its prelude, the script of March 4, primarily with the passage from Plotinus' *Enneades* quoted in *Human Personality* (Vol. II p. 290) and with *In Memoriam* xciii, and secondarily with αὐτὸς οὐρανὸς ἀκύμων.

The scribe, it should be observed, is not satisfied until εἶδωλον has been written: "σκιᾶς εἶδωλον was what I wanted to get written. Good bye". He is satisfied neither with *umbrae*, which is the word used to describe in a general way the dwellers in the underworld; nor with *animae*, which is applied sometimes to the dwellers in the underworld, sometimes to the souls of the Blest, and sometimes to souls about to be reincarnated; but only with εἶδωλον<sup>1</sup> which is used by Plotinus to distinguish the phantasmal reflection of a spirit from the real and imperceptible spirit itself. The allusion to the shadows in Plato's cave enforces the view that the scribe was throughout aiming to get εἶδωλον written in order to recall both the passage in Plotinus and the passage in the *Odyssey* where the εἶδωλον of Heracles is contrasted with Heracles himself (αὐτὸς); for in Plato's allegory of the prisoners in the cave (Plato *Rep.* 516) the same distinction is drawn between εἶδωλον and αὐτὸς:

πρῶτον μὲν τὰς σκιὰς ἂν ῥᾶιστα καθορῶ, καὶ μετὰ τοῦτο ἐν τοῖς ὕδασι τὰ τε τῶν ἀνθρώπων καὶ τὰ τῶν ἄλλων εἶδωλα, ὕστερον δὲ αὐτά.<sup>2</sup>

[A prisoner released from the cave and dragged into the sunlight] "will first see the shadows best, next the reflections (εἶδωλα) of men and other objects in the water, and then the objects themselves (αὐτά)." (Jowett's translation.)

<sup>1</sup>For a reference to εἶδωλον by Myers<sub>H</sub> on Jan. 7, 1904 v. *Proc.* Part LV. p. 215. In a paper entitled *On recognised apparitions occurring more than a year after death* (*Proc.* Vol. VI p. 64) Frederic Myers had contrasted Homer's and Plotinus' uses of εἶδωλον.

<sup>2</sup>If the scribe had this passage of Plato in mind it would suggest that the words σκιᾶς εἶδωλον were a correctly quoted reminiscence of Soph. *Fr.* 587, where they are used of the reflection of herself in the water seen by a mare, rather than, as suggested on p. 223, an inversion of the εἶδωλον σκιᾶς in Aeschylus' *Agamemnon*.

The emergence of the phrase *et nos attingimus caelum* was probably due to the scribe's preoccupation with Heracles and his deification. Ovid (*Met.* IX 239 *et seq*) lays great stress on the fact that Heracles' body was not translated to heaven, but burnt, and that it was only the eternal part of him which "the omnipotent father bore aloft amid the glittering stars" and received into "the heavenly shores".

## VII.

The next contribution to the chain of ideas was made by Mrs. Holland, whose script of Wednesday, March 27 read as follows:

Birds in the high Hall Garden—  
 Not Maud Sylvia—  
 The poor right hand is so dreadfully tired  
 At the *wrist* not in the ball of the thumb—

Mirror-writ-  
 ing done with  
 the left hand.

{ Take the left hand only it is not the right  
 hand that is tired.

{ Peter is the second one

{ But look at it right way up

Hold it to the mirror. The shining world of  
 looking glass.

I spramed my wrist once

R.

Written  
 with the  
 left hand.

{ Talem uttorque surgit absidem (or, exsulem)

{ lux toto dum Sine ab horos (?) tenebrae.

{ Via obscura vita lucet.

And o'er the flats the singing of the sea—

Ebbd like the thought of long forgiven wrong—

The abiding horror to me was that of darkness—Let sorrow  
 take any other shape it will—Love and Sorrow—Sorrow  
 and Love—as inevitably as Light and Shadow—  
 Shadow and Light.

The sundial at Broadmeadows what was the motto?

Not Jane's husband—the other one—

Alexander—Moors head—Antres vast and deserts idle—

One not easily jealous. Benissima cara—

(Drawing of a mast) The tall mast. but this one is not at  
 sea.

With the concluding paragraphs from "Not Jane's husband" to the end we have no concern. For comments on the Latin words the reader is referred to pp. 225-6.

Mrs Verrall's script of March 25 had contained the words: "let Piddington know when you get a message about shadow", a clear indication that "shadow" was the subject of a cross-correspondence. This script of Mrs Holland's, written two days later, contained the word "shadow" twice, and also *tenebrae*. The cross-correspondence involved in these coincidences I have dealt with in Section XVII pp. 225-7. The "shadow" of Mrs Verrall's script I have connected for reasons given above with the εἶδωλον or shade of Heracles in the underworld.

Now here in this script of Mrs Holland's, which contains a cross-correspondence with Mrs Verrall's "shadow," occurs a reference to Tennyson's *Maud*: "Birds in the high Hall Garden": followed by the curious phrase: "Not Maud Sylvia". The name Sylvia, as will appear later (v. pp. 275 and 278), links this script of Mrs Holland's on to another script of hers containing an unmistakable reference to Browning's *Herakles*—i.e. his verse-translation of the *Hereules Furens*. Hence both Mrs Holland's and Mrs Verrall's "shadow" scripts are connected with Heracles.

### VIII.

The next link in the chain is formed by Mrs Verrall's script of April 3 (v. p. 227-8).

The whole script I take to be expressive of the idea "Angel" or "Angels", and to constitute a cross-correspondence with the word "Angel" given in Mrs Piper's trance of April 8.

But it corresponds also with Mrs Holland's script of April 8 (quoted on p. 265), and corresponds in more than one respect. Mrs Verrall's script contains the word "Paradise" written in prominent characters; and Mrs Holland's the word "Paradiso". This was the only occurrence of the word "Paradise" in Mrs Verrall's script between November 16, 1906 and May 13, 1907; and the only occurrence of the word "Paradiso" in Mrs Holland's between November 21, 1906 and July 10, 1907. But the coincidence was not merely a verbal one, for Mrs

Verrall, who knew nothing of Mrs Holland's script of April 8, on April 28, 1907 noted in her diary (v. p. 264) that her script of April 3 was probably "a preliminary attempt at Dante's *Paradiso*". This script might at first sight appear to suggest Milton's *Paradise Lost* or *Paradise Regained* or both rather than Dante's *Paradiso*. But if the reader will refer to the script he will see that the scribe throughout expresses dissatisfaction at what has been written until the figure of an angel is drawn: "No, not quite that"—"flaming swords"—"no"—"you keep going round the ideas instead of giving three plain words"—"Of man's first Disobedience. No, that is something else"—"No, I can't get it at all. Leave it today—".

"Of man's first disobedience" is the first line of Milton's *Paradise Lost*, and the scribe says plainly that that is not the idea which he is trying to express. Mrs Verrall, therefore, was fully justified in not regarding *Paradise Lost* as the subject of her script of April 3. While Mrs Verrall, then, interprets the script of April 3 as a probable first attempt at Dante's *Paradiso*, Mrs Holland's script contains the word "Paradiso". But the coincidence extends somewhat further, for Mrs Holland's script contains besides the word "Paradiso" a latent allusion to Canto XXVII of the *Purgatorio*; and in this Canto an *Angel* bids Dante go forward through the fire which leads to the terrestrial Paradise (v. p. 267).

## IX.

Mrs Verrall's script of April 6, 1907 contributes the next topic or rather two topics. In Section XVIII this script of April 6 was treated as constituting a cross-correspondence with the words "O'er mountains, seas and lakes and rivers", uttered in Mrs Piper's trance. These words were seemingly connected in the trance with Wordsworth's poem "I wandered lonely as a Cloud", and they also seemed to be reminiscent of a poem by F. W. H. Myers, the scenery of which is the Lake District or Wordsworth Country; and for this reason I took Mrs Verrall's script of April 6, "I wandered lonely as a Cloud" and "O'er mountains, seas and lakes and rivers" to be all three

various ways of expressing one idea, namely, the Wordsworth Country.

Mrs Verrall, however, had placed another interpretation on her script of April 6, as the following copy of an entry made in her diary on April 28 shows :

Final verifying of references shows me that my sc.[ript] of Ap. 6 was an attempt to say *Lethe*, with a distinct reference [i.e. "the storied mount"] to Dante's *Purgatorio*, which I have read and must be taken to know. Probably the sc.[ript] of Ap. 3 [v. pp. 227-8] is a preliminary attempt at Dante's *Paradiso*, but at the time I did not see it. I wonder if there has been any Dante in the P.[iper] trance, or if I shall get it tomorrow.

With this interpretation I agree; but because I now hold that the script of April 6 may allude to the Mount of Purgatory and the River of Lethe, I do not the less hold that, as suggested above (p. 238), it also corresponds to "O'er mountains, seas and lakes and rivers" and "I wandered lonely as a Cloud that floats on high o'er hill and dale". That two different ideas should be implicit in a single script of an apparently homogeneous character—that, in other words, a script should possess a double reference will not, I hope, seem to be an improbable hypothesis; and in any case the fact must not be overlooked that, when Mrs Verrall arrived at her interpretation and I at mine, neither of us had the faintest conception of the existence of a complicated series of inter-related subjects latent in the automatic writings or speech of Mrs Holland, Mrs Piper and Mrs Verrall, into which both Wordsworth's Country and the Mountain of Purgatory and River of Lethe would fit.

## X.

On April 8, within an interval of 9 hours, three concordant contributions to the concatenation of ideas were made, one in Mrs Holland's script, one in Mrs Piper's trance, and one in Mrs Verrall's script. These scripts are quoted below in chronological order, and are numbered respectively X<sup>a</sup>, X<sup>b</sup> and X<sup>c</sup>; and to each are appended explanatory comments.

**X<sup>a</sup>.**

*Copy of part of Mrs Holland's script of April 8, 1907, begun at 1 p.m. Calcutta time (i.e. 7 a.m. Greenwich time).*

Is the Paradiso mental relaxation? I should recommend prose—English prose—fiction—

The constellation of Orion.

The tall spire shows above the mellow redness of the wall—

Do you remember that exquisite sky when the afterglow made the East as beautiful and as richly coloured as the West—Martha became as Mary—and Leah as Rachel—

“With such a purple and sea blue grace  
Love settling unawares”—

Omitting for the moment the first two paragraphs, I will explain by means of a paraphrase the train of thought that, in my view, runs through the remainder of the extract:—

“When the afterglow of a sunset makes the sombre East as bright as the West, these two diametrically opposed quarters of the heaven become, as it were, one; a unification of opposites as strange as though the restless Martha were to grow as tranquil as Mary, or the bleary-eyed Leah as beautiful as Rachel.”

The combination of metaphors here gives rise to a fresh idea and one divergent from the central thought:—

“Even as the afterglow may convert the dim Eastern sky into a blaze of light, so ‘Love settling unawares’ invests with grace and beauty the characters of drab, commonplace men and women.”

*With such a purple and sea blue grace Love settling unawares* is a misquotation of two lines in R. Browning's *James Lee's Wife*:

“With such a blue and red grace, not theirs,—  
Love settling unawares!”

The significance attaching to *The constellation of Orion* will be explained later.

*Is the Paradiso mental relaxation? . . . Martha became as Mary—and Leah as Rachel.* In the *Purgatorio* Dante has

three visions, all prophetic, namely the Eagle (Canto IX. 19-33), the Siren (Canto XIX. 7-33) and Leah and Rachel (Canto XXVII. 97-108). This last is his final vision before entering Paradise, and is introduced as follows:—

‘In the hour, methinks, when Cytherea, who seemeth ever burning with fire of love, first beamed from the east on the mount, meseemed to behold in a dream, a lady, young and fair going along a plain gathering flowers. and singing she said:

“Know, whoso asketh my name, that I am Leah, and go moving my fair hands around to make me a garland. To please me at the glass here I deck me; but Rachel my sister ne’er stirs from her mirror, and sitteth all day; she is fain to behold her fair eyes, as I to deck me with my hands: her, contemplation; me, action, doth satisfy.”

And now at the brightness e’er dayspring born, . . . . . the shades of night were fleeing on every side, and my sleep with them’.  
(*Temple Classics Edition.*)

The note on this passage in the *Temple Classics Edition* is as follows:—

“This third and last vision of Dante’s, in which Leah and Rachel, the Old Testament types of the Active and Contemplative Life (*Gen.* xxix. sqq.), appear to him, is a forecast of the positions Matilda and Beatrice will occupy in the earthly Paradise . . . . . In the New Testament the types are represented by Martha and Mary; see [Dante’s] *Convito* IV, 17: 85-111: “Verily, it is to be known that we can have in this life two happinesses by following two different roads, both good and excellent, which lead to them; the one is the Active Life, and the other is the Contemplative Life, which (although by the Active Life one may attain, as has been said, to a good state of happiness) leads us to supreme happiness, even as the philosopher proves it in the tenth book of the *Ethics*; and Christ affirms it with his own lips in the gospel of Luke, speaking to Martha, when replying to her: “Martha, Martha, thou art anxious and troubled about many things: verily one thing alone is needful,” meaning, that which thou hast in hand; and He adds: “Mary has chosen the better part, which shall not be taken from her.” And Mary, according to that which is previously written in the gospel, sitting at the feet of Christ showed no care for the service of the house, but listened only to the words of the Saviour. For if we

will explain this in the moral sense, Our Lord wished to show thereby that the Contemplative Life was supremely good, although the Active Life might be good; this is evident to him who will give his mind to the words of the gospel."

It appears, then, that in Dante as in Mrs Holland's script Leah and Rachel and Martha and Mary are instanced as alternative types of opposite temperaments. Had no further indication of their source been given, one might have conjectured, but could hardly have felt reasonably certain, that the illustrations given in the script were derived from Dante; but just before the mention of the two pairs of Biblical characters the script has a reference to Dante's *Paradiso*; and that being the case the conclusion seems to me to be inevitable that the scribe was reproducing ideas contained in the *Purgatorio*, Canto XXVII, and in the *Convito*. With the *Convito* we have no further concern, but a closer acquaintance with the subject-matter of Canto XXVII of the *Purgatorio* and of part of its sequel, Canto XXVIII, is essential, as it will reveal the source of several of the subjects which the directing intelligence fitted into the concatenation of ideas distributed among the various automatists.<sup>1</sup>

#### SUMMARY OF CANTOS XXVII AND XXVIII OF DANTE'S PURGATORIO.

As the sun is setting an **Angel** of God appears before Vergil and Dante and bids them pass through the fire to the last stage of the ascent of the **Mountain of Purgatory**, on the summit of which is situated the **Terrestrial Paradise**. Dante is terrified at the prospect of having to pass through the fire but is encouraged by Vergil, who reminds him of a previous and a greater danger through which he had brought him in safety:

"Remember thee, remember thee, if I  
Safe e'en on **Geryon** brought thee; now I come  
More near to God, wilt thou not trust me now?"

<sup>1</sup>Mrs Holland, who frequently recognises and points out the source of literary allusions and quotations contained in her script, did not know the source of the allusions to Martha and Mary and Leah and Rachel.

They begin the ascent, but have not gone far before the fall of night hinders further progress. They lie down to rest, and Dante falls asleep. In the early morning, "in the hour when Cytherea (i.e. **the planet Venus**) first beamed from the **East** on the Mount" of Purgatory, he has a vision of **Leah** and **Rachel**, who typify respectively the active and the contemplative life. Dante then awakes, the ascent is continued and the summit quickly reached.

(Canto XXVIII ll. 1-75). Dante enters the Terrestrial Paradise, and reaches **the River of Lethe**. On the opposite bank of the river he sees Matilda, whose eyes "shot such splendour on him, as" he weens "ne'er glanced from Cytherea's" (i.e. from the eyes of **the goddess Venus**, or **Aphrodite**). The stream separates them by only three paces: "Yet," says Dante,

"The **Hellespont**, where Xerxes pass'd it o'er,  
 (A curb for ever to the pride of man,)  
 Was by Leander not more hateful held  
 For floating, with inhospitable wave,  
 'Twixt Sestus and Abydos, than by me  
 That flood, because it gave no passage thence."<sup>1</sup>

### X<sup>b</sup>.

*Extract from record of sitting with Mrs Piper held on April 8, 1907 between 11.30 a.m. and 1.10 p.m.*

(Present: E. M. S. alone)

(Myers communicating)

Do you remember euripides.

E. M. S. What is that? "Euripides"?

I meant to say Harold.

<sup>1</sup>In F. W. H. Myers's *Essays Classical* (p. 92) references to "Xerxes", "East and West" and "Dante" are to be found all within the space of a few lines:—"Christ, like Xerxes, came against the Greek spirit *Συριήγενες ἄρμα διώκων*, driving a Syrian car; the tide of conquest was rolling back again, and the East was claiming an empire such as the West had never won.

We, indeed, knowing all the flower of European Christianity in Dante's age, all its ripening fruit in our own, may see that this time from the East light came."

E. M. S. "Harold"?

Yes. Well

E. M. S. To whom did you say "Harold"?

to Mrs V. [Mrs Verrall.]

.....

Do you remember. Spirit and Angel.

I gave both [i.e. to Mrs Verrall]

E. M. S. You gave that?

Both and

them

To (?) the stars.<sup>1</sup>

In the waking-stage the following words were uttered:

I say Aphrodite. I'm standing with them. Henry.

They say . . . see about Roland. Les Val. Goodbye.

Malli (?)

Corrie. Corrie Marshall. . . . .

They said Elliot. There's Mr Myers and Elliot.

Iliad. I'm glad. Try again. Discourage.

Don't give me up; try again.

Light in West.

I'll tell you more. If I can reach over the bar I'll repeat  
this letter.

Tout ensemble.

The references to *Roland* and *Les Val* are unexplained. *Corrie Marshall* was the name of an aunt of Frederic Myers's (v. *Proc.* Vol. VI, p. 439). The brief omitted passage relates to two American sitters, and has no connection with what precedes or follows it.

*I'll repeat this letter* makes no sense, and was probably a mishearing or mispronunciation of "I'll repeat this *later*".

<sup>1</sup>I think it not improbable that "To the Stars" was an allusion to the last two words of the last line of Dante's *Purgatorio*. The last word of all three divisions of the *Divina Commedia* is "stelle", the *Purgatorio* ending with the words "alle stelle", i.e. "to the stars". The last Canto (XXXIII) of the *Purgatorio* describes how Dante arrives at the fountain which is the common source of the two streams, Lethe and Eunoe; and how, having drunk before of the waters of Lethe, he now drinks of the waters of Eunoe, and returns "from the most holy wave, regenerate, . . . pure and made apt for mounting to the stars".

*Tout ensemble* may possibly be a mishearing or mispronunciation of "Toutes ensemble".

It should be observed that "Euripides", "Harold", "Spirit and Angel", "Aphrodite", "Iliad", "Light in West", and "If I can reach over the bar" all emerged—and all emerged for the first time—at the same sitting.

*Aphrodite* is the name of the Greek deity whom the Romans called Venus. One of the titles most frequently given her both in Greek and Latin is Cytherca.

*Elliot and Iliad.* On April 30 Myers<sub>P</sub> said that "Homer's Illiard" was one of the things of which *ἀντὸς οὐρανὸς ἀκύμων* had reminded him; and I have already pointed out (v. pp. 133-4) that the utterance of "Iliad" during the waking-stage of the trance of April 8 was probably the first emergence of the more definite statement made on April 30; and that "Elliot" is very likely indeed a defective pronunciation or a mishearing of "Iliad".

*If I can reach over the bar*, etc. I take as indicating an attempt to give a cross-corresponding message on account of its resemblance to such phrases in Mrs Verrall's script as: "I stretch my hands across the vaporous space, the interlunar space—twixt moon and earth", "I stretch my hand across the gulf of time—the intervening space twixt world and world", which I believe have the same significance; though the utilisation for this purpose here of a phrase reminiscent of *Crossing the Bar* was probably suggested by the previous mention of the Iliad, with which Myers<sub>P</sub> subsequently associated *ἀντὸς οὐρανὸς ἀκύμων*, after having previously associated these Greek words with *Crossing the Bar*.

That the phrase does refer to a cross-correspondence experiment is rendered all the more likely by its immediate context, which if read as "Tout ensemble" must apply to the putting together of two or more things to form a whole, or, if read as "toutes ensemble,"<sup>1</sup> to the confederate action of two or more persons (feminine).

*Light in West* will be discussed later.

<sup>1</sup>With the suggested reading "toutes ensemble" cf. *διὰ πασῶν ῥηθμός* in Miss Verrall's script of Febr. 17, 1907, p. 70.

X<sup>c</sup>.

*Copy of part of Mrs Verrall's script of April 8, 1907, ended at 3.10 p.m.*

The words were from Maud but you did not understand.

Rosy is the east and so on.

You will find that you have written a message for Mr Piddington which you did not understand but he did.

Tell him that.

No more now—write again this evening.

The whole script is reproduced above except the first sentence consisting of 13 words. This sentence merely contained the statement that "Talbot Forbes"<sup>1</sup> would give a message to Mrs Verrall in the evening, and has no connection with the rest of the script.

*The words were from Maud . . . Rosy is the east and so on* obviously refers to Tennyson's *Maud*, which, however, is misquoted, as Mrs Verrall knew and herself pointed out.<sup>2</sup> The quotation should be "Rosy is the West", not "East".

The words *and so on* imply that significance attaches not only to "Rosy is the East" but to its context as well.

"Rosy is the West" is the fifth and also the twenty-fifth line of the poem in *Maud* that opens

"Go not, happy day,  
From the shining fields."

The second occurrence of the line is immediately preceded by this verse:

"Blush from West to East,  
Blush from East to West,  
Till the West is East,  
Blush it thro' the West."

*You will find that you have written a message for Mr Piddington which you did not understand but he did.*

<sup>1</sup>For "Talbot Forbes" v. *Proc.* Vol. XX. pp. 220 *et seq.*

<sup>2</sup>For a significant misquotation similarly recognised by the automatist herself v. p. 63.

It is not clear whether this sentence refers to the message "Rosy is the east" just written, or to some other unspecified message written on a previous occasion. If to the latter, it is true that more than once Mrs Verrall's script contained things which were intelligible to me but not to Mrs Verrall. If to the former, it may be taken as an indication that "Rosy is the east" is the subject of a cross-correspondence, as otherwise there would be no object in mentioning my name. Mrs Verrall saw no meaning in this script, and no more did I until 5 or 6 months after it was written, when for the first time I compared it with Mrs Holland's script of April 8. To fit the facts, then, a change of tenses would be required. For "you did not understand" "you do not understand", would have to be substituted, and for "he did" "he will".

Let us now consider the significance of the phrase: "The words were from Maud but you did not understand Rosy is the east and so on".

First, it forms an antithetical cross-correspondence with "Light in West" uttered about two hours earlier in Mrs Piper's trance. The antithesis is brought about by means of a misquotation: an ingenious way of throwing emphasis on the important word met with once before (v. p. 63). The East and the West which form the subject of this antithesis have, as we have seen, prominently figured in one of Mrs Verrall's and in two of Mrs Holland's previous scripts, united in the former and in the latter first contrasted and then identified.

In the second place, "Light in West" occurs in a context—i.e. "Iliad" and "If I can reach over the bar"—which recalls the associations—i.e. Homer's *Iliad* and *Crossing the Bar*—which Myers<sup>p</sup> said *αὐτὸς οὐρανὸς ἀκύμων* had for him; and between "Rosy is the east" and *αὐτὸς οὐρανὸς ἀκύμων* likewise a connection may be traced. "Rosy is the East" is, as we have seen, a misquotation from a poem in *Maud* where the East and West are identified:

"Blush from West to East,  
Blush from East to West,  
Till the West is East,  
Blush it thro' the West.  
Rosy is the West,".

The connection between *ἄνω ὀὐρανὸς ἀκύμων* and Sections xciv and xcv of Tennyson's *In Memoriam* has already been explained (v. pp. 118-122). In the last lines of Section xcv East and West unite together:

“And East and West, without a breath,  
Mixt their dim lights, like life and death,  
To broaden into boundless day.”

The union of East and West in *In Memoriam* and the identification of them in *Maud* are probably to be traced to Tennyson's familiarity and sympathy with the Neoplatonic, and especially Plotinian, mystic doctrine of the identification of opposites. The realisation of this identification was attainable only in that state of ecstasy in which the individual soul entered into communion with the Divine; and for the attainment of this state of ecstasy “a cloudless sky” was one of the desirable conditions.

The context of Mrs Holland's script shows a connection, as does the context of “Light in West”, between the identification of East and West and one of the associations which Myers<sub>P</sub> said *ἄνω ὀὐρανὸς ἀκύμων* had for him; for “Do you remember that exquisite sky when the afterglow made the East as beautiful and as richly coloured as the West” is preceded by a reference to Dante's *Paradiso*, and Myers<sub>P</sub> associated Dante with *ἄνω ὀὐρανὸς ἀκύμων* (v. p. 131-6).

Reference to p. 261 will show that Mrs Holland's script of March 27, like Mrs Verrall's of April 8, alludes to Tennyson's *Maud*. The former has: “Birds in the high Hall Garden”, and the latter: “The words were from Maud”. This is a plain enough cross-correspondence. But I believe that Mrs Holland's script of April 8 also contains an allusion to Tennyson's *Maud* in the words “The constellation of Orion”. Twice and twice only is Orion mentioned in *Maud*, and each time in connection with his setting in the West, and also (though this does not concern us for the moment) with daffodils:—

“till I could bear it no more,  
But arose, and all by myself in my own dark garden ground,

. . . . .  
. . . . .

Walked in a wintry wind by a ghastly glimmer, and found  
The shining daffodil dead, and Orion low in his grave."

And

"My wood is changed, for it fell at a time of the year  
When the face of night is fair on the dewy downs,  
And the shining daffodil dies, and the Charioteer  
And starry Gemini hang like glorious crowns  
Over Orion's grave low down in the West,  
That like a silent lightning under the stars  
She seemed to divide in a dream from a band of the blest."

"The constellation of Orion" would thus answer to Mrs Verrall's: "The words were from Maud"; and Orion in the West would form an antithesis to her "Rosy is the East".

At first sight it will, I am sure, appear to most of my readers that I am overstepping the limits of fair and reasonable interpretation when I put forward the occurrence in one script of the bald and disconnected phrase "the constellation of Orion" as an instance of supernormal connection with a quotation from *Maud* occurring in another script.

But before pronouncing an unfavourable verdict let the reader take account of the following considerations:—

On March 27 Mrs Holland's script contained a quotation from *Maud*; and on April 8 Mrs Verrall's script likewise contained a quotation from *Maud*. One of the topics of Mrs Holland's script of April 8 is beyond question the identification of East and West; and on the same day a few hours later Mrs Verrall's script misquotes a line belonging to a context in *Maud* where the East and West are identified. Consequently Mrs Verrall's and Mrs Holland's minds were (no matter how or why) each impressed at this period with the same two ideas: the identification of East and West and Tennyson's *Maud*. Both these ideas emerged in Mrs Verrall's case in the form of a quotation from *Maud* and in that form only. Mrs Holland's quotation from *Maud* had nothing to do with the identification of East and West, but the passage in her script which did give expression to this

idea was immediately preceded by the name of a constellation which is twice mentioned in *Maud* in connection with the West.

Once more. An idea closely allied to that of the identification of East and West had been expressed in Mrs Verrall's script of March 25 in the form of a reference to Heracles as a type of the union of the Eastern and the Western worlds; and this script contains a direct allusion to the *Hercules Furens* of Euripides and to the εἶδωλον, or shade of Heracles. Mrs Holland's script of March 27 opened with a quotation from *Maud* followed by the words "Not Maud Sylvia"; and then went on to refer to "shadow". This reference to "shadow" I take, for reasons already explained, to be the counterpart of Mrs Verrall's "shadow" and "shade", which I connect with the εἶδωλον of Heracles. Mrs Verrall, then, in one script combines references to Heracles as symbolising the union of East and West, to "shadow" and to the *Hercules Furens*, and in another script to *Maud* and the identification of East and West; while Mrs Holland in one script combines allusions to *Maud* and "shadow", and, if my interpretation of "the constellation of Orion" be admitted, in another script to the identification of East and West and to *Maud*. Moreover, for reasons to be explained later (p. 278), the phrase "not Maud Sylvia" probably indicates that Mrs Holland's script of March 27 is to be combined with her script of April 16, which contains an unmistakable reference to Browning's translation of the *Hercules Furens*.

"But still", a critic might say, "if you hadn't got into your head this theory about the subjects of cross-correspondences forming a connected chain of ideas, you never would have thought of seeing in "the constellation of Orion" an allusion to Tennyson's *Maud*". To this imaginary but probable criticism I can reply that before I entertained the very faintest suspicion of the existence of any such concatenation of ideas I had taken "the constellation of Orion" to be an allusion to *Maud*. I began by putting together the two scripts of April 8 and Mrs Piper's "Light in West", and regarded them as alluding specially to the union of East and West, and generally to the identification of opposites; and I treated them in the

original draft of this section as constituting a triple cross-correspondence, of a complex type indeed, but complete in itself and unconnected with any other cross-correspondence. This original draft was read by Mrs Verrall, Miss Johnson and Mr G. W. Balfour, who, I do not doubt, would, if necessary, verify my statement that in it I interpreted "the constellation of Orion" as an allusion to *Maud*.

It is important to establish the point that my interpretation of "the constellation of Orion" as an allusion to the two "Orion" passages in *Maud* quoted above was derived *solely* from a collation of the two scripts of April 8, and was made and committed to writing before I originated the theory as to the inter-relation of several of the cross-correspondences, because in view of the use I am going to make of these two "Orion" passages it might look as if I had dragged in this interpretation simply in order to supply two links in the concatenation of ideas which would otherwise have been missing.

What, then, are these missing links supplied by the two "Orion" passages in *Maud*? Before answering this question, I will first remind the reader of two of the subjects which, according to my theory, must have been occupying the mind of the directing intelligence who was distributing among the various automatists a series of ideas capable of being consolidated into a coherent body.

These two subjects were the **Daffodils** celebrated by Wordsworth in the poem "I wandered lonely as a Cloud" (quoted in the trance by Myers<sub>p</sub> on March 20), and Cytherea, the **planet of love**, "who seemeth ever burning with fire of love", and "who was first beaming from the east on the mount" of Purgatory, when Dante had his vision of Leah and Rachel. Now this same directing intelligence whose thoughts were, *ex hypothesi*, occupied with these two subjects had made references in Mrs Holland's script to **Maud in her garden** (March 27) and to Orion, whose setting in the West at the time of the year when the *daffodil* dies is twice mentioned in *Maud*. Now we find these three subjects in some sense united in that famous passage in *Maud* where the lover, waiting for Maud in the high Hall-garden, sees just before the dawn (as did the lover Dante waiting on the Mount

of Purgatory to begin the ascent that is to bring him finally to Beatrice) the planet of Love :

“For a breeze of morning moves,  
 And the planet of Love is on high  
 Beginning to faint in the light that she loves  
 On a bed of daffodil sky.”

This passage in *Maud* by means of the “planet of Love” links up the subjects connected with *Purgatorio*, Cantos XXVII and XXVIII, with the subjects connected with Tennyson’s *Maud* ; and by means of the word “daffodil” the subjects connected with *Maud* with the subjects connected with Wordsworth.

But how is it that so important a link did not appear in the scripts or in the trance ?

Obviously the directing intelligence may have tried to insert this link, and have failed to do so ; or,—and this is the explanation which recommends itself to me—a gap may have purposely been left for someone not concerned in the production of the phenomena to fill in, so as to make the case as difficult a one as possible to account for by telepathy between the automatists.

## XI.

If the reader will consult the extracts from the sittings of April 15, April 17, April 23, April 24, April 29, May 1, May 7, May 19, and June 2, given in Section XVIII, he will see, first, that on April 15 “Mountain” was first mentioned as the subject of a cross-corresponding message intended for Mrs Verrall ; secondly, that on April 17 the words “O’er mountains, seas and lakes and rivers” were uttered in the waking-stage among other cross-corresponding messages ; and thirdly, that on subsequent dates “Mountain” was mentioned in close connection with “lake” “cloud” and “lonely”. I consider that these facts indicate that though “Mountain” was the subject of a separate cross-correspondence experiment, it was connected in the mind of the trance-personality both with “O’er mountains, seas and lakes and rivers” and with “I wandered lonely as a Cloud”.

**XII.**

On April 16 Mrs Holland's script contained the following:—

Leopold —	Lucus (?)
	Margaret
To fly to find Euripides	Philemon —

I have already explained in Section XVI (pp. 216-218) (a) that allusion is made in this extract from Mrs Holland's script to Browning's verse-translation of the *Hercules Furens* of Euripides; (b) that "Margaret", Mrs Verrall's Christian name, indicates that a similar allusion is to be looked for in Mrs Verrall's script; and (c) that "Leopold", the name of Frederic Myers's eldest son, is conjoined with this allusion to Browning's *Herakles* in the same way that Harold, the name of his second son, is conjoined with the reference to Euripides in Mrs Piper's trance of April 8, and as Silvia (spelt "Sylvia" in the script), the name of his only daughter, is conjoined with the quotation from Tennyson's *Maud* in Mrs Holland's script of March 27. Once and once only was the name Harold written in Mrs Piper's script, and once and once only were the names Leopold and Sylvia written in Mrs Holland's script during the period under review. This apparently irrelevant affixing of the names of Frederic Myers's three children to three different pieces of script was, I consider, done in order to show that the subjects of the three scripts formed part of one family of ideas, and were meant to be pieced together: a clue that was badly needed since between the quotation from *Maud* and the two allusions to Euripides there most certainly did not exist any obvious connection.

**XIII.**

The sitting of April 29 was attended by Mrs Verrall. In the course of it Myers<sub>p</sub> said to Mrs Verrall: "I am trying to give you two special words, and you did get the first letter of one of them"; and added that this first letter was D. These "special words" were undoubtedly "Dwarf" and "Giant" (v. Section VIII. pp. 87-94).

Later in the sitting Mrs Verrall, who, of course, knew nothing of the "Giant and Dwarf" experiment, and who had the day before noted in her diary (v. p. 264) that her scripts of April 3 and 6 probably alluded to Dante's *Paradiso* and *Purgatorio* respectively, said that she knew that the word beginning with D was "Dante". Myers<sub>P</sub> said that this was not the word of which he was thinking; and then later on added that, though "Dante" was not the word beginning with a D of which he was thinking, he *had* given the name "Dante" to Mrs Verrall, and had given it in connection with his answer to *αὐτὸς ὄρπανὸς ἀκύμων*.<sup>1</sup> Almost immediately afterwards he said: "I wrote Lonely Wandering Cloud. Daffodils".

The utterances in the waking-stage of this same sitting opened as follows:—

All right; I'm glad. Inferno (the next words were not caught, but sounded like) Smiles and verso. Myers. Oh! beautiful — [A Christian name] The unknown deity. Passed out of their bodies and gone—passed out of their bodies and gone—passed out of their bodies and gone—every peak and point—star—Abt—I can't hear. Dante's *Inferno*. What else matters? What else matters? Subliminal. Nearer mansions. She'll get it; I'm not worried. (Touches right wrist) Aches. Hallo, Mr Hodgson, how did you get here? Lost your hat? I don't know. I'm glad. I'm glad you are—(Rubs wrist) Aches. *αὐτὸς* I have answered. There's no Inferno here. I want to say more. I wandered lonely as a cloud. Myers. Hallam—Arthur Hallam.

*Passed out of their bodies*—Abt belongs to the Horace Ode Episode (v. pp. 402-7).

*The unknown deity* suggests "The Unknown God" whose altar St. Paul saw in Athens, (Acts xvii, 23). St. Paul had been mentioned in the course of the sitting and apparently connected with the answer to Mrs Verrall's Greek words.

<sup>1</sup>At least that is how I interpret the statements of Myers<sub>P</sub>. But as they are not free from ambiguity the reader should refer to pp. 157-165, where they are discussed in detail.

*ἄτὸς* evidently means *ἄτὸς οὐρανὸς ἀκύμων*. *Arthur Hallam* was one of the associations with *ἄτὸς οὐρανὸς ἀκύμων* given by Myers<sub>p</sub> on March 6 and 13.

The intention of these utterances was, I take it, to show that what may be called the 'Dante,' the 'Wordsworth' and the *ἄτὸς οὐρανὸς ἀκύμων* topics were all to be linked together; the *Inferno* being singled out for special mention in order to make a link with Geryon.

I am only too acutely conscious of the prolixity and want of lucidity which disfigure the foregoing account of this complicated group of phenomena. The fault, I do not doubt, is largely mine, but some of the circumlocution is due to the involved nature of the facts themselves, and some to the lack of expedients, such as a recognised technical phraseology and formulae for avoiding tedious and awkward periphrases—a lack which will have to be remedied if we continue to meet with similar phenomena. I hope, however, that the accompanying diagram and tables will help to make clear points which the text may have left obscure. But a cautious use must be made of them, for no tabular statement can contain those *nuances* and qualifications, without which accounts of psychological phenomena must be misleading. Thus, the various inter-connected subjects are arranged in the diagram in a purely arbitrary order, and might be re-arranged in half a dozen different ways; and in Tables I and III it has been specially difficult to decide which subjects to class as 'implicit' and which as 'explicit'.

The scheme of the diagram is as follows:—

The headings of the circles, printed in red ink, indicate the parent topics from which subordinate topics, printed in black ink, have been derived. One of these subordinate topics in its turn becomes, as represented in the next circle, the parent of a new topic, and so on. At certain points, shown by the connective arrow-heads, the same topic has been derived through two different parents: e.g. Geryon through the *Inferno* and *Purgatorio* in the one case, and through Hercules in the other.

Shade of Hercules  
Sprit  
Shadow  
Plotinus

Hercules  
Shade of Hercules.

Hercules Furcos.  
Herakles  
of Browning

*αἴτω, οὐρανὸς ἀκτῖνας.*  
Plotinus  
Tennyson  
*Crossing the Bar*  
Arthur Hallam  
*In Memoriam XCV.*  
Dante.

Union of  
East & West  
The crossing of the  
Hellespont.

Hercules.  
Hercules Furcos  
of Euripides.

Hercules and  
Hercules Furcos.  
Geryon.

*In Memoriam XCV*  
Union of  
East and West.

Union of  
East & West  
"East is West"  
Maud.

Maud.  
Planet of Love.  
Orion.  
Daffodils

"I wandered lonely  
as a Cloud."  
Daffodils.

Wordsworth Country:  
"I wandered lonely  
as a Cloud."

Union  
of  
East and West  
Identification  
of Opposites.

"O'er mountains,  
seas & lakes & rivers."  
Wordsworth Country

Identification  
of Opposites.  
Martha & Mary.  
Leah & Rachel.

Leah and Rachel  
Dante's *Purgatorio*.

Mount of Purgatory  
and  
River of Lethe  
"O'er mountains,  
seas and lakes and  
rivers."

*Purgatorio*  
Paradiso &  
Inferno.

Dante's *Purgatorio*  
*Purgatorio XXVII.*  
and *XXVIII*

*Purgatorio*  
XXVII. and XXVIII  
Angel, East, Cythera,  
Mount of Purgatory,  
River of Lethe,  
and the crossing of the  
Hellespont

*Inferno XVII*  
and  
*Purgatorio XXVII*  
Geryon

Cythera  
Aphrodite.



TABLE I.—SHOWING HOW AND ON WHAT DATES THE VARIOUS TOPICS WERE DISTRIBUTED AMONG THE AUTOMATISTS.

EXP. = Explicit in the Script or Trance-Speech of; IMP. = Implicit in the Script or Trance-Speech of.

	MRS. PIPER.		MRS. VERRALL.		MRS. HOLLAND.		MISS MERRIFIELD and MISS VERRALL.	
	<i>Exp.</i>	<i>Imp.</i>	<i>Exp.</i>	<i>Imp.</i>	<i>Exp.</i>	<i>Imp.</i>	<i>Exp.</i>	<i>Imp.</i>
<i>Hercules Furens</i> of Euripides.			Mch. 4 & 25					
Euripides.	April 8		Mch. 4 & 25		April 16			
Browning's <i>Herakles</i> .							April 16	
Umbrae—shadow—shades— <i>εἶδωλοι</i> .			Mch. 25					
Shadow—Tenebrae.					March 27			
Spirit.	April 8		Mch. 25					
Geryon (monster slain by Heracles: referred to in <i>Hercules Furens</i> ).								March 10
Geryon (monster referred to in Dante's <i>Inferno</i> xvii and xviii and <i>Purgatorio</i> xxvii).							April 8	Mch. 10
Hercules as type of the union of East and West.			March 25					
Crossing of the Hellespont.			March 25				April 8	
East.			April 8					
West.	April 8			April 8				
East and West.			March 25	April 8	Mch. 13 & Apr. 8			
Identification of East and West.				April 8	April 8			
Identification of Opposites.					April 8			
<i>Maud</i> .			April 8		March 27			
Orion.					April 8			
Aphrodite.	April 8							
Cytherea (Goddess) and Cytherea (Planet).		April 8					April 8	
River of Lethe and Mount of Purgatory.				April 6			April 8	
<i>Paradiso</i> .				April 3	April 8			
<i>Purgatorio</i> .							April 8	
<i>Inferno</i> .	April 29							Mch. 10
Daffodils (Tennyson).								
Daffodils (Wordsworth).	April 17	Mch. 20						
Wordsworth Country.		Mch. 20		April 6				
Silvia (conjoined with <i>Maud</i> ).					March 27			
Leopold (conjoined with Browning's <i>Herakles</i> ).					April 16			
Harold (conjoined with Euripides).	April 8							
<i>αὐτὸς οὐρανὸς ἀκύμων</i> {		April 8						
	Crossing the Bar.							
	Arthur Hallam.	April 29						
	<i>Iliad</i> —Myers.	April 8						
Dante's <i>Inferno</i> .	April 29							



TABLE II.—SHOWING THE CHRONOLOGICAL ORDER IN WHICH THE VARIOUS INTERCONNECTED TOPICS EMERGED.

March 4, 1907.	<i>Hercules Furens</i> of <i>Euripides</i> . Heracles bound to the pillar. Ask elsewhere for the Bound Hercules.	Mrs Verrall.
March 10, ..	Geryon. ( <i>Table Tilting</i> ).	Miss Verrall and Miss Merrifield.
March 11, ..	Presences on the eternal <i>hills</i> . The Presence that is in the <i>lonely hills</i> .	Mrs Verrall.
March 13, ..	“One star in the crimson West And the East is cold and grey And the weary Earth shall turn to her rest At the end of the winter’s Day.”	Mrs Holland.
March 20, ..	“I wandered lonely as a Cloud That floats on high o’er dale and bill.” (Wordsworth), and quotation from Myers’s <i>Harold at two years old</i> .	Mrs Piper.
March 25, ..	Claviger—the bearer of the Club and Key. Clavem gerens trans Pontem trans Hellespontem— East and West. The Eastern sign of the Club. The Hereules story comes in there and the clue is in the Euripides play. Bound to the pillar. Sebastian. It is the same story of the archer and the binding to the pillar. Let Piddington know when you get a message about shadow. Umbrae. The shadow of a shade. σκιᾶς εἶδωλον.	Mrs Verrall.
March 27, ..	“Birds in the high hall-garden.” Not Maud. Sylvia. Tenebrae. Via obscura vita lueet. Light and Shadow. Shadow and Light.	Mrs Holland.
April 3, ..	“Lost Paradise Regained,” and a drawing of an Angel.	Mrs Verrall.
April 6, ..	Script interpreted by Mrs Verrall as representing River of Lethe and Mount of Purgatory. “ J. G. P. “O’er mountains, seas and lakes & rivers.”	Mrs Verrall.
April 8, ..	Is the Paradiso mental relaxation? . . . The Constellation of Orion. East as beautiful as West. Martha and Mary. Leah and Rachel.	Mrs Holland.
“	Spirit and Angel. To the Stars. Euripides. I meant to say Harold. Aphrodite. Mr Myers and . . . Iliad. Light in West. If I can reach over the bar I’ll repeat this later (?). Tout ensemble.	Mrs Piper.
“	The words were from Maud. Rosy is the East and so on.	Mrs Verrall.
April 15, ..	Mountain.	Mrs Piper.
April 16, ..	Leopold. Lucas. Margaret. To fly to find Euripides. Philemon. (i.e. Browning’s <i>Herakles</i> .)	Mrs Holland.
April 17, ..	O’er mountains, seas and lakes and rivers. Daffodils.	Mrs Piper.
April 29, ..	αἶψός (οὐρανός ἀκίρων), Dante’s <i>Inferno</i> , I wandered lonely as a eloud, Myers and Arthur Hallam, all mentioned in Waking-Stage.	Mrs Piper.



TABLE III.—SHOWING WHICH OF THE VARIOUS TOPICS WERE EITHER EXPLICITLY OR IMPLICITLY CONTAINED, AND WHICH WERE NOT CONTAINED IN THE SCRIPT OR TRANCE-SPEECH OF THE SEVERAL AUTOMATISTS.

Explicit in Mrs Piper's trance-script or trance-speech.	Euripides, Spirit, Angel, West, Aphrodite, <i>Inferno</i> , Daffodils, Harold.
Implicit „ „ „ „ „ „	Wordsworth Country; Cytherea.
Explicit in Mrs Verrall's script.	<i>Hercules Furens</i> ; Euripides; Umbrae, Shadows, Shades, εἰδωλον; Angel; Hercules as type of East and West; Crossing of the Hellespont; East; East and West; <i>Maud</i> .
Implicit in „ „	East and West; Identification of East and West; River of Lethe and Mount of Purgatory; <i>Paradiso</i> ; Wordsworth Country.
Explicit in Mrs Holland's script.	Euripides; Shadow, Tenebrae; East and West; Identification of East and West; Identification of Opposites; <i>Maud</i> ; Orion; <i>Paradiso</i> ; Silvia; Leopold.
Implicit „ „ „	<i>Hercules Furens</i> ; Browning's <i>Herakles</i> ; Cytherea; River of Lethe and Mount of Purgatory; <i>Purgatorio</i> ; Crossing of the Hellespont; Angel.
Explicit in Table-tilting of Miss Merrifield and Miss H. Verrall.	Geryon (Dante's).
Implicit „ „ „ „ „ „	Geryon (Heracles').
Topics unexpressed in Mrs Piper's trance-script or trance-speech.	<i>Hercules Furens</i> ; Browning's <i>Herakles</i> ; Umbrae &c; Shadow; Geryon; Hercules as type of East and West; East; East and West; Identification of East and West; Identification of Opposites; <i>Maud</i> ; Orion; River of Lethe and Mount of Purgatory; <i>Paradiso</i> ; Silvia, Leopold; Crossing of Hellespont.
„ „ Mrs Verrall's script.	Browning's <i>Herakles</i> ; Tenebrae; Geryon; Identification of Opposites; Orion; Aphrodite; Cytherea; <i>Purgatorio</i> , <i>Inferno</i> ; Daffodils; Silvia, Leopold, Harold.
„ „ Mrs Holland's script.	εἰδωλον, Spirit; Hercules as type of East and West; Aphrodite; <i>Inferno</i> ; Daffodils; Wordsworth Country; Harold.
„ „ Miss Merrifield & Miss Verrall's Table-tilting.	All except Geryon.



On the top left hand side of the diagram, and enclosed within a circle larger than the rest, is the progenitor of the whole family of topics, *ἀπὸς οὐρανὸς ἀκύμων*, of which the immediate offspring are Plotinus, Tennyson, *Crossing the Bar*, Arthur Hallam, *In Memoriam* xcv and Dante. Of these offspring, *In Memoriam* xcv becomes the head of the next family circle, and produces the Union of East and West; which, in direction A, becomes the parent of the Identification of Opposites. Two derivatives, or specific instances, of the Identification of Opposites are Martha and Mary, and Leah and Rachel; and the latter pair leads on to Dante's *Purgatorio*, and so on.

Meanwhile, in directions B and C, two other topics have arisen from the Union of East and West, viz.:—

(B) *Maud*, leading on to the Planet of Love; and

(C) Hercules leading on to (1) the crossing of the Hellespont, which, as shown in another circle, has also been derived through the *Purgatorio*; and (2) to various other topics associated with Hercules as shown in contiguous circles.

## XX.

### “AZURE” AND “HORIZON”.

The reader should study this section in connection with the *ἀπὸς οὐρανὸς ἀκύμων* incident (pp. 107-172); and he will obtain a clearer comprehension of it if as well he first acquaint himself with the section entitled “The Latin Message” (pp. 312-416).

*Extract from record of sitting with Mrs Piper held on April 10, 1907.*

(Present: Mrs Sidgwick and Miss Newton, the latter merely awaiting a signal to summon the sitter.)

(Rector communicating) Hodgson wishes to know if those messages have got through yet Forget me not. . . .

E. M. S. I will enquire. When did he send "forget-me-not"?

Long ago. ["Forget-me-nots" was first announced as a cross-correspondence message to be given to Mrs Verrall on Jan. 23, 1907.]

has horizon appeared?

Myers said a cloudless sky beyond the horizon

E. M. S. Oh yes, that has appeared; that is good.

Myers gave that

E. M. S. Quite right.

and was anxious to know if you U.D.

E. M. S. Yes, we understand quite well. Has he any more to say about it?

That will come out here later when he has a better opportunity but he simply told me to tell you.  
(Pause)

E. M. S. Yes, I understand.

that he gave it and when he clears the message he will explain it.

*Extract from record of sitting with Mrs Piper held on April 15, 1907.*

(Present: Mrs Sidgwick and Miss Newton)

E. M. S. (referring to the statements contained in the foregoing extract) Will you ask Mr Myers why he chose that sentence about horizon?

(Rector communicating) Yes I will and give answer as soon as possible.

E. M. S. Thank you. . . . .

Mr Myers sends love and says that message [i.e. "the Latin Message"] conveyed a several good things to his mind and that was one of them.

E. M. S. What is the word after "that message"?

(Myers communicating) Good morning Mrs Sidgwick I am glad to see you once more.

E. M. S. Good morning, Mr Myers.

Piddington's message conveyed much to my mind which I considered good material to work on. . . . therefore all this came to mind in consequence.

E. M. S. I see.

I believe you U.D. nearly as well as I do

E. M. S. Yes, I think I do.

therefore I will just say it was because of this message that it was brought to my mind and which I tried to bring out there with other lines(?)

Is it clear.

E. M. S. It is clear, but I should like to know why "horizon" came as distinct from "hope and star".

Because it was that special passage which was suggested from his message to my mind.

E. M. S. I see.

and I gave it there last time [i.e. April 10] as as in part answer to Mr P's enquiry.

E. M. S. "Mr. P's enquiry"?

Yes about the part which impressed me most

*Extract from record of sitting with Mrs Piper held on April 17, 1907.*

(Present: Mrs Sidgwick alone.)

(Myers communicating) Good morning Mrs Sidgwick I am very glad to meet you again I am Myers.

E. M. S. Good morning, Mr Myers.

I thought you would U.D. if I said  
 Azure  
 and follow if that had appeared through Mrs V.  
 (E. M. S. fails to read "Azure")  
 Auzure [sic]

E. M. S. "Augur"?

a it means Blue

E. M. S. Oh! "Azure".

and I also said not precisely these words but very nearly  
 beyond  
 a cloudless sky beyond the horizon.  
 (E. M. S. reads over) yes.  
 regarding the message.  
 it came out I believe with a star being drawn also horizon  
 horizon yes which comes from the poem

E. M. S. Browning's poem you mean?

Yes I wrote myself a similar line  
 which I gave her also.  
 did it not all appear.

E. M. S. I have not seen it, but I will look carefully again.

Do because this I think is important.

A little later on Myers<sup>p</sup> tried to give some words of the Latin Message (v. pp. 367-8), but they were incorrectly spelt, and were not in consequence recognised by Mrs Sidgwick at the time. He then apparently alluded to Browning's poem *La Saisiaz*. From this point the record runs as follows:—

E. M. S. I think he means *La Saisiaz*. Why is he telling me about  
*La Saisiaz*?

Yes and dont you remember what I said about it

E. M. S. Through this light?

Yes. I said Hope Star

E. M. S. I see. I did not know which poem that was. [E. M. S. notes: "I don't quite know what I meant by this remark, but I intended to draw something about the 'hope and star' poem". See, however, note by E. M. S. on p. 368.]

Which poem that was?

the passage I wished (?) concerned (?)

these words

three words horizon was one of them and Horizon was the most important

E. M. S. I see. I will look at the poem and then I shall understand.

Yes please do. then I shall feel that it has in part reached you.

*Extract from record of words spoken during the waking-stage of the trance of April 23, 1907.*

May (?) Verrall.

Mary . . .

Mars (?) . .

I am glad I heard you.

Better now. — — — —

Hullo — — — —

On the horizon (?)

I'm right about it.

*Extract from record of sitting with Mrs Piper held on April 24, 1907.*

(Present: Mrs Sidgwick alone.)

(Hodgson communicating) Do you remember my statement about Horizon . . . . .

E. M. S. She [i.e. Mrs Verrall] has written something about Horizon.

Did that not come out later after we wrote a few lines of Brownings poem.

in which we mentioned stars.

E. M. S. I do not think the lines of Browning's poem came.

I figured

No I say did she not mention Horizon, as Myers gave it  
her to her in reply to the message  
a long line seemed to appear seemed on her paper

E. M. S. I don't think there was a long line, but I will look again.

listen \_\_\_\_\_

E. M. S. Oh! that kind of line.

Yes and then Myers made her drawer [sic] a star.

E. M. S. Yes, she drew a star. [I thought so at the moment, but am  
not sure it was not Miss Helen Verrall. *Note by E. M. S.*  
Miss Verrall twice drew a star; Mrs Verrall never did.  
*Note by J. G. P.*]

and the word Horizon was repeatedly given her until it came  
out on her paper.

E. M. S. Yes, "horizon" came certainly clearly.

Later on Myers<sub>P</sub>, responding to a request made at a former  
sitting by Mrs Sidgwick, tries to say to what poem of Browning's  
the script of Mrs Verrall described in the Piper trance as "Hope,  
Star and Browning" was intended to refer.

E. M. S. What was the poem about?

Vol is right.

E. M. S. You have got something like the name of a poem. It is  
not quite right, but if you tell me what is in the poem I  
think I shall understand.

Hope Star Horizon  
Horizon comes elsewhere.

Yes do not get confused dear Mrs Sidgwick.

E. M. S. I will not get confused.

And then at the close of the sitting comes this further reference to "Azure":—

(Myers communicating) We are not going to remain today  
but I have a few words for you to look up and a few for  
you to watch out for.  
one is Vaunt one is transcendentalism.  
and another is Azure yes.

E. M. S. There was something in Mrs Verrall's writing about blue  
sea.

Yes it Is precisely what I had in my mind.

E. M. S. I am glad of that.

I said Azure and explained to you that it meant Blue.

E. M. S. Yes, you did.

yes. and the word Sky ought to have come out at the  
same time.

yes will you look  
look out for it?

E. M. S. I will.

Sea and Sky Blue

E. M. S. I think there was something about sky.

Yes I repeated it over and over so she could not mistake  
it.

. . . . . please look out for it?

E. M. S. I will.

*Extract from record of sitting with Mrs Piper held on April  
29, 1907.*

(Present: Mrs Verrall and Miss Johnson.)

(Myers communicating.) I wish to go back to St. Paul.

[For an explanation of "St Paul" v. pp. 161-2.]

my reference to azure a blue sea

azure a z z Z Z z

MRS V. I can't read this. "a" and then "g" is it? "My reference to"—I can't make out that sign: capital L?

(Imperator communicating)  
help her + ask the lady present to help.

(Miss Johnson comes to the table and reads "azure")  
azure +

(Miss Johnson reads "blue sea".)

a blue sea

(Mrs V. reads as above; and the hands then thumps vigorously as a sign of assent.)

It is now U.D.

The subjects referred to in the foregoing extracts are full of obscurities and ambiguities, but certain points are clear and definite: viz. (1) that on April 10 Rector asked "Has Horizon appeared?", the context, however, leaving it doubtful whether the word was supposed to have appeared in Mrs Verrall's or in Mrs Piper's script; (2) that on April 15 Myers<sub>P</sub> stated that he had given "Azure", meaning "blue", to Mrs Verrall, and that he had also given her some words very nearly resembling "a cloudless sky beyond the horizon"; (3) that on April 24 Myers<sub>P</sub> added that "sky" ought to have appeared in Mrs Verrall's script at the same time as "Azure"; and (4) that after Mrs Sidgwick had said that something about blue sea had been written by Mrs Verrall she was told to look out for "Sea and Sky blue".

Let us now compare with these statements made in Mrs Piper's trance Mrs Verrall's script of April 15, 1907:—

Niemand als ich ich selber hab  
es g es a g t [no one but me, I myself have said it.]  
Cunctando restituit rem. [by delaying he restored fortune.]  
go slowly leniter gradu [with slow step]  
something about "His grave is in the rolling deep—not quite that—but a wanderer over seas is the idea.

Gulfs in the sunny south.

I see so plainly the rolling of a southern sea,  
blue and sparkling, as the ship goes onward to the

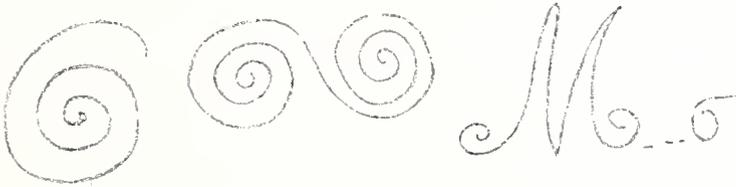
south, ever to the south. That is all no land in sight, only the blue sea sparkling in the sun to the horizon's edge—no ship in sight.

We will try to give the message to them. It has come first to you. a rolling southern sea—a southern sunny sea. The message is for Mrs F. [i.e. Mrs Forbes] but she is not to be told it for some days. I will give it elsewhere. Do not let her know, you must wait and have patience.

She is not to hear of this. I want to get it repeated.

Be careful about this

I will try again this week—it is easier now



and now write  $\Sigma$

It will be seen that the word "horizon" occurs here and in close connection with "blue". It is true that the emphasis is on the blueness of the sea, but the language inevitably suggests a blue sky as well.

This is the only occasion on which the word "horizon" appeared in Mrs Verrall's script during the period under review.

The first signature is intended for "Myers", the second,  $\Sigma$ , for "Sidgwick". It should be noted that the scribe says (1) that the message has come first to Mrs Verrall; (2) that it is for Mrs Forbes; (3) that he will give it elsewhere; and (4) that he will try to give it to "them".

I have little doubt that by "them" is meant the people in charge of Mrs Piper's sittings. I think that "elsewhere" is not equivalent either to "them" or to Mrs Forbes; and that the scribe meant that he would give the same message to Mrs Piper, to Mrs Forbes and to one other unnamed automatist. If this interpretation is right "elsewhere" could practically only mean either Miss Helen Verrall or Mrs Holland. There is no trace of the message in Mrs Forbes's script; and at this

time Miss Verrall was not doing any automatic writing. But in Mrs Holland's script of April 24, 1907 one phrase contains the word "horizon", and two other phrases introduce the word "sky". I shall quote these three phrases only, as they are quite unconnected with the other subjects mentioned in the same piece of writing.

The opening phrase of the script is:

One single line of white flame far on the horizon—

In the middle comes:

Clear darkness in spite of a luminous sky.

And the last paragraph but one is:

Mellow moons and tropic skies—

a reminiscence apparently of Tennyson's:

"Mellow moons and happy skies,  
Breadths of tropic shade."

This script was written at 10.20 p.m. Calcutta time (i.e. 4.20 p.m. Greenwich time), about four hours after Hodgson<sub>P</sub> had said "did she [Mrs Verrall] not mention Horizon, as Myers gave it to her in reply to the message a long line seemed to appear seemed on her paper"; and after Myers<sub>P</sub> had said "and the word sky ought to have come out at the same time"; one day after "on the horizon" was uttered in the waking-stage of the trance of April 23; and nine days after Mrs Verrall had written her script of April 15, which contained the words: "I will give it elsewhere".

I am not inclined to attach much weight to the appearance in Mrs Holland's script of "luminous sky" or "tropic skies". Still I must admit that the word "sky" is of rare occurrence in Mrs Holland's script during the period covered by the experiments with Mrs Piper in England. It is found on three other occasions only; on March 18, in the phrase: "The memory of it is like a great black shadow that blots out half the sky"; and on April 1, in a phrase which I will quote and discuss presently; and on April 8, in a context already quoted (v. p. 265).

The only time that the word is written twice in the same script is on April 24.

“Horizon” occurs here and here only in Mrs Holland’s script during the period under review, that is on *Wednesday*,<sup>1</sup> April 24; nine days after the only occurrence of the word in Mrs Verrall’s script, which contained the phrase “I will give it elsewhere”.

The opening words of the following paragraph of Mrs Holland’s script of April 1 do correspond very closely indeed with “a cloudless sky beyond the horizon” and “azure—it means blue” :—

The sky is fiercely blue with not a single cloud in sight— The birds are sheltering from the noonday heat. In England this will be a comparatively mild month—but May will be cruelly cold with frequent snow flurries and the effect on the fruit trees will be disastrous—

If this is taken to represent “azure” and “a cloudless sky beyond the horizon” then “the message did not come first” to Mrs Verrall; and the forecast of what the weather was to be in England during April and May must be regarded as a mere excrescence. Weather forecasts of the kind and references to weather conditions are not infrequent in Mrs Holland’s script; but whether they are inspired by the scribe or owe their emergence to interest in things meteorological felt by Mrs Holland it is impossible to decide; but with some of them at least Myers<sub>H</sub> is connected. (v. *Proc.* Part LV. pp. 291-2, 295.)

It is possible that the phrase “the sky is fiercely blue with not a single cloud in sight” may be a reflection not of the cross-correspondence message announced in the trance of April 17, but of the paraphrase of the words *ἄνεμος οὐρανὸς ἀκύμων*, “cloudless sky beyond the horizon”, given in the trance of March 6 by Myers<sub>P</sub>; but the occurrence of the word “blue” in it suggests rather that it represents not the original paraphrase of *ἄνεμος οὐρανὸς ἀκύμων*, but the first emergence of the cross-correspondence message which was formed out of it by tacking on the words “azure” and “blue”.

<sup>1</sup>For the significance of this day of the week see pp. 206 and 225, and *Proc.* Part LV. pp. 251 *et seq.*

Now as regards the ambiguities. I cannot make up my mind whether to regard "has Horizon appeared? Myers said a cloudless sky beyond the horizon" as the first announcement of "Horizon" as the subject of a cross-correspondence experiment, or as a way of ascertaining whether the paraphrase of *ἀπὸς οὐρανὸς ἀκύμων* given in the trance of March 6 had been correctly registered through Mrs Piper, and whether the point of it had been grasped by the experimenters.

Mrs Sidgwick naturally took the words in the second sense; and one would not have thought of looking for any other significance in them had it not been for the fact that the extracts from the sittings of April 17, 24 and 29 quoted above make it perfectly clear that the word "Horizon" formed part of a cross-correspondence message. There can be no doubt that the choice of "Horizon" and "azure" as subjects for a cross-corresponding message was suggested by *ἀπὸς οὐρανὸς ἀκύμων* and by the paraphrase of these words given in the trance of March 6. The choice may seem an unwise one, but I may remark that I had myself long before chosen "Pearls before swine" as a message for transmission by the Piper controls to Mrs Verrall, although these words had been twice previously given or alluded to in Mrs Verrall's script; and I did this purposely, as I thought it would be interesting if Mrs Verrall's script should repeat the words a third time after her normal consciousness had been on two previous occasions preoccupied with them. I am sufficiently convinced of the intelligence, if not of the identities, of the trance-personalities who call themselves Myers and Hodgson, to believe that some such idea may have prompted their choice of "Horizon" for the purpose of a similar experiment.

On April 17 Myers<sub>p</sub> said he believed that "Azure", meaning blue, "came out with a star being drawn also horizon which comes from the poem". No star appeared in Mrs Verrall's script of April 15; but if the reader will turn to p. 114 he will see that in her script of February 26, the only script of Mrs Verrall's which contains the words *ἀπὸς οὐρανὸς ἀκύμων*, occurs also the phrase: "I think I have got some words from the poem written down—if not stars and satellites another phrase will do as well". When Myers<sub>p</sub> spoke of a

star being drawn and of "horizon" coming from the poem, Mrs Sidgwick thinking he was referring to the star of "Hope, Star and Browning" asked if by the poem he meant Browning's poem. Myers<sub>p</sub> acquiesced, but I cannot help thinking that the acquiescence was of a kind commonly displayed by trance-personalities, who unfortunately are often only too ready to accept any suggestion that may be offered. I believe that the trance-personalities, though they did intend to connect "Hope, Star and Browning" with "Horizon" in a general way, did not mean that "Horizon" formed part of the particular message given to Mrs Verrall which they always described as "Hope, Star and Browning"; and that in spite of some confusion and ambiguity they finally succeeded more or less clearly in retracting the statement here made. I will later on explain how I arrive at this conclusion; but meanwhile let us accept the statement that there was some connection between "star", "horizon" and a poem of Browning's; and see if there is anything which can be said to represent this combination of ideas in Mrs Verrall's script.

In her script of February 26, in addition to *ἄπὸς οὐρανὸς ἀκύμων*, "stars and satellites" and a quotation from *Crossing the Bar*, come the words: "The last poems of Tennyson and Browning should be compared". There are, therefore, combined in this script references to *ἄπὸς οὐρανὸς ἀκύμων*, which answers to "Horizon" "a cloudless sky beyond the horizon"; to "stars and satellites", which answers to "star"; and a mention of the last poems of Browning, which answers to "Browning's poem". The coincidences are there; and though I do not claim them as supernaturally produced, still they should not be overlooked.

Immediately after Myers<sub>p</sub> on April 17 had said that by "the poem" he meant Browning's poem he added spontaneously: "I wrote myself a similar line which I gave her [i.e. Mrs Verrall] also". This may be intended for an allusion to Myers's poem on Tennyson, the motto of which is *ἄπὸς οὐρανὸς ἀκύμων*, and which contains a phrase, "These waveless heights of evening", obviously reminiscent of the words of Plotinus. It also contains the words "O star and planet".

Now "stars and satellites" in Mrs Verrall's script of February 26 was a phrase which she knew normally had been mentioned in a Piper sitting, that of January 30, and she had noted in her diary on February 2, 1907 that it had reminded her of "O star and planet" in Myers's poem on Tennyson. This interpretation would make another coincidence of a sort between what was said by Myers<sub>p</sub> at the sitting of April 17 and Mrs Verrall's script of February 26. Of course this is all exceedingly confused and ambiguous and hypothetical; yet I feel that it is rather difficult to set down this string of coincidences to chance alone. Some may think it altogether too fanciful even tentatively to interpret "I wrote myself a similar line" as a reference to Myers's poem on Tennyson. The interpretation is certainly unverifiable, but I think one may justifiably conjecture that a trance-personality, who showed he knew as much about *ἀντὸς οὐρανὸς ἀκύμων* as Myers<sub>p</sub> did, possessed a little more knowledge on the subject than he succeeded in explicitly displaying.

I said above that my view is that the trance-personalities did not intend to state that "Horizon" formed part of the message written by Mrs Verrall on January 28 which is always described by the Piper trance-personalities as "Hope, Star and Browning".

What I do think that they may have meant to say was that when they gave Mrs Verrall "Horizon" and "Azure" they gave at the same time a star. It was the question asked by Mrs Sidgwick on April 17—"Browning's poem you mean?"—which, in my view, introduced the subsequent confusion with "Hope, Star and Browning". The statements made by Myers<sub>p</sub> on April 15 in reply to Mrs Sidgwick's question "why he chose that sentence about horizon," I take to mean one or both of two things: (1) that the Latin Message (v. pp. 312-14) had suggested to him the plan of answering the question about *ἀντὸς οὐρανὸς ἀκύμων* by means of concordant messages given to Mrs Verrall and Mrs Piper; (2) that the Latin Message had suggested to him the plan of using the phrase "Cloudless sky beyond the horizon" not only as a paraphrase of *ἀντὸς οὐρανὸς ἀκύμων* but also as a cross-correspondence message.

I regard the phrase in the sitting of April 24: "Horizon comes elsewhere. Do not get confused, dear Mrs Sidgwick": as an attempt on the part of the trance-personalities to explain that a mistake had been made in conveying the impression that "Horizon" formed a part of the "Hope, Star and Browning" cross-correspondence. They made Mrs Sidgwick wholly responsible for the confusion; apparently unmindful of the fact that, even if Mrs Sidgwick may have inadvertently started it, they themselves not only had hitherto done nothing to remove it, but had on the contrary accentuated it.

In conclusion, I would advise the reader who has no taste for these subtleties and entanglements to dismiss them from his mind, and to pay attention only to the comparatively straightforward case of cross-correspondence exemplified in the quotations from Mrs Piper's trance of April 17, from Mrs Verrall's script of April 15, and from Mrs Holland's script of April 24.

## XXI.

## "THANATOS."

*Extract from record of words spoken in the waking-stage of Mrs Piper's trance of April 17, 1907.*

(Present: Mrs. Sidgwick and Miss Newton)

Very sorry right (?) —Rector.

Pake very slow. ["speak very slow" was meant.]

Hallo. I'm glad to see you. What is it?

— — — passes — — —

Hallo. Starch (?)

I do not know. Sanatos. Look — S. T.

Tanatos (?) I am saying it thank you Mr —

Certain — My faithful wife — — —

O'er mountains seas and lakes and rivers.

Means nothing.

To these. . . . . My faithful wife.

God be with you.

S — — — — [inaudible, but afterwards realised to be the same sentence as Mrs Piper several times repeated later with "Tyrannus" in it.]

(Points, smiling happily.)

Rector, Myers, what are they talking about?

What's six . . . . Tyrannus.

Mr Hodgson says there are no tyrants over here.

For the use of such phrases as "I am saying" to indicate the announcement of a cross-correspondence message v. pp. 176-7 and the extract from the record of May 7, quoted below.

Against the word "Tanatos" Mrs Sidgwick inserted a note in the type-written copy of the record to this effect: "Thanatos is meant probably."

*Extract from record of words spoken in the waking-stage of Mrs Piper's trance of April 23, 1907.*

(Present: Mrs Sidgwick and "Mrs Forbes".)

That's Mr Hodgson — —

Yes, I'll give it — —

Addio

Davis (?) — — — is all right

May I — —

Oh! Mr Myers.

May — — — I'll be back again. — — —

Addio

Book

Thanatos —

Getting dark. I don't like it. I don't want to come here.

*Extract from record of words spoken in the waking-stage of Mrs Piper's trance of April 30, 1907:—*

(Present: Miss Alice Johnson and Mrs Verrall.)

Glad there's someone. Thanatos. Thanatos. [I wrote down the word "Thanatos", recognising it as a Greek word but not knowing its meaning, before Mrs Verrall made any remark. After I had written it Mrs Verrall repeated it. *Note by Miss Johnson.*]

Glad I'm — Thanatos.

In the waking-stage of the sitting of May 7, 1907, at which Mrs Sidgwick and Miss Johnson were present, the words: "I want to say — — Thanatos" were spoken. They occurred in the middle of a series of sentences not explicitly attributed to Myers<sub>P</sub>, but indubitably to be attributed to him. In the record a query was put against "Thanatos" as the word was not quite certain.

"Thanatos" is a Greek word meaning "Death".

The word, or an approximation to it, was given four times in all, each time in a disconnected way, and each time in the middle of words or phrases which without any hesitation may be attributed to Myers<sub>P</sub> or Hodgson<sub>P</sub>.

It was twice given quite clearly, namely on April 23 and 30, the recorder being in one instance Mrs Sidgwick and in the other Miss Johnson, neither of whom had any reason for supposing that there was any particular significance in the word.

In view of the subsequent emergence of "Thanatos" it is practically certain that the words in the waking-stage of April 17 recorded as "Sanatos" and "Tanatos" represent mishearings or mispronunciations of "Thanatos". "Sanatos" and "Tanatos", it should be observed, were closely followed on April 17 by the words: "O'er mountains seas and lakes and rivers": which, as we have already seen (v. p. 277), were a variant of a cross-correspondence message which Myers<sub>P</sub> said he had given to Mrs Verrall.

On the assumption that "Sanatos" and "Tanatos" represent the first emergence of "Thanatos" and that "Thanatos" was the subject of a cross-correspondence experiment, it now remains to find the tally. A first tally I find in Mrs Holland's script of April 16, of which part has already been cited (v. p. 278), and of which I will now give a copy of the opening paragraphs:—

Maurice. Morris. Mors.

And with that the shadow of death fell upon him and his soul departed out of his limbs.

The most agreeable sensation of which I was at first conscious was that I was no longer deaf.

The third paragraph appears to describe the first sensation of someone after death. It is signed with the initials of a dead man, known by reputation to Mrs Holland. I imagine that the immediately preceding reference to death provoked a recollection in her mind of this particular man's death.

*And with that the shadow of death* etc. sounds like a quotation, but I cannot place it. In any case it appears to be reminiscent of the Homeric

ὦκα δὲ θυμὸς  
"Ὀχετ' ἀπὸ μελέων στυγερὸς δ' ἄρα μιν σκότος εἶλεν.

*Mors*, the Latin word for Death, tallies with "Thanatos", the Greek word for Death, uttered the next day in the waking-stage of Mrs Piper's trance. Both words are given separately; and both seem to emerge in such a way as to suggest that in each case the automatist got an auditory perception of a spoken word, not a mental perception of a general idea: "Maurice—Morris—Mors" in one case; "Sanatos—Tanatos—Thanatos" in the other.

Here as elsewhere (v. p. 219), though exactly the same idea is expressed by both automatists, this is done, not by both writing exactly the same word or words, but by one producing a word or phrase or reference different from, yet equivalent to the word or phrase or reference made by the other.

In Mrs Holland's case the word "death" as well as the Latin "*Mors*" is given. The object of this introduction of the English word "death" seems to me to have been not so much to supply a translation as to indicate that "*Mors*" was the only significant word of the three words written on the first line.

The word "Thanatos" was clearly pronounced on two occasions by Mrs Piper during the waking-stage, first on April 23, and again on April 30. One may suppose that on April 23 the word was uttered to explain the misheard or mispronounced "Sanatos" and "Tanatos" of April 17; the second and double repetition of the word on April 30 would have seemed superfluous had it not been that Mrs Verrall, who attended a sitting with Mrs Piper on that day, had written on April 29 a piece of script containing four quota-

tions all involving the notion of Death. This script, written at 10.40 p.m., reads as follows:—

Warmed both hands before the Fire of Life.  
It fails and I am ready to depart.



Manibus date lilia plenis [give lilies with full hands]



sign

The river Nile. 

Daisy

Come away Come away

Pallida mors aequo pede pauperum

tabernas regumque turres

put in pulsat

Tu beate Sesti

[Pale death with equal foot the huts of the poor and the towers of the rich. (Put in) "strikes". Thou, happy Sestius.]

Another time will help

Goodbye.

But you have got the word plainly written

all along in your own writing. Look back.

This script Mrs Verrall handed to Miss Johnson at 12 noon when she entered the room in which the sitting of April 30 was being held; and she handed to Miss Johnson at the same time a written note stating that she interpreted the script as alluding to Death. Neither the script nor the note could have been seen by Mrs Piper.

The first two lines are quoted from a motto prefixed by W. S. Landor to *The last fruit off an old tree*:

"I strove with none, for none was worth my strife;  
Nature I loved, and, next to nature, art;  
I warmed both hands before the fire of life;  
It sinks, and I am ready to depart."

The symbol  $\Delta$ , as is made clear by its repetition later preceded by "the river Nile", is the Greek letter Delta. In Mrs Verrall's contemporaneous note "Delta" is put down as one of the points suggestive of Death. Mrs Verrall subsequently explained to me how it came about that Delta suggested Death to her. She wrote:

"I had at the time [i.e. when the script was produced] a strong impression that, long before I knew any classics, someone had told me that a Greek capital  $\Delta$  was engraved on the voting tablets used to condemn. I believe this to be a mistake due to a confusion between (a) the Roman use of D in such a case, and (b) the Greek word for a tablet,  $\delta\acute{\epsilon}\lambda\tau\omicron\varsigma$  [so called from the original Delta-like shape]. But I do not think the confusion is mine. . . . Anyhow on April 30 I took  $\Delta$  to mean Death, and Nile to be an explanation of the first  $\Delta$ ."

*Manibus date lilia plenis* is a quotation from the famous passage in the sixth book of the Aeneid where Anchises foretells the early death of Marcellus, the nephew of Augustus, and in dramatic anticipation calls for lilies and bright flowers to strew on the corpse.

Mrs Verrall traced no significance in "Daisy". Two possible interpretations, of which I think the second the more likely, have occurred to me:

(1) "There is a popular superstition that if you omit to put your foot on the first Daisy you see in Spring, Daisies will grow over you or some one dear to you ere the year be out." Richard Folkard, *Plant Lore*, p. 308.

(2) The Vergilian quotation and its context:

"Tu Marcellus eris. Manibus date lilia plenis,  
Purpureos spargam flores,"

might have evoked recollections of Shakespeare's *Hamlet*. Thus the Marcellus of the Aeneid might have recalled the Marcellus of *Hamlet*; and the strewing of a corpse with flowers and especially with "purpureos flores" might have recalled the Queen's description of Ophelia's death:

"There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;

There with fantastic garlands did she come  
 Of crow-flowers, nettles, *daisies*, and long *purples*  
 That liberal shepherds give a grosser name,  
 But our cold maids do *dead men's fingers* call them."

It should be remarked that "Daisy" is immediately followed by a Shakespearian quotation: "Come away, come away, [Death]." And this quotation may in turn have been suggested by "*manibus date lilia plenis*," for the second verse of the poem beginning "Come away, come away, Death" alludes likewise to the strewing of flowers on the dead:—"Not a flower, not a flower sweet, On my black coffin let there be strown."

*Pallida mors etc.* is a correct quotation of Horace I, 4, 13 and 14, except that "Tu" is substituted for "O".

For the small drawing followed by the word "sign" Mrs Verrall did not put forward any explanation at the time when the script was written. Afterwards she suggested that it might be an ace of clubs, which she vaguely recollected was associated with ill luck in some story she had read. Miss Johnson reminded me of the significance attached to the ace of clubs in R. L. Stevenson's *The Suicide Club*:

"It is a pack of fifty-two," whispered Mr Malthus. "Watch for the ace of spades, which is the sign of death, and the ace of clubs, which designates the official of the night."

The man who drew the ace of spades had to be killed by the man who drew the ace of clubs. It will be noticed that the novelist calls the ace of spades 'the *sign* of death', and if the drawing in the script was intended to represent the ace of clubs, one may suppose that the word "sign" which followed the drawing was due to a confused recollection of the title given to the ace of spades in the story.

I cannot improve on this explanation, but it would be more convincing if the drawing was not more like a flower of some kind than an ace of clubs.

On April 28, the day before the script was written, Mrs Verrall had come across Dante's translation of "*manibus date lilia plenis*" in *Purgatorio*, Canto XXX. This quotation and the association of  $\Delta$  with the idea of Death must both have been

derived from no other source than the automatist's own mind. So if the *subject* of Death was inspired from outside, whether by Mrs Piper, who had uttered "Thanatos", or by Mrs Sidgwick or Miss Johnson who had heard it uttered, or by Mrs Holland, or by a spirit, we must conclude that the *form* in which it obtained expression was, in part at least, determined by the automatist's own mind.

It looks almost as if the scribe deliberately avoided writing the word "Death" on April 29. Thus the first four words of the familiar quotation, "Come away, come away Death", are written, but not the fifth and most essential; and the nearest approach made is when the Latin for death is written.

On the morning of April 29 Mrs Verrall had had a sitting with Mrs Piper, and in the course of it Myers<sub>p</sub> told her to look out for a word beginning with a D which he was trying to impress her with. Mrs Verrall replied that she thought she had got the word, and told Myers<sub>p</sub> what it was. He said it was not right, and that she must go on trying to get the word he wanted.

The word beginning with a D to which Myers<sub>p</sub> was alluding was not the word "Death", but the word "Dwarf" which weeks before I had asked Myers<sub>p</sub> to make Mrs Verrall write (v. p. 87). The reference to it made in Mrs Verrall's presence on April 29 was one out of thirty separate references made between Feb. 19 and May 27. There are too many words in the English language, not to speak of Latin and Greek (from either of which languages a word might well have been chosen for the purpose of an experiment), to permit of the supposition that Myers<sub>p</sub> by telling Mrs Verrall he was trying to make her write a word beginning with a D gave clue enough to account for Mrs Verrall's producing a script which, though it does not contain the word "Death", yet is pervaded with the idea of it.

The word "Death" occurs only once in Mrs Verrall's script during the period under review; and that is in a piece of script written on May 1, 1907, the day after she heard the word "Thanatos" pronounced in Mrs Piper's trance.

If anyone is ready to admit that the coincidences between the automatic writings of Mrs Verrall and Mrs Holland and

the trance-speech of Mrs Piper set forth above are not accidental and are due to some supernormal cause, then I think he must go a step further and acknowledge that the order in which the utterances of "Thanatos" in the waking-stage of Mrs Piper's trances are distributed is strongly suggestive of method and intelligence.

Mrs Holland's script of April 16 was written at 7.30 p.m. Calcutta time, *i.e.* 1.30 p.m. Greenwich time. On April 17, the first occasion, that is, that Mrs Piper went into trance after Mrs Holland's script was written, "Sanatos" and "Tanatos" were uttered in the waking-stage. Then on April 23 the faulty pronunciations of April 17 are amended, and "Thanatos" is successfully articulated. The word is not again spoken until April 30, the first occasion, that is, on which Mrs Piper was entranced after Mrs Verrall had written on the night of April 29 a script which in various ways refers to death. The last utterance of the word was at the sitting on May 7, which Miss Johnson attended, and may perhaps have been then made in order to draw Miss Johnson's attention to it, she having just three days before received Mrs Holland's script of April 16.

It may be thought that the word "Death" was one very likely indeed to occur in the trance-script or trance-speech of Mrs Piper and in the scripts of Mrs Holland and Mrs Verrall. No doubt the word does occur in the case of Mrs Piper occasionally, though the trance-personalities have a strong and, as I think, silly objection to its use; but during the sittings held in England it certainly did not occur as a single disconnected word or in such a context as to suggest that it was the important word of the sentence, except on the occasion under discussion, and then only in a Greek form.

I have already said that in Mrs Verrall's script the word appears only once.

Mrs Holland's script is voluminous, but I believe I am accurate in asserting that the word "death" occurred in it during the period under review four times only: once on Dec. 31, 1906 in a quotation, "Bodily death ensues when the soul's attention is totally withdrawn from the organism etc."; once, on Jan. 2, 1907, in the phrase: "The gold of the

earthly service The myrrh of death—the frankincense of the life eternal—”; once on March 13 in the following context:

No conscious recollection. it is unreasonable to expect that immediately.

“She knew she had waded bosom deep  
 Along Death’s bank in the sedge of sleep”—  
 But a wild gleam on a shaken shoal.

and once, as cited above, on April 16, when it is preceded by “Mors,” the Latin word for death.

## XXII.

### “LAUS DEO”.

I have already referred (v. p. 233) to the disconnected phrases uttered during the waking-stage of the trance of April 17, 1907; and have expressed the opinion that the phrases then and thus pronounced were cross-correspondence messages given by Hodgson<sub>P</sub> and Myers<sub>P</sub>.

Among them were the words, “Laus Deo”, first pronounced as one word “Lausteo”.

I quote part of the record:

What’s Rector doing over there?  
 Why I heard such jabbering.  
 Are you going?  
 — — — — — Tyrannus  
 Semper — — — — — Tyrannus.  
 What’s Mr Hodgson saying?  
 I want to see the pretty things.  
 What’s that man with a long beard?  
 What’s that light anyway?

What's Mr Myers keeps saying (a Christian name four times repeated.)

Mr Myers has got Rector by the ear. Whispers into it.

What's last — — — ? Oh! he is writing it.

Lausteo.

Laburnum (?), Daffodils, I smell them.

That's funny . . . . I never saw anything — — before.

What is it?

There was a man and a . . . .

What's the difference between this world and another one,  
and that's a rainbow . . a rainbow — — colours.

Lausteo.

Laus Deo. That's right.

This is horrible I must say. (followed by the usual kind of talk that accompanies the coming out of trance.)

Probably an attempt was made in the waking-stage of the trance of May 8, 1907 to pronounce the words again. The words uttered were these:—

Hail! udeo — all right l-a-u-d-e-o

banner ab(?) loving(?) love is strong — — I must go

Hullo — Hullo! I'm glad — eternal(?)

Although I knew that the words "Laus Deo" had appeared in Mrs Verrall's script, I was for a long time disinclined to attach any importance to the coincidence, because I was under the impression that "Laus Deo", like "Pax Vobiscum", was one of the regular tags associated with Imperator in Mrs Piper's trance, and would consequently be known to Mrs Verrall. But I believe that I was mistaken, for I have not been able to trace either in the published or in the unpublished records any other instance of these words having been written or spoken in the Piper trance. (Mrs Verrall's acquaintance with the records is with a few exceptions confined to the records published in *Proceedings*.) Of course I cannot assert that there is no such instance; the records are far too voluminous to allow such an exhaustive search as would be needed to establish the point definitely being made without an unjustifiable waste of time and labour. But anyhow the words occur once only in the series of sittings which took place in

England, and cannot appear frequently in other sittings or I must have come across them.

Appended is a copy of Mrs Verrall's script of Nov. 16, 1906, in which the words "Laus Deo" occur:—

Did Hodgson see the source  
Diastole and systole in alternate  
rhythms beating.

Laus in aeternum Aeterno

Deo. Laus et Gratia [Praise for ever to the Everlasting  
God. Praise and thanks.]

Now begin

ὁμοιομερῆ τὰ στοιχεῖα—τοιῶδε τῷ τρόπῳ γίνεται μίξις. ἀλλ' οὐ  
παντάχῃ [sic] ὅμοια ὁμοίοις συμβάλλεται· διὰ ταῦτα πολ-  
λακίς ἔρρει τὰ συμβαλλόμενα. οὐ τοίνυν ἔστι τι.

Συ δὲ καὶ ἄλλοι τινες ματαίως ζητεῖτε.

[The elements are of like parts; in that way combination takes place. But like things are not everywhere placed with likes; so often the things that are being placed together fail. Then there is not a something. (i.e. then nothing comes of it.)

And you and certain other people seek in vain.]

The rest of the script refers to an experiment which Mrs Verrall was to try with a friend in a few days' time, and does not belong to the preceding.

The Greek, I have no doubt, refers to the subject of cross-correspondences; and is analogous to a phrase in the script of Feb. 11: "It is all fragmentary and you must piece together—the essential word is often not grasped and the whole success so spoiled" (v. p. 81).

It will be seen that neither in the trance of April 17 nor in the script of Nov. 16 is "Laus Deo" in any way associated with Imperator. In the latter Hodgson is mentioned by name; but he clearly is not the scribe, as the scribe speaks of him in the third person. I should have no hesitation in identifying the scribe as Myers<sub>V</sub>, the Greek sentences being entirely in keeping with the style of the signed communications of this personality. In the trance "Laus Deo" seems to be attributed to Myers<sub>P</sub>.

As I have already said, the words "Laus Deo" occur once

only in Mrs Piper's trance between November 1906 and June 1907; and the only appearance of the words, either singly or together, in Mrs Verrall's script during the same period is in the script of Nov. 16, 1906. The "in aeternum Aeterno" of the script should be compared with the "Laudeo" and "eternal" (?) uttered in the waking-stage of the trance on May 8. The strongest reason for regarding the coincidence as accidental is the long interval of time, just five months, which elapsed before the words written by Mrs Verrall were reproduced in the trance. On the other hand it must not be forgotten that the coincidence is one of a series.

### XXIII.

#### "MUSIC".

This case can be properly understood only if read in connection with the "Latin Message" (v. pp. 312-416), which I should accordingly advise the reader to study first. Here it will be sufficient to explain that at the sitting with Mrs Piper held on May 6, 1907 Myers<sub>p</sub> remarked to Mrs Sidgwick that he had completed his answer to Mrs Verrall's question about *ἀπὸς οὐρανὸς ἀκύμων*, and that he believed that he had answered the question put to him in the Latin Message "through both lights sufficiently for you to understand that I have really answered at last": "both lights" meaning Mrs Piper and Mrs Verrall. To this Mrs Sidgwick replied:—"Through Mrs Verrall you answered very clearly, and through this light you have said a good deal about *Abt Vogler*. But in *Abt Vogler* there is a particular line which specially answers the Latin message. The Latin message, as you know, refers to cross-correspondences,

but also to something more, and there is a line in *Abt Vogler* which we think you had in mind as describing that something more. It would be very good if you would give it here."

At a later stage of the same sitting the subject is brought up again:—

(Myers communicating) Now one word more. Mrs S. my reply was. about the poem, and long ago I gave the word Music. which came to me as appropriate. to my answer. and U.D. [i.e. understanding] of the message.

E. M. S. Yes, quite right.

You must patch things together as best you can. Remember we do not give odd or singular words without (Hand grasps the "healer's influence": i.e. a piece of material belonging to a mental healer, which Rector says provides him with "light".) a deep and hidden meaning . . . . . in all our messages through both lights there is always more or less of the human element in them, which cannot be avoided, for your U.D.

E. M. S. I see.

but you must discriminate and dissect [sic] . . . the spiritual from the material and you will see and U.D. much.

Now we need not trouble ourselves at this point to enquire whether "Musie" was an appropriate answer or not to the Latin Message; that will be discussed elsewhere (v. p. 317). What we have now to determine is whether the word "Musie" appeared in Mrs Verrall's script, and, if so, in what context. I say in Mrs Verrall's script, for there cannot be the least doubt that Myers<sub>p</sub> meant that he had long ago given the word "Music" to Mrs Verrall. She is not, it is true, explicitly mentioned, but whenever Myers<sub>p</sub> is dealing with the Latin Message he has only one other automatist in mind besides Mrs Piper, and that is Mrs Verrall.<sup>1</sup> He claimed on various occasions to have answered the Latin Message through Mrs Verrall, who is, moreover, the only automatist other than Mrs

<sup>1</sup> Except for a probable reference to Miss Verrall on April 8 in the phrase "I drew a Star through *the other light*—also a crescent".

Piper mentioned at the sitting of May 6; and "long ago I gave the word 'Music'" can hardly mean that "the word 'Music'" was long ago given to Mrs Piper, because such was not the case.

The expression "long ago" cannot refer to a time previous to the inauguration of the series of sittings held in London, because it was not until Mrs Piper came to London that the question contained in the Latin Message was put to Myers<sub>P</sub>.

The first nine words of the Latin message, *Diversis internuntiis quod invicem inter se respondentia jamdudum committis*, which may be rendered literally into English: "As to the fact that for some time past you have been entrusting to different intermediaries things which correspond mutually between themselves (i.e. cross-correspondences)": was spelt out to Rector on Dec. 17, 1906 between 11.40 a.m. and 12 noon. The last word "committis" was spelt out and pronounced as the clock struck twelve.

At the beginning of the sitting the trance-personalities had been told that Mrs Verrall would be sitting for automatic writing at twelve o'clock, and after this hour had struck Prudens announced that he would give the words "The leaves have fallen, and are crumbling with the dust" to her. No trace of this message is to be found in any part of Mrs Verrall's script, but read in connection with the statement made by Myers<sub>P</sub> on May 6, "long ago I gave the word music", and with the context in which these words appeared, the automatic writing produced by Mrs Verrall on Dec. 17, 1906 is certainly suggestive.

This script was begun at 12 noon, that is, immediately after the words *Diversis internuntiis quod invicem inter se respondentia jamdudum committis* had been given to Rector for transmission to Myers<sub>P</sub>; and it read as follows:—

Revolving axes  
 Revolving spheres the mystic music make  
 Revolving spheres the harmony began  
 Harmonious sound scarce audible to man  
 Then from every several unit of the whole  
 Joined the majestic music of the Soul

no no

Majestic music

No—you dont see what I want—begin again.

Revolving spheres the harmony began—

A diapason manifest to man—

Each single unit played its several part

Discoursing symphony with godsent art

Till the majestic music of the whole

Throbbled in pulsation:—and the throbbing Soul

Saw through the sound the burning of the flame

Felt the lost Presence—to the Presence came.

The word “music” occurs four times; besides this “harmony” occurs twice, and “harmonious” “symphony” and “diapason” once: in fact, terms of musical significance predominate.

The script, as the following quotations will show, owes much of its phraseology to two literary sources: Dryden’s *Hymn for S. Cecilia’s Day*, and F. W. H. Myers’s translation of two Greek Oracles, published in *Essays Classical* pp. 97-100:—

From Harmony, from heavenly Harmony

This universal frame began:

. . . . .

From harmony, from heavenly harmony

This universal frame began:

From harmony to harmony

Through all the compass of the notes it ran,

The diapason closing full in Man.

. . . . .

As from the power of sacred lays

The spheres began to move,

J. DRYDEN.

O God ineffable, eternal Sire,

Throned on the whirling spheres, the astral fire,

Hid in whose heart thy whole creation lies,—

. . . . .

Thee the first Number and harmonious whole,

Form in all forms, and of all souls the Soul.

. . . . .

Once by God's grace was from thine eyes unfurled  
 This veil that screens the immense and whirling world,  
 Once, while the spheres around thee in music ran,  
 Was very Beauty manifest to man;—

F. W. H. MYERS.

Mrs Verrall knew all about the Latin Message experiment, and although she did not know when I was going to start the experiment, it may be assumed that she thought I should take an early opportunity of doing so. Accordingly the script of Dec. 17 might be attributed to her own subconscious expectation.

The appropriateness of the script of Dec. 17, and particularly of the lines

“Each single unit played its several part  
 Discoursing symphony with god-sent art  
 Till the majestic music of the whole  
 Throbbled in pulsation”

as an answer to the question put in Latin to Myers<sub>P</sub> will be evident when we come to deal with the Latin Message.

In spite of the absence of signature I have no hesitation in attributing the script of Dec. 17 to Myers<sub>V</sub>, for not only is it in the same style as many of the signed communications of this personality, but, as Mrs Verrall herself pointed out and as has been just explained, some of its phraseology is certainly borrowed from a verse-translation of F. W. H. Myers's.

Mrs Verrall's knowledge of the experiment described in the Latin Message may serve to explain the contents of her script of Dec. 17; but Mrs Piper did not share Mrs Verrall's knowledge; and even if she had, it would not account for her, in common with Mrs Verrall, hitting on “Music” as an appropriate answer to the Latin Message, nor for the knowledge displayed in her trance of May 6 of the fact that “long ago” the word “Music” had appeared in Mrs Verrall's script.

## THE LATIN MESSAGE.

BETWEEN the scripts of Mrs Verrall and Mrs Holland, as readers of Miss Johnson's paper published in *Proc.* Part LV. will know, a good number of coincidences has been traced before the English sittings with Mrs Piper began. Much of both these two scripts purports to be inspired by a group of spirits, of whom "Myers" is the most prominent. In the communications which purported to be made through Mrs Verrall and Mrs Holland by this group Miss Johnson thought she could detect evidence of an attempt to carry out a form of cross-correspondence more complex than that which consists in the production of the same word or phrase through two automatists. This simple type of coincidence it is easy enough to explain as the result of telepathic interchange between the automatists; but this theory seemed inadequate to cover some of the more complex forms of cross-correspondence inherent in Mrs Verrall's and Mrs Holland's scripts, which appeared to point to the action of some third mind.<sup>1</sup>

And as we turned the problem over in our minds we came to realise how cross-correspondences might be so elaborated as to afford almost conclusive proof of the intervention of a third mind, and strong evidence of the identity of this third mind.

These considerations suggested that when Mrs Piper, in whose trance the same group of personalities figures as in Mrs Verrall's and Mrs Holland's scripts, came to England, the development of elaborate and complex cross-correspondences should be encouraged. With this end in view we drew up a short message to be addressed to Myers<sub>p</sub>. The message was

<sup>1</sup> See especially Chapter VII. of Miss Johnson's paper.

first written in English, and then translated into Latin. Dr Verrall kindly undertook the translation, and made a special point of avoiding the use of any words or phrases which might afford clues to a person ignorant of Latin but clever at guessing.

For the benefit of readers who do not know Latin I may add that the Latin of the message is by no means simple to translate; and its meaning could hardly be discovered, even with the help of a dictionary, by a person possessed of only a small knowledge of Latin. The object of putting the message into Latin was partly to prevent the normal consciousness of Mrs Piper, who knows no Latin, from affecting the result; and partly to test whether Myers<sub>p</sub> could display any of the knowledge of Latin that Frederic Myers had possessed.

Appended are (a) the original draft in English—which was never, of course, seen by Mrs Piper—(b) Dr Verrall's translation, and (c) a literal re-translation into English of Dr Verrall's Latin.

- (a) We are aware of the scheme of cross-correspondences which you are transmitting through various mediums; and we hope that you will go on with them.

Try *also* to give to A and B two different messages, between which no connexion is discernible. Then as soon as possible give to C a third message which will reveal the hidden connexion.

- (b) Diversis internuntiis quod invicem inter se respondentia jamdudum committis, id nec fallit nos consilium, et vehementer probamus.

Unum accesserit gratissimum nobis, si, cum duobus quibusdam ea tradideris, inter quae nullus appareat nexus, postea quam primum rem per tertium aliquem ita perficias, ut latens illud in prioribus explicetur.

- (c) As to the fact that [quod] for some long time past you have been entrusting [committis] to different intermediaries (or, messengers) things which correspond mutually between themselves, we have observed your design, and we cordially approve it.

One thing besides this most agreeable to us will have

happened, [i.e. You will even add to our pleasure] if, when you shall have delivered to two particular persons things between which no connexion is apparent, afterwards as soon as possible through some third person you so complete the matter (or, business) that that which was latent in the first two (messages) may be revealed.

There is in this case a great mass of evidence to be considered. Much of it I have been bound to cite in full, as summaries would have been misleading. Though I fear that the reader will at times find himself rather bewildered, I hope that the comments and the synopses of the evidence to be found on pp. 323-330, 347-357, 397-407 and 408-416, will explain the obscurities sufficiently to enable him to form his own judgment of the case.

The experiment extended over a period of five months and a half: from Dec. 17, 1906 to June 2, 1907.

The subject was first mooted at the sitting of Dec. 17, 1906, when I alone was present, in the following way:--

J. G. P. I want you [i.e. Rector] to transmit to Myers a message in a foreign language, understood by Myers when on this earth.

(Rector communicating)

Greek.

J. G. P. No.

Latin.

J. G. P. Yes. Rector, *you* don't understand Latin, I think.

Yes it is so.

J. G. P. Can I transmit the message letter by letter?

of course.

J. G. P. I attach great importance to this message and to its being correctly transmitted. One object in sending this message in Latin is to see whether Myers can understand it. To show that he must send an *intelligent* reply to it; not merely such a reply as "I understand", or "Yes"

or "No", but a reply which will show that he has grasped the purport of it.

We U.D.

J. G. P. Also we want to convey information to you and Myers and the group associated with him without its reaching any part of the consciousness of the light.<sup>1</sup>

Quite U.Dd.

J. G. P. Shall I send the message now or another day?

Do I U.D. that you wish me to give the message to Myers and receive his reply to-day or take the message to him some other day and bring the reply at that time?

J. G. P. If, Rector, you have any means of registering permanently the words I shall give you, please take the message now and give it afterwards to Myers, who can send his reply later.

We must not confuse messages; therefore you would [sic] better give it now before we begin with our messages to Mrs Verall [sic] and others. U.D. [It had been arranged just previously that the controls should choose a word or phrase and try to transmit it to Mrs Verrall and Mrs Thompson]

J. G. P. I shall first pronounce the whole word and then spell it letter by letter.

I then pronounced syllable by syllable, and spelt out letter by letter, the words: *Diversis internuntiis quod invicem inter se respondentia jamdudum committis.*

On this occasion and on subsequent occasions Rector wrote down as I gave it each word and mark of punctuation, though several words had to be repeated more than once before they were correctly written out.

As the last word *committis* was written down the clock, as I noted at the time, struck twelve. At twelve o'clock on this same morning Mrs Verrall at Cambridge sat down to write

<sup>1</sup>Here, as in a good many other instances, it must be understood that the experimenter, in order to convey his meaning acceptably to the trance-personalities, is expressing himself in terms to which under ordinary circumstances he might not subscribe.

automatically; and the script then produced would form a most appropriate answer to this first clause of the first sentence of the Latin Message.

At the sitting of Dec. 19, at which Miss Helen Verrall and I were present, after repeating at Rector's request the word *internuntiis*, I spelt out *id nec fallit nos consilium*.

On Dec. 24, when I alone was present, *et vehementer probamus. Unum accesserit gratissimum nobis, si eum duobus quibusdam ea tradideris* was given.

On Dec. 31 Rector immediately after the usual greetings wrote: "We have in part U.D. and conveyed your message to your friend Myers and he is delighted to receive it so far as he has been able to receive it".

Shortly afterwards I spelt out *inter quae nullus appareat nexus, postea quam primum rem*.

On Jan. 2, 1907 Rector said: "Hodgson is helping Myers with his translation"; and a little later Myers<sub>p</sub> said: "your message has impressed me very much and I shall gladly translate it into English for you". I remarked that I didn't want the Latin to be translated, but a message to be sent which would show that the Latin had been understood.

Myers<sub>p</sub> replied: "I quite understand and I will certainly do so", and then asked for the rest of the message to be dictated. *per tertium aliquem ita perficias, ut latens illud in prioribus explicetur* was accordingly spelt out. Whereupon Myers<sub>p</sub> said: "I may ask you before I reply to repeat one or more words that I may be quite sure that I have understood it properly".

In the waking-stage, immediately after the utterance of a sentence which can be attributed to Myers<sub>p</sub> only, came the words:

"United (?) we (?) stand (?) divided we fall. Stick to it and spite of awful United— You know."

The second utterance of "united" was quite clear, and as "divided we fall" had been also quite clearly pronounced, there can be no reasonable doubt that the quotation "United we stand, divided we fall" was intended.<sup>1</sup> The phrase was never stated to be the subject of a cross-correspondence, and

<sup>1</sup>I leave the queries against the first three words only because they were inserted in the original record.

has no relevance to anything said at the sitting, unless it be to the second sentence of the Latin Message, the concluding words of which were dictated for the first time in the course of this sitting of Jan. 2.

“United we stand, divided we fall” would be a most apposite comment on the second sentence: so apposite, indeed, that had it been definitely connected in the trance with the Latin Message I should without hesitation have considered that the trance-personalities had thereby given proof of having grasped the general meaning of it. Just as Mrs Verrall’s script of Dec. 17, written a few minutes after the first clause of the first sentence had for the first time been dictated to the trance-personalities, forms an appropriate answer to this clause, so here the words spoken in the waking-stage—“United we stand, divided we fall”—form an equally appropriate answer to the second paragraph of the Latin Message, the dictation of which has been for the first time completed some 55 minutes previously. The portion of the Latin Message first dictated on Dec. 17 refers to the transmission to different intermediaries of things which correspond (answer mutually) between themselves: i.e. to cross-correspondences. The expression “things which correspond mutually between themselves” could be interpreted so as to apply either to complex cross-correspondences, or—as it was really intended—to the simpler forms of cross-correspondence, which consist in the reproduction through two or more automatists of the same word or words or of the same idea expressed in different phraseology. The leading thought expressed in Mrs Verrall’s script of Dec. 17, namely, that of harmony or of a symphony resulting from the combination of single sounds would correspond to either interpretation of the first sentence of the Message;<sup>1</sup> and this script of Mrs Verrall’s for reasons already explained (v. pp. 310-11) is undoubtedly in the style of Myers<sub>v</sub>.

<sup>1</sup>That an answer should have been given to the second half of the Latin Message by Myers<sub>v</sub> before the words of it had been dictated to Myers<sub>p</sub> is not necessarily inconsistent with the hypothesis that the knowledge of what passes at the Piper sittings manifested by Myers<sub>v</sub> is acquired by this personality from Myers<sub>p</sub>; because Myers<sub>p</sub> may on Dec. 17 (or, as the gist of the Latin Message was known to myself and others before that date, even earlier) have acquired *telepathically* knowledge of the *whole* Message.

In the second sentence of the Message, the dictation of which was for the first time completed on Jan. 2, the suggestion is made that Myers<sub>P</sub> should carry out a more complicated form of cross-correspondence by first giving two apparently disconnected messages to two different automatists and then revealing by means of a third message given through a third automatist a hidden connection between the first two messages. Obviously if the first part only of such an experiment were carried out, the two disconnected messages would in their unsupported isolation fall to the ground, so to speak; whereas if the first two messages were united by means of the third message all three would stand.

On Jan. 14 Myers<sub>P</sub> told Mrs. Verrall, who was present at the sitting, that he was preparing a long message for me, and expressed the hope that when he had finished it I should believe he had sent it.

On Jan. 15 I asked if Myers<sub>P</sub> could give his answer to the Latin Message on the following day, and Rector advised me not to press for an answer.

On Jan. 16 Myers<sub>P</sub>, through Rector, asked me not to be impatient for his answer.

At Rector's request I again spelt out and pronounced the words *jamdudum committis*, once at the beginning and once at the close of the sitting.

As described in Section III, I had asked Myers<sub>P</sub> at this sitting to mark cross-corresponding messages given to Mrs Verrall and Mrs Holland with a triangle within a circle. A little later, I impressed on Myers<sub>P</sub> the importance we attached to obtaining cross-corresponding messages, and expressed the opinion that it was "more important to get them than for you spirits to give facts about your past lives". To this Myers<sub>P</sub> made a most intelligent rejoinder:—Why, he asked, did we attach so much importance to them; for, said he, "if you establish telepathic messages, you will doubtless attribute all such to thoughts from those living in the mortal body; while as a matter of fact we are the living intelligences who actively transmit and receive the messages". I contented myself by making the following, apparently unintelligent, reply:—"When you say we should doubtless attribute these messages to tele-

pathy between living minds, I don't agree. It doesn't look like telepathy at all. It looks to us just like the independent and intelligent action of external intelligences". This did not, and was not intended to, meet the criticism of Myers<sub>SP</sub>. Throughout the whole series of sittings the experimenters, Mrs Sidgwick, Sir Oliver Lodge and myself, gave no indication or hint of any kind that what we wanted was cross-correspondences of a *complex* type; we always spoke as if the only object in view were to obtain the reproduction through another automatist of the *same* word or words as those chosen either by ourselves or by the trance-personalities for the purpose.

Myers<sub>SP</sub>, re-echoing an opinion just before expressed by myself, then continued as follows: "Both Hodgson and myself are extremely anxious to give you proof of our real existence; and I am more or less convinced that neither he or [sic] I can do so by narrating our past experiences or those which we have succeeded to retain".

I replied: "I think a combination of the two—I mean narrating past experiences and sending concordant messages through different lights—is a telling method of proof." Here again I was, of course, masking my real meaning under the cover of the indefinite term "concordant messages".

On Jan. 23 I for the first time put, at Mrs Verrall's request, the following question to Myers<sub>SP</sub>: "Which Ode of Horace entered deeply into your inner life?"<sup>1</sup> Immediately after this had been done, Myers<sub>SP</sub> said: "I should like to go over the first and second sentences of our Latin message . . . I believe I can send you a message which will please you if I understand it clearly". The juxta-position of these two subjects, for which I was in no way responsible, should be borne in mind in view of future developments. After an interval, during which other matters were referred to, I repeated *Diversis nullus appareat nexus*.

After Jan. 23 and up to Feb. 6 there was no fresh reference made in the trance to the Latin Message. On the morning of Jan. 23 Myers<sub>SP</sub> for the first time had said that he "believed

<sup>1</sup>The connection between this question about an Ode of Horace and the Latin Message is explained on pp. 397-407.

he could send me a message" (i.e. a message in reply to my Latin Message). On the night of Jan. 23 Mrs Verrall wrote a script, and on Jan. 28 another script, clearly a sequel to the former, the leading points of which Myers<sub>P</sub> reproduced on Feb. 11, and, on repeating them on Feb. 27, said that they formed his answer to the Latin Message. Also, on Feb. 3, Miss Verrall wrote a script which connects with a script written by her on Feb. 17; and both these scripts correspond with Mrs Verrall's scripts of Jan. 23 and Jan. 28, and in part with the description of them given by Myers<sub>P</sub> on Feb. 11 and 27.

On Feb. 6 Myers<sub>P</sub> said that he would reply to Mrs Verrall's Greek question (i.e. *αὐτός οὐρανὸς ἀκύμων*) and my Latin Message as soon as he could.

On Feb. 11, immediately after the references to the Library quoted in Section V (pp. 52-55), came the following:—

(Present: J. G. P. alone at this point)

(Myers communicating.)

Did she [i.e. Mrs Verrall] receive the word.

Evangelical.

J. G. P. "Evangelical"?

Yes.

J. G. P. I don't know, but I will enquire.

I referred also to Browning again. [For an explanation of "again" v. p. 60.]

J. G. P. Do you remember what your exact reference to Browning was?

Yes. I referred to Hope and Browning.

Yes. (assent to reading)

I also said Star.

(Miss Newton enters to announce the arrival of the sitter, Mr Macalister.)

J. G. P. Now, Myers, I must say goodbye, as the friend is here.

Do I U.D. that I am to go.

J. G. P. Yes; I'm sorry, but we can, I hope, have a good talk the time after next.

Mean while look out for Hope Star and Browning.

J. G. P. Yes, I certainly will.

thank you very much good morning.

M.

J. G. P. Will you be ready with your answer to the Latin message on the third? [i.e. Wednesday, Feb. 13.]

I will let you know at our next meeting how far I have U.D. and replied. Yes. (assent to reading)

J. G. P. Thank you.

I will reply in part if not wholly.

Goodmorning. M.

Since at this point I had absolutely no grounds for suspecting the existence of any connection between "Hope Star and Browning" and the Latin Message, it was a mere accident that I happened to ask for an answer to the latter immediately after Myers<sub>p</sub> had mentioned the former.

Three points should be noted:—

(1) The past tense of "replied," which must imply that on February 11 Myers<sub>p</sub> claims either that he has *already* replied, or that by next time he will have replied to the Latin Message.

(2) that "how far" qualifies not only "I have understood" but also "replied"; and accordingly suggests that the reply may be wanting in completeness.

(3) that Myers<sub>p</sub> is not certain on Feb. 11 whether he can give a complete reply. If Miss Verrall's script of Feb. 17 constitutes, as I think it may, one part of a complex reply to the Latin Message given partly through Mrs Verrall, partly through Miss Verrall and partly through Mrs Piper; and if one may assume that Myers<sub>p</sub> was aware that that part of this complex answer which was ultimately given in Miss Verrall's script had not yet been given, and knew that until it was given the answer would be incomplete; then, the doubt which Myers<sub>p</sub> expressed on Feb 11 as

to his ability to give a complete reply by Feb. 13 is quite appropriate.

On Feb. 12 I told Myers<sub>P</sub> that "Browning, Hope and Star" had appeared in Mrs Verrall's script:—

J. G. P. Myers, I want to tell you that the message which you said you gave to Mrs Verrall about Browning, Star and Hope has come out quite clearly.

(Myers communicating)

thanks. I never tried with greater patience than I did over those words.

I then went on to say that Mrs Sidgwick's name, the name "Myers" and "Library" had, notwithstanding my previous denial (v. p. 55), also appeared in Mrs Verrall's script. Just before saying farewell Myers<sub>P</sub> again begged me not to "hurry or worry" about his reply to the Latin Message as he would bring it out clearly.

**Sitting of Feb. 13.** On Feb. 11, just before the mention of "Hope, Browning and Star", Myers<sub>P</sub> had asked whether Mrs Verrall had received the word "Evangelical". As I had found no trace of this word in Mrs Verrall's script, I asked Myers<sub>P</sub> on Feb. 13 when he had given "Evangelical" to Mrs Verrall: "Was it lately since you have talked with Mrs Verrall at this light?" [i.e. since Jan. 30, 1907]. To this Myers<sub>P</sub> replied: "No, I believe not, but recall it as one of my own words which I tried to give her". At a later sitting it was explained that Rector, who acts as intermediary and amanuensis for all the trance-personalities, had misheard the word which he transmitted erroneously as "Evangelical" and that what Myers<sub>P</sub> had really wished to have conveyed was "Evelyn Hope". Consequently, if Myers<sub>P</sub> was unaware of Rector's error in transmission, he naturally must have been puzzled by my question, and especially by my saying that he himself had said that he had given "Evangelical" to Mrs Verrall, and under these circumstances may have been led to fancy that he had really given the word at some anterior period. That one trance-personality should appear to be ignorant of what has been said or written by another trance-personality, and even that

the personality communicating through Rector should seem to be ignorant of what Rector has said or written on his behalf, is a phenomenon frequently exhibited in the Piper trance; and, moreover, this discontinuity of consciousness is not only explicitly asserted but is also often indirectly conveyed by the most subtle touches; and though, doubtless, it may sometimes serve as a convenient explanation of error, I believe it to be often a real cleavage and not one simulated for dramatic purposes.

After answering the question about "Evangelical" Myers<sub>P</sub> went on as follows: "If you will meet me on third after coming [i.e. Wednesday, Feb. 20] I will give you my reply to your message Latin". I then said to Myers<sub>P</sub>: "I want to tell you about "Browning, Hope and Star". Mrs Verrall has got the references to all three quite precise and definite".

I propose to interrupt at this point my account of the references made to the Latin Message in Mrs Piper's trance in order to quote and discuss two scripts of Mrs Verrall's and two of Miss Verrall's. These scripts, which are given below in their chronological order, had all been written before the next reference to the Message was made in the trance on Feb. 19; and before that date I had not only read them but had read into them a meaning which affected the whole subsequent handling of the experiment.

*Mrs Verrall's script of Jan. 23, 1907 (begun at 10.50 p.m.).*

Justice holds the scales.

That gives the words but an anagram would be better.

Tell him that—rats star tars and so on. Try this.

It has been tried before RTATS rearrange these

five letters or again tears

stare

seam

same

and so on

Skeat takes Kate's Keats stake steak.

But the letters you should give tonight

are not so many—only three

a s t

Mrs Verrall's script of Jan. 28, 1907.

Aster [star]

τερας [a sign or wonder]

The world's wonder

And all a wonder and a wild desire—

The very wings of her.

A WINGED DESIRE

ὑπόπτερος ἔρως [winged love]

Then there is Blake

And mocked my loss of liberty.

But it is all the same thing—the winged desire

ἔρως ποθεινός [passion] the hope that leaves  
the earth for the sky—Abt Vogler for earth  
too hard that found itself or lost itself—in the sky.

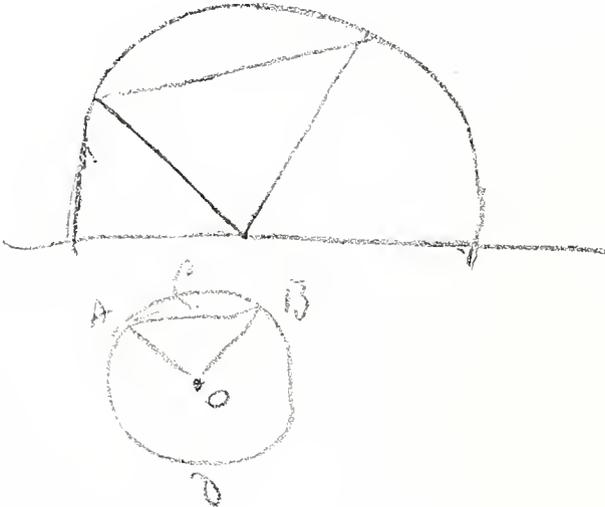
That is what I want

On the earth the broken sounds  
threads

In the sky the perfect arc

The C major of this life

But your recollection is at fault



A D B is the part that unseen completes  
the arc.

*Part of Miss Verrall's script of Feb. 3, 1907.*

the crescent moon

remember that



and the star

like a thunder riven oak the grim remains  
stand on the level desolation of the plains  
a record for all ages of the span  
which nature gives to the weak labour of a man



bird

*Miss Verrall's script of Feb. 17, 1907.*

androsace (?) Carthusian candelabrum



many together



that was the sign she will

understand when she sees it  
diapason  $\delta\iota\alpha\ \pi\alpha\sigma\omega\upsilon\upsilon\ \rho\upsilon\theta\mu\omicron\varsigma$  [rhythm through all]  
no arts avail  
the heavenly harmony  $\acute{\omega}\varsigma\ \epsilon\phi\eta\ \omicron\pi\lambda\alpha\tau\omega\upsilon\upsilon$  [sic]  
[as Plato says]  
the mystic three(?)



and a star above it all  
rats everywhere in Hamelin town  
 now do you understand Henry

These four scripts have been already discussed in Section VI, and with that section I shall assume that the reader is familiar.

In Mrs Verrall's two scripts I naturally saw no meaning when I first read them. After the sitting of Feb. 11, however, in the course of which Myers<sub>p</sub> stated that he had referred to "Hope and Browning" through Mrs Verrall and had also said "Star", I took these two scripts, for reasons already explained (pp. 63-4), to represent "Hope, Star and Browning". I then read Browning's *Abt Vogler*, with which I had had no previous acquaintance, and was immediately struck by the extraordinarily apt answer to the second sentence of the Latin Message which could be extracted from one of the only two passages in the poem in which the word "star" occurs.

This passage runs:—

But here is the finger of God, a flash of the  
 will that can,  
 Existent behind all laws, that made them  
 and, lo, they are!  
 And I know not if, save in this, such gift be  
 allowed to man,  
 That out of three sounds he frame, not a  
 fourth sound, but a star.  
 Consider it well: each tone of our scale in  
 itself is nought;  
 It is everywhere in the world—loud, soft,  
 and all is said:  
 Give it to me to use! I mix it with two in  
 my thought:  
 And there! Ye have heard and seen:  
 consider and bow the head!

Were one to search English literature for a quotation pertinent to the experiment suggested in the Latin Message it would be difficult to find one more felicitous than these lines from stanza VII of *Abt Vogler*.

These particular lines, it is true, were not quoted in Mrs Verrall's script; but the emphasis thrown by both her scripts on "Star"; the predominance of quotations from *Abt Vogler* in the second script, the opening words of which—"aster  $\tau\acute{\epsilon}\rho\alpha\varsigma$ "—also seemed applicable to the star in *Abt Vogler* which was both a sign and a wonder; and the reference to "the broken sounds"<sup>1</sup> seemed to me to suggest that the scribe was alluding specially to the seventh stanza of this poem.

I have since found further reasons which support my view that the script of Jan. 28 was alluding specially to Stanza VII of *Abt Vogler*. Thus:  $\tau\acute{\epsilon}\rho\alpha\varsigma$ , which is explained by *Liddell and Scott* as "any appearance or event, in which men believed they could see the finger of God" suggests "But here is the finger of God". And the word "scales" in the phrase *Justice holds the scales* (which heads the script) may be compared with "each tone of our *scale*". On May 7 (v. pp. 388-391) Myers<sub>P</sub> persisted in spite of several failures until he finally succeeded in giving the word "scale" to complete the quotation "in my passion to *scale* the sky". To play in this way on three different meanings of the word "scale" would be quite in keeping with the style of the whole incident in which anagrams play so prominent a part.

Moreover, the  $\delta\iota\grave{\alpha}\ \pi\alpha\sigma\hat{\omega}\nu\ \rho\acute{\upsilon}\theta\mu\acute{o}\varsigma$  of Miss Verrall's script of Feb. 17, which is closely connected with Mrs Verrall's script of Jan. 28, recalls the "each tone of our scale in itself is nought; *It is everywhere in the world*" of Stanza VII. And "the mystic three", which follows the phrase "the heavenly harmony" in Miss Verrall's script, recalls the "three sounds" of the same stanza.

Myers<sub>P</sub> had apparently by using the phrase "Hope Star and Browning" shown knowledge of the script of Jan. 28; but that fact in itself could be no more than a suggestive one, unless he should subsequently connect "Hope, Star and

<sup>1</sup>The word "sounds" occurs only twice in *Abt Vogler*, first in the sixth and then in the seventh stanza. The phrase in the script "the broken sounds"—which does not exist in the poem but is clearly reminiscent of "the broken arcs" of stanza IX—suggests the three ideal sounds of Stanza VII, each of which "in itself is nought" and which have to be combined before they become significant, rather than the "sounds" of Stanza VI which were the sounds made by Abt Vogler's organ.

Browning" with the Latin Message. Moreover, it might be argued that the greater part of the script of Jan 28 should be ascribed to Mrs Verrall's having subliminally concocted an answer to the Latin Message.

On the other hand it is impossible to regard the appearance of the triangle within a circle as due to mere subliminal invention; for that part of the script at least must have been due to supernormally acquired knowledge of the circle and triangle experiment arranged at the sitting of Jan. 16 (v. p. 36). Again, the use of the letters A, B, C in the drawing of the circle and triangle seemed to form a link with the Latin Message. In the original draft in English the letters A, B and C had been used to represent the three automatists who were to cooperate in the complex experiment. Mrs Verrall, as I have said, had seen the original draft and consequently knew of this use of the letters A, B and C. But nevertheless, and in spite also of its being a very natural thing to use the letters A, B, C in a geometrical illustration of this sort, the fact remains that she did introduce them into a script which she did not connect in any way with the Latin Message.<sup>1</sup> Besides, the connection between the circle and triangle and the preceding part of the script is so close that it would be difficult to regard what precedes the geometrical figure as mere subliminal romancing uninfluenced by any other mind than the automatist's own, while regarding (as I think we must) the geometrical drawing as the result of some supernormal influence.

No doubt the reasons which I had at the time for interpreting Mrs Verrall's script of Jan. 28 as an answer to the Latin Message were slender, but they were even more slender than they need have been because at this time I had not realised the connection between Mrs Verrall's script of Dec. 17, 1906,—with its line:

"and the throbbing Soul

Saw through the sound the burning of the flame":

<sup>1</sup>Under the date of Feb. 12, 1907 Mrs Verrall wrote in her diary as follows:—"A card from J. G. P. this morning says that . . . there is a *splendid* success in my script of Jan. 28 . . . . . What was good on Jan. 28, I have no idea. The script was full of Browning—and wings—and oddly capped a wrong quotation from *Abt Vogler* by an explanatory drawing, which showed that the idea was there but not the words."

so strongly suggestive of the star that is framed out of sounds—and Miss Verrall's script of Feb. 17; nor had I then realised, nor did I till April 1908 realise, that there existed between Mrs Verrall's script of Dec. 17 and her script of Jan. 28 another subtle link.

As already mentioned (v. p. 310), the script of Dec. 17 contains several reminiscences of Myers's verse-translation of two Greek Oracles (*Essays. Class.* pp. 97-100). In the first of these occur the lines:

“Throned on the whirling sphere, the astral fire,  
Hid in whose heart thy whole creation lies,—  
The whole *world's wonder* mirrored in thine eyes,—

In the script of Jan. 28 the words: “the *world's wonder*”: immediately precede and lead up to a quotation from *The Ring and the Book*—

“And all a wonder and a wild desire”—

as if for the purpose of hitching on the script of Jan. 28 to that of Dec. 17.

The coincidences between Mrs Verrall's two scripts and Miss Verrall's two scripts of Feb. 3 and Feb. 17 have been already discussed in detail, so I need not reiterate them here. In view of the fact that before Feb. 17 Mrs Verrall knew the interpretation which I had put upon her script of Jan. 28, and in view also of some very general information given to Miss Verrall on Feb. 15 about the script of Jan. 28,<sup>1</sup> two of these coincidences, viz. the references in Miss Verrall's script of Feb. 17 to the “Star” and to Browning—might easily be attributed to thought-transference between Miss Verrall and her mother. But Miss Verrall's script contains also coincidences with Mrs Verrall's script of Dec. 17, to which Mrs Verrall attached no significance and of which Miss Verrall knew nothing. The latter script is reminiscent not only of Myers's translation of two Greek oracles but also of Dryden's *Hymn for St. Cecilia's Day*. Now the “heavenly harmony” of Miss Verrall's script is an actual quotation from that poem of Dryden's; and the script of Dec. 17 contains the word “harmony” twice, and, though it

<sup>1</sup>For full particulars v. p. 67.

does not contain the word "heavenly", the harmony which is the subject of it is clearly a "heavenly harmony". Common to both scripts also are the words "diapason" (which likewise occurs in Dryden's poem) and "Mystic"; and neither word occurs elsewhere in either script during the period under review.

Before, then, the next reference to the Latin Message was made in the trance, on February 19, I had become impressed, I may even say, obsessed, with the idea that Mrs Verrall's script of Jan. 28—which had on Feb. 11 been described in the trance by Myers<sub>P</sub> as "Hope, Star and Browning"—was an attempt by Myers<sub>V</sub> to give by means of indirect allusions to Stanza VII of *Abt Vogler* an intelligent answer to the Latin Message; and I was naturally anxious to see whether Myers<sub>P</sub> would say anything in support of this interpretation.

On Feb. 19 Hodgson<sub>P</sub> asked me to repeat some of the Latin to him and also to his "old friend George", i.e. George Pelham, who henceforth cooperates with Hodgson<sub>P</sub> and Myers<sub>P</sub> in their effort to understand and reply to the Message. I repeated *Diversis—committis*; and afterwards Hodgson<sub>P</sub> asked for "the next to the last word" i.e. *jamdudum* to be repeated. I told him that the first syllable is "spelt like the English word 'jam'—preserves", and he replied: "Oh yes, I understand. Marmalade. . . . That has been the most difficult word for him [i.e. Myers<sub>P</sub>] to understand". I then repeated *id nec fallit—probamus*.

On Feb. 20 the first attempt to reply was made, as Myers<sub>P</sub> had promised on Feb. 13.

(Present: E. M. S. and J. G. P.)

(Myers communicating.)

The idea I got was that I should be a Messenger and pass on to you the same intelligent U.D. now in my present life. . . . It is with reference to my—[illegible word, perhaps "interest"] my being a messenger . . . . and my handing through to you on your side coherent and — — [two illegible words<sup>1</sup>] messages. . . .

<sup>1</sup>Undecipherable words are rare in the script; but an unusual proportion unfortunately occurred in the more important references to the Latin Message.

J. G. P. "Coherent and" something?

as I am the Messenger.

I will go over my utterances again

J. G. P. Yes.

and repeat them here to you. . . . I wish I might go over the whole subject with you again. . . . I do not leave simply because I

Is the light not clear or the machine working well?

J. G. P. The machine is all right; but the light is perhaps not good; so perhaps you had better defer your answer to the Latin Message until the third after coming [i.e. Wednesday, Feb. 27.] . . . .

But it would . . . be wiser not to refer to C.C. [i.e. cross-corresponding] messages the time before . . . . Because we get these on our minds and cant easily avoid making references to them.

Soon after this I advised that the sitting should be brought to a close earlier than usual, as Mrs Piper, who had been suffering from indigestion and sleeplessness, was not well.

In this first attempt to reply there are only three points needing comment: (1) Myers<sub>p</sub> seems to have applied the *internuntius* (dative plural of *internuntius*, a mediator, messenger or go-between) of the Latin Message, which there is used to mean mediums or automatists, to himself;

(2) "Coherent" may possibly represent *invicem inter se respondentia*: but the word is so often used in English to mean "intelligible" without any strict notion of interrelation that no stress can be laid on its use by Myers<sub>p</sub>.

(3) "Handing through" would accurately enough translate *committis*.

On Feb. 25 Rector said that next time he would bring George Pelham with Myers in order to hear the Latin repeated; and asked me to repeat for Myers "the words after *quod* in first sentence" (i.e. *invicem*): which I proceeded to do. Later, at the request of Hodgson<sub>p</sub>, I repeated *inter se—consilium id*.

On Feb. 26 I first asked Hodgson<sub>p</sub> to tell Myers that Mrs Verrall had drawn a triangle within a circle; and then, in

accordance with the arrangement made on Feb. 25, I repeated *Diversis—probamus*. *Quod* was greeted with the remark, "Yes. I know what?", and *jamdudum* with "I understand that". *Diversis—probamus* was towards the close of the sitting again repeated.

On Feb. 27 Myers<sub>P</sub> at the very beginning of the sitting made his second attempt to reply:—

(Present: J. G. P. alone.)

(Myers communicating)

Goodmorning my good fellow . . . . I am Myers. we were to meet and reply to each other this day?

J. G. P. Yes. . . .

I felt a little perturbed over your message to me when you said I — [illegible word. From subsequent versions of the reply it is clear that the word "failed", or an equivalent word, was intended] in replying sufficiently to convince you etc. although I as intermediary had long since united my ideas etc.

J. G. P. Is the word after "replying" "sufficiently"?

not or so as to convince you etc.

J. G. P. What comes after "etc"?

I as intermediary had long since united ideas etc.

J. G. P. "I as intermediary" is it?

Yes or Messenger.

J. G. P. "had by" what? (misreading "long" as "by")

assimilated

J. G. P. I am sorry. I can't read.

united or assimilated . . . .

Now I believe that since you sent this message to me I have sufficiently replied to your various questions to convince the ordinary scientific mind that I am at least a fragment of the once incarnate individual whom you called Myers. Is it not so?

J. G. P. Yes, Myers. (Spoken in a tone not implying assent to the question, but merely a non-committal encouragement to the communicator to go on with his remarks.)

Do you U.D. from my first utterances that I at all U.D. your messages?

J. G. P. I believe I understand perfectly; but I have to play the part of a stupid person who has to have everything explained to him.

Oh I see your point. Well as far as I could U.D. and I may have to think it over again. What you said [‘was this’ must be supplied]

Although you as intermediary have long since united mutually ideas. You have or do not reply or respond sufficiently to our questions as to convince us of your existence etc. Is it not U.D.? . . .

J. G. P. “united mutual ideas”?

mutually our ideas. . . .

J. G. P. Yes, “mutually”. Is it “our ideas”?

ideas is correct.

J. G. P. Not “our”?

(Hand makes a gesture which clearly meant “No, not ‘our’.”)

You must take into consideration the second intermediary. Rector. Viz Rector.<sup>1</sup>

. . . .

J. G. P. I want to go on reading over. “You have or do not reply”—

So as to convince us . . . Is it not U.D.

<sup>1</sup>The words “viz Rector” were certainly inserted in order to avoid a risk of confusion. As a general rule to remarks made by Rector on his own initiative “R” or “Rector” is appended; and this plan was adopted so that Rector’s remarks might not get confused with those of the communicating spirit. In this case, had the explanation “viz Rector” not been added, it would have remained doubtful whether the words “you must take into consideration the second intermediary” were to be attributed to Myers<sub>P</sub> or to Rector. Its addition makes it clear that the speaker of the words was Myers<sub>P</sub>, and that by “the second intermediary” Rector was meant.

J. G. P. I see. Will you wait a moment? (After a pause) You say you have replied. I'm quite prepared to believe it; but tell me in what messages your reply is given.

In my messages reported here and through Mrs Verrall.

J. G. P. That agrees with what I thought. But give, not necessarily all the message or messages, but some important point from them.

One was. when I referred to the poems the others 1st to the Halceon days and evangelic etc etc . . . .

J. G. P. (reading over) "The others first to the Halceon days"—  
Evangelical [no trace of 'el']

J. G. P. And "Evangelical".  
etc etc. I said.

J. G. P. "Evangelical" is right?  
It is it helps to combine the ideas.

J. G. P. And "Halcyon days" comes in also?  
Yes.

J. G. P. Anything else? . . . . .  
Let me remind you of my reference to the shrub.

J. G. P. "Shrub" ?  
Yes and this all helps to combine the ideas as conjointly given through Mrs Verrall . . . and this light.

J. G. P. Yes, Myers, I understand you; but I don't understand the reference to a shrub.  
syringa syr

J. G. P. "Syringa". Oh! yes. I want you to go on recalling any other relevant messages.

One I recall. clearly and that one was with reference to the Poems and cross corresponding messages

J. G. P. Yes?  
as given by myself through Mrs Verrall

J. G. P. Tell me—remember I have to play the part of the stupid person—tell me what poems.

B  
my own  
B rowning

J. G. P. Yes. Well?

I wish to get this clear.

J. G. P. Yes, take as much time as you like.

Horace.

J. G. P. Yes?

got my last utterance? if so repeat it.

J. G. P. The last things written are “B my own Browning. I wish this clear. Horace.”

Yes chiefly Browning.

J. G. P. (interrupting, thinking that the sentence was completed)  
Yes. Well, tell me more.

s lines (Hand points first to “s” and then to “Browning”)

J. G. P. “Browning’s lines”.

yes.

J. G. P. Yes?

as given through Mrs Verrall and another which I referred to before. I think I will not give that to day.

J. G. P. Yes; thank you very much. I think you are making it clear; but I want you to make it completely clear.

I wish this more than you do. . . . .

J. G. P. I think if you can get through a clear and complete answer to my Latin Message you will have forged a new and strong link in the chain of evidence for survival of bodily death. . . . .

I U.D. that you asked me to reply referring to my utterances through Mrs Verrall. . . . .

J. G. P. Now I think you've done enough for to-day in the matter of replying to the Latin Message. But I want you to make your reply so clear and precise that the sceptic will not be able to say the coincidence which undoubtedly exists between the Latin Message and your reply to it is due to chance.

Myers<sub>P</sub> then said he would like to go over the last sentence of the Latin again while George Pelham is present to help; and that he wished to continue his reply on the following Wednesday, March 6. I then repeated *Unum — explicetur* twice.

I now quote the record again:—

J. G. P. I want to say that you have, I believe, given an answer worthy of your intelligence—not today, I mean, but some time back—but the interpretation must not be mine. *You* must explain your answer at this light.

Yes.

J. G. P. You could do it in two words.<sup>1</sup>

Yes. I U.D.

J. G. P. Well?

Hope Star

J. G. P. Well? Yes?

<sup>1</sup>Did I by using the expression “in two words” give a clue? If so, I did it quite unwittingly. I used “in two words” not strictly but in the conventional sense of “in a few words”. I never did, and never should have thought of “Browning, Hope and Star” as *two* words but as *three*. Myers<sub>P</sub> had already before this said that his reply had been given in part through Mrs Verrall; and to this I was alluding when I said: “you have given an answer . . . some time back—but . . . you must explain your answer at this light”. Even if we suppose that Myers<sub>P</sub> could guess from this remark that the answer was contained in one of the successful cross-correspondences between Mrs Piper and Mrs Verrall, why should he have pitched on a cross-correspondence consisting of *three* words when by this time the trance-personalities had been informed of the success of another cross-correspondence which, unlike “Browning Hope and Star”, could be naturally summed up in two words, namely, “triangle circle”?

When I said the answer could be given “in two words”, i.e. in a few words, I had in my mind some such answer as this: “The poem I gave to Mrs Verrall contains a verse applicable to the Latin Message”.

Browning.

J. G. P. Exactly. It couldn't be better.

That is my answer.

J. G. P. Now, Myers, I can't thank you enough. That is what I have been waiting for.

Well what I wished was to translate the whole message for you into English. But from (?) your kindness in replying to my request in repeating the whole of the last sentence so that each word reached my U.D. [understanding] clearly and concisely I am able with Pelhams help to reply today. . . .

J. G. P. Translate into English certainly, if you like. But now I want to say two things, and then we ought to stop. First, I want to thank you most sincerely for the trouble you've taken.

let me in return thanks [sic] to you for your kindness and Patience in Repeating again and again to good old Rector who does not U.D. a word of Latin.

J. G. P. Yes. . . . In telling me that "Browning, Hope and a Star" contains your answer to the Latin Message you have given an answer which to me is both intelligible and clear; but still I should like you to bring out one more point still, so as to leave no doubt in anyone's mind of your meaning.

My STAR.

E V

E

J. G. P. "E-v-e"?

E V L

J. G. P. "E-V-L"?

E V E L

y

J. G. P. "y" or "G"?

I am too [weak] to tell it today.  
 My thoughts wander. . . . goodbye  
 God be with you . . . listen . . .

J. G. P. Yes.

I gave Mrs Verrall Laurel wreath.

J. G. P. Yes, quite right ; she got it.

(For the sequel v. p. 96.)

On March 4 Myers<sub>p</sub>, who spontaneously introduced the subject, alluded to Mrs Verrall's question about an Ode of Horace as follows:—

(Present : J. G. P. and Miss Newton)

(Myers communicating)

I tried my good fellow to make my thoughts clear to you  
 about my difficulty in replying to Mrs V's question about  
 Horace did you U.D.

J. G. P. (who has misread "I tried" as "I told") No. What "good  
 fellow" do you mean? Hodgson?

No I am talking to you  
 I told R. [i.e. Rector] to say for me

J. G. P. (interrupting) No; I did not understand.

that I could not reply for some time about Horace.

J. G. P. Yes; all right.

did he [i.e. Rector] refer to it at all?

J. G. P. Not so far as I remember. Horace was said to be con-  
 nected with your answer to the Latin Message.

that is not so. it came to my mind while speaking that  
 I had not replied to it. . . . but in my desire to  
 reply to your message doubtless there was some confusion.

J. G. P. I quite understand now.

this may make it clear.

J. G. P. I quite understand the confusion about Horace [i.e. "your  
 explanation of the confusion".]

The connection of Horace with the reply to the Latin Message made on Feb. 27 is here clearly and spontaneously stated to have been made in error. It will appear later how extremely significant was this mixing up of Horace with the reply to the Latin Message.

On March 6 Myers<sub>P</sub> said that he had tried to give a triangle within a circle to Mrs Verrall; Hodgson<sub>P</sub> having apparently forgotten to inform him, as on Feb. 26 I had requested him to do, of its appearance in Mrs Verrall's script. I thereupon asked Myers<sub>P</sub> if he could remember *when* he tried to give the circle and triangle to Mrs Verrall or what other words, if any, he had made Mrs Verrall write at the same time. No immediate reply was made to this question, and Myers<sub>P</sub> went on to mention other things with which he had tried to impress Mrs Verrall, and among them "Del Sarto". I then asked Rector to tell Myers<sub>P</sub> that he had been successful in making Mrs Verrall draw a triangle within a circle. From this point I quote the record:—

(Present: J. G. P. alone)

(Rector communicating)

he [i.e. Myers] will be very glad to U.D. that the triangle came through as he did see the circle but could not be sure absolutely of the whole triangle.

. . . he also wrote something about Bird.

J. G. P. Yes, quite. [This merely meant that I understood what was written.]

did you U.D. it. as it came out? He wishes to know.

J. G. P. He has written about a bird, and I think I understand; but I want him to explain.

Oh yes. He says he did say Bird and Paradise . . and something else I dont quite U.D. Wait until he rests and I will get it clearer'

J. G. P. I am in no hurry.

(George Pelham communicating)

Good morning are you the gentleman whom Hodgson calls Piddington?

J. G. P. Yes.

I am Pelham.

J. G. P. I'm very glad to see you.

did you get what you wanted?

J. G. P. What about?

that message.

J. G. P. The Latin?

yes quite.

J. G. P. I think the answer is clear, but I want—

Did he [i.e. Myers] tell you about My Star.

J. G. P. He did. Can you explain about "My Star"?

Yes it was a poem he had on his mind of Brownings.

J. G. P. And why had he this poem on his mind?

he said Because it was one of his test experiments with a lady in the body to whom he refers as V.

J. G. P. I understand. Thank you.

and he also had another

Evelyn

EVELYN Hope.

J. G. P. Is that the explanation of the word which came out here—

Yes

J. G. P. as "Evangelical"?

Yes

J. G. P. I begin to see. Thank you.

it was very stupid of Rector I must say as Hodgson and Myers both kept Repeating it over and over again to him.

I U.D. your latin message very well

J. G. P. Well, will you show me that you understand it?

Yes certainly you said in order to convince you he should repeat a message not only through this lady Mrs V but it should be reproduced here

the message began like this.

although you have for some time been uniting different ideas. . . . .

J. G. P. What is the word after 'for some time been'?

Uniting or assimilating ideas.

J. G. P. Yes. Will you go on?

. . . you fail to convince the world or me of your individual or independent  
(Hand hesitates)

J. G. P. "existence," you mean?

(Hand assents)

J. G. P. Well, please go on.

Now if you can give a clear message through Mrs V. and reproduce it here it will do more to convince or it will . . . greatly help to convince the world of your continued existence. this was the idea as I received it. you must give [i.e. make] allowances on (hand hesitates) for its being made comprehensible here . . . to you.

J. G. P. That answer is nearly right; but I did not say that Myers had failed to convince me or the world of his continued existence.

No not exactly that. but the idea was that if he translated the message it would convince.

J. G. P. It was certainly in my mind that if he could do something suggested in my message that it would add support to the evidence of survival of bodily death.

Yes I U.D. perfectly. . . . And the answer was that he had given a message, Viz Browning Star hope,

J. G. P. Yes.

and reproduced it here . . . . Now if this answer does not establish to your mind a proof that I U.D. your message give me Straightforth your reason. . . .

J. G. P. You have very nearly answered it correctly. You show, that is, a general knowledge of the meaning of the Message; but one special point you have not brought out. . . .

isnt it in reference to a special utterance.

J. G. P. Yes? What is in reference?

the point I fail to bring. [out] . . .

J. G. P. Well, will you go on?

Of course. It referse [sic] to a special point which I had failed to bring out here and which had been given there. [i.e. through Mrs Verrall.] . . .

J. G. P. Yes, Mr Pelham, let me tell you what I think. I do believe that Myers has answered the message clearly<sup>1</sup> and intelligently through the *other* light; but he has not shown through this light that he has done so.

let me see if I get your point clearly. You mean you wish him to reply to one point here as clearly as he did at the other light.

J. G. P. Yes.

. . . .

was the same message given to her? do I U.D. and he replied to it there as he did not here is that what I am to U.D.

J. G. P. Not quite. Let me explain again. Myers, so I think, gave an answer to the Latin Message to the lady—to the other light—

Mrs V.

J. G. P. Yes; to Mrs Verrall. The answer he gave to Mrs Verrall was clever, ingenious and eharacteristic; but though Myers has referred to that here, he has not made it clear *here* why this answer which he gave to Mrs Verrall was so appropriate.

Oh I now U.D. . . .

<sup>1</sup> I should not have said "clearly"; "allusively" would have expressed my real meaning.

George Pelham then said he would explain the position to Myers, and asked me to "repeat once again the lines in Latin" which referred to the special point. I accordingly repeated *Unum accesserit—explicitur*. The record then continues as follows:—

J. G. P. One word before you go. As I said before, I believe Myers has given a reply to Mrs Verrall which shows he has grasped *all* the points of my Latin Message; but I want him to show here why this message which he gave to Mrs Verrall furnishes so good an answer.

(Myers communicating)

I am again with you my friend and you will U.D. that, as I U.D. you. I will reply as Mr Pelham suggests to the best of my knowledge.

(Rector communicating)

I U.D. it was a cross correspondence message. and to her [i.e. Mrs Verrall] I gave the same words

J. G. P. Well?

that I brought out here.<sup>1</sup>

J. G. P. Well?

as the poem was one I knew him [i.e Myers] to give me.

J. G. P. "As the" what?

(Myers communicating)

Poem of my friend's. [Browning was a friend of Frederic Myers's.]

J. G. P. (reading over) "I knew him to give me"?

(Rector communicating) he gave me. R.

J. G. P. I don't quite follow; but let's go on. I can read the words.

Oh but you do not U.D. his meaning? R.

<sup>1</sup>Rector is here represented as playing the same part of amanuensis or intermediary for the 'Myers' personality in his communications through Mrs Verrall as he plays in Mrs Piper's trance. In other instances Prudens is represented in Mrs Piper's trance as assisting the 'Myers' personality to communicate through Mrs Verrall. In Mrs Verrall's script likewise Rector and Prudens are represented as assisting Myers<sub>v</sub> to communicate.

J. G. P. No, perhaps I don't. Will he rewrite?

(Myers communicating)

I told Rector to tell you. that I U.D. and replied saying it was the poem in which Hope and S ar [sic] came out.

J. G. P. "Hope and Star"?

(Hand assents)

Yes I told Rector.

J. G. P. Yes?

about this but I shall go over it again very carefully and tell how I happened to think specially of that poem

J. G. P. That is just what I want, Myers.

Yes I know it.

J. G. P. Don't trouble about it now. On the third after coming [i.e. Wednesday, March 13] I'll talk with you alone. Now we ought to be stopping.

On March 11 Rector, immediately after the usual greeting, wrote: "Myers said my love always and with it I send"—here followed a drawing which was doubtless meant for a circle and a triangle, though the second figure is more like a square. I then asked Myers<sub>P</sub> what he meant by this drawing, and he said he would explain "on the third": i.e. on Wednesday, March 13. I also asked if he would explain "Del Sarto" which had been given on March 6 without any explanation of what it meant. This also Myers<sub>P</sub> promised to do on March 13.

On March 13, after the first drawing of a bar (v. p. 153), Myers<sub>P</sub> spontaneously returned to the subject of the Latin Message as follows:--

(Present: J. G. P. alone)

(Myers communicating)

I U.D. your reference to the poem. in your latin message to me which. led me to refer to Browning. and the circle gave me a better U.D. [i.e. 'understanding'] of it as it came to me through this light. . . . (A circle was then drawn.)

J. G. P. Yes.

Circle

J. G. P. Yes.

I gave or helped Mrs V— to draw it . . . and signed my name to it.

J. G. P. Yes.

After allusions to *Crossing the Bar*, “Steeple” and other matters, Myers<sub>P</sub> again spontaneously returned to the subject of the Latin Message:—

Now I thought the circle would complete my U.D. of the message. M.

J. G. P. I see a meaning in what you say, but that does not make it quite clear.

reread the part where you refer to the poem.

J. G. P. You mean in my Latin Message? One moment. (Then as hand starts to write) Well?

Ring (followed by a drawing of a circle and a triangle)

J. G. P. Circle and triangle?

Yes.

J. G. P. What does “Ring” mean?

(Hand points from the word “Ring” to the circle)

J. G. P. The Latin Message does not refer—

(interrupting) not exactly to a poem I know but it suggested a poem to my mind

Hence B H. S. etc. [i.e. Browning, Hope, Star. etc]

J. G. P. Yes, very good, very good. But make that clearer. What exact passage did it suggest? Don't answer now unless you like.

It suggested it so strongly I rushed off to Mrs V. gave it her rushed back here and although you did not U.D. it. at the time you did later

J. G. P. Yes; that's quite right.

if I remember rightly.

The subject was then dropped until I reopened it in the following way:—

J. G. P. Myers, don't think me very persistent—

I am glad to [in error for “you”] are it keeps me interested therefore helps me greatly.

J. G. P. about getting an answer to the Latin Message; but you have got so many very good things through that I believe you are capable of making your answer clearer than you have made it so far.

Yes. I think I can get your idea and when it is quite clear to me I shall give my answer you may be sure. I believe I get a glimmer of what you wish . . . it remind [in error for “reminded”] me of a passage very familiar. when I was in the body and I mentioned (a circle was then drawn) as being a connecting link

J. G. P. I see what you mean.

yes all right. . . . .

J. G. P. Directly I realised what message given by you to Mrs Verrall was meant by the words “Browning—Hope—Star”, I saw what an excellent answer you had given to the Latin Message. But though the words “Browning—Hope—Star” clearly enough describe the message in question which you gave to Mrs. Verrall, *you have never so far made it clear through this light* why the passage given to Mrs Verrall and described here as “Browning, Hope and Star” furnishes an excellent answer to the Latin Message.

Poem ?

J. G. P. Yes.

I U.D. she got it in my answer but I did not give it here? Is that it is that what you say?

J. G. P. What I mean is this:—When you gave it through Mrs Verrall you made a detailed reference to a particular passage. You have not made such a detailed reference here. Will you give it here also?

Oh yes I U.D.

J. G. P. I want you to give more details through this light.

I see and U.D. now what you wish me to repeat or

J. G. P. Not necessarily to repeat.

give more words perhaps.

I U.D. and will go over it and do so.

J. G. P. All right. Thank you very much.

I for the first time clearly U.D. your special point. you have at last me me U.D. [in error for "made me U.D."] I am glad to say.

J. G. P. Will you give your answer to Mrs Sidgwick, as I shan't meet you for a good many Sabbaths [i.e. weeks].

The sitting of March 13 was the last at which I was present. Mrs Sidgwick took over the management of the subsequent sittings, and the conduct of the Latin Message experiment passed into her hands. This accordingly seems to be a convenient point at which to interrupt the account of the progress of the experiment in order to discuss the extracts quoted above from the sittings held between Feb. 19 and March 13.

I will deal first with the question of how far the trance-personalities gave proof of understanding any of the phrases, or individual words of the Latin Message.

The general meaning of the word *internuntius*<sup>1</sup> was, I think, unmistakably known to Myers<sub>P</sub>, though its special application in the Latin Message was not, for he wrongly applied it to himself, mistaking apparently the dative plural *internuntius* for the nominative singular *internuntius*. In his first and second reply accordingly he represents himself as the "intermediary", whereas in the Message the mediums are the "intermediaries".

Equally unmistakable is the comprehension shown both by Myers<sub>P</sub> and George Pelham of the word *jamdudum*, which they respectively translated "long since" and "for some time".

<sup>1</sup> Lewis and Short define it as one who 'serves as a messenger or mediator between two parties or persons; a mediator, messenger, go-between'.

The meaning of *invicem* is likewise correctly expressed by the word "mutually". It is noticeable that special trouble seems to have been taken with these two words, *jamdudum* and *invicem*. On Feb. 19 Hodgson<sub>P</sub> asked for *jamdudum* to be repeated and then explained that it had been the hardest word to understand. This repetition of the word on Feb. 19 seems to have been effectual, for when it was repeated on Feb. 26 it was met with the remark "I understand that". Similarly *invicem* was singled out for repetition by itself on Feb. 25; and on the following day when Myers<sub>P</sub> made his second attempt to reply he used the word "mutually": whereas in his first reply he had not done so.

My pronunciation of the word *quod* on Feb. 26 was greeted with the remark "Yes, I know. 'What?'" *Quod* has this interrogative sense, but in the Latin Message it is used as a relative. The phrases used on Feb. 27 and March 6, "Although I as intermediary" and "Although you have been for some time uniting different ideas", suggest, however, very forcibly that the trance-personalities understood *quod* to mean "although".

Perhaps the phrase used on March 6, "you *fail* to convince the world" etc., represents a bad shot at the meaning of *fallit*.

As already suggested, the phrase "handing through" used on Feb. 20 may represent *committis*, which was used in the Latin Message to mean "entrust" or "deliver". But the phrases subsequently employed—"united" or "assimilated ideas", "been uniting different ideas", "combine the ideas conjointly given"—have every appearance of representing another translation of the word. *Committere* is used by Latin authors—both prose-writers and poets—to mean "to join together", "to combine", "to connect" or "to unite"; though this sense of the word is not found in Cicero, and the style of the Latin Message is Ciceronian. Still, the trance-personalities were not informed that the Latin was Ciceronian, and if they gave *committis* an un-Ciceronian sense they were not to blame. If, as I have suggested, *internuntius* was understood as *internuntius* and if *committis* was taken to mean "unite", it explains the translation given in the trance: "you as

intermediary (*internuntius*) have long since (*jamdudum*) united (*committis*) mutually ideas (*invicem inter se respondentia*).<sup>1</sup>

But, if it is admitted, as I think it will be, that the trance-personalities realised that the Message concerned cross-correspondences, the translations which they gave are susceptible of the following alternative explanations:—Unaware, as I have said, that the style of the Latin Message was severely classical, they may have thought that we had by conjoining *inter* (“between”) and *nuntium* (“a message”) concocted a word to represent “cross-correspondences”. *Diversis internuntiis* would, on this supposition, mean “by means of various cross-corresponding messages”, and the first sentence, if *quod* be omitted, might then be translated thus: “By means of various cross-corresponding messages you have long since united mutually ideas”; and this translation except for the first four words resembles that given in the trance, and the first four words are closely represented by the phrase used by Myers<sub>p</sub> on Feb. 27: “this all helps to combine the ideas as conjointly given through Mrs Verrall and this light”.

If the translations given in the trance are to be explained in this way, then we must suppose either that the phrase “I as messenger or intermediary” was a first and incorrect translation, perhaps, as will appear directly, afterwards rectified; or that in using this phrase Myers<sub>p</sub> was merely paraphrasing instead of translating, and bringing out the point that *he* was the messenger or intermediary to whose agency the combination of ideas in the various cross-corresponding messages was due.

In order to complete this discussion of how far individual Latin words or phrases were understood by the trance-personalities I quote here out of their chronological order two extracts from the final versions of the Latin Message given at the sitting of June 2:—“You have long since been trying to assimilate ideas one with another”; and “For a long time you have been assimilating ideas one with another through different lights”.

<sup>1</sup>At the time the sittings were in progress I did not know that *committere* could have the sense of “to unite” or “combine”; so it was not from my consciousness that this information was acquired.

Both versions seem to give in the words "ideas one with another" an adequate translation of "invicem inter se respondentia"; and in the final version "through different lights" may represent "diversis internuntiis".

The only words, then, of the Latin Message of which a translation appeared in the communications were *Diversis internuntiis quod invicem inter se respondentia jamdudum committis*; as for the remainder of the Latin I find no trace in the trance-script or trance-speech of Mrs Piper or a translation or paraphrase of it.

But it must be remembered—though once or twice during the progress of the experiment I myself lost sight of the fact—that Myers<sub>P</sub> was asked not to furnish a translation but to give such an answer as would show that he had grasped the purport of the Message.

The next points to consider are these:—Did Myers<sub>P</sub> in his replies display knowledge of the meaning of (a) the first sentence, (b) of the second sentence, of the Latin Message.

As regards (a), the replies made by Myers<sub>P</sub> on Feb. 27, and by George Pelham on March 6, place it beyond any reasonable doubt that they understood that the subject of the Latin Message was cross-correspondences, that it contained a reference to cross-correspondences which had in the past been engineered by Myers, and that something further remained to be done.

But, a critic might urge, even if this be admitted, it does not follow that the discovery of the subject with which the Message was generally concerned was due to supernormal acquisition of knowledge; the experimenters by frequently speaking in the most open manner of cross-correspondences and impressing on the trance-personalities the importance which they attached to them gave away the secret which they ineffectively sought to veil in the obscurity of a language unknown to Mrs Piper. This may be true, but at any rate the procedure adopted by the experimenters was deliberate and in part designed to throw the trance-personalities off the scent. The conduct of a series of cross-correspondence experiments was the chief object for which we had invited Mrs

Piper to England<sup>1</sup>; and of this object it was accordingly necessary to inform the trance-personalities. To speak quite openly and unrestrainedly on the subject of cross-correspondences on the one hand, and on the other to show both by our action and our words that we were anxious to render the subject of the Latin Message unascertainable in any normal manner, seemed to be the best method of concealing the fact that the two subjects were in any way allied.

The reply of Myers<sub>P</sub> on Feb. 27, in my opinion, shows acquaintance not only with the thoughts actually expressed in the Latin Message, but with the line of thought by which Miss Johnson and myself had been actuated when we planned the experiment. This line of thought may be briefly expressed as follows:—

The phenomena of several automatists known to us—but especially those of Mrs Verrall and Mrs Holland—exhibit simple instances of cross-correspondence, and also cross-correspondences of a more complex and less direct type. These latter grow more elaborate as time goes on, and exhibit the appearance of being due to the action of a third mind. But though they do furnish fairly strong *primâ facie* evidence of the intervention of a third mind, we are of opinion that to exclude the theory of telepathy between the minds of the automatists, we ought to obtain a series of cross-corresponding messages so obscurely and remotely connected that the connection between them shall not be apparent to us until it has been revealed by means of a third message given through a third automatist.

I think that a certain amount of agreement can be traced between what Miss Johnson and I had been thinking and what Myers<sub>P</sub> said on Feb. 27: “I felt a little perturbed over your message to me when you said I failed (?) in replying sufficiently to convince you etc. although I as intermediary had long since united my ideas. Now I believe that since you sent this message to me I have sufficiently replied to your various questions to convince the ordinary scientific mind that I am at least a fragment of the once incarnate

<sup>1</sup>Mrs Piper in her normal state was given no hint of what our chief object was.

individual whom you called Myers." Now we had in reality thought, though we did not say so in the Latin Message, that the concordant communications from 'Myers' in Mrs Verrall's and Mrs Holland's scripts, though extremely suggestive, were, owing to the lack of the qualities explained above, insufficient to establish the operation of a third mind.

Like *Oliver Twist* we wanted more, but we also wanted something better as well. That was the thought behind the Latin Message, and the words of Myers<sub>P</sub> just quoted, though they may only represent a misunderstanding of *id nec fallit nos consilium*, perhaps suggest that he was vaguely aware of it.

(b) But though Myers<sub>P</sub> may have apprehended this much, is there any evidence to show that he understood the nature of the "something better", namely, of the complex type of cross-correspondence described in the second sentence of the Latin Message?

There is certainly no direct evidence to this effect. Indeed, so far as the actual language of the trance-personalities goes, the evidence points the other way. Thus on March 6 George Pelham said: "You said in order to convince you he [i.e. Myers] should repeat a message not only through Mrs V. but it should be reproduced *here*" [i.e. through Mrs Piper]; and, "if you can give a clear message through Mrs V. and reproduce it here" etc.; and Myers<sub>P</sub> on May 7 (v. p. 392) said: "give it [i.e. 'out of three sounds he frame, not a fourth sound, but a star'] to my friend [i.e. J.G.P.] and tell him this is my final answer to his request for a definite C C message"; and again on May 27: "He [i.e. J.G.P.] wished me to give a message through Mrs Verrall and this light [i.e. Mrs Piper] concerning the *same* subject; and this was his message to me in Latin".<sup>1</sup>

<sup>1</sup>There are, however, two passages where the language suggests that Myers<sub>P</sub> was aware that "Browning Hope and Star" was a cryptic summary rather than a straightforward verbal reproduction of what Mrs Verrall had written. The first occurs in the sitting of March 6:—Rector said: "I understood it was a cross-correspondence message, and to her [i.e. Mrs Verrall] I gave the same words that I brought out here; as the poem was one I knew him [i.e. Myers] to give me". Not realising at the time that Myers<sub>P</sub> and Rector were at this point communicating in rapid alternation, and failing in consequence to apply the various pronouns correctly, I did not grasp the sense

The expressions "repeat", "reproduce", "a clear message", "a definite C.C. message" and "a message . . . concerning the the *same* subject" apply to simple forms of cross-correspondence but not to the complex form of them described in the Latin Message. Neither mere repetition nor reproduction, nor clearness nor definiteness was what we asked for.

But if the trance-personalities really thought that what we asked for was the simple reproduction of the same word or phrase or idea through two or more automatists why did they throughout consistently give "Browning, Hope and Star", and that only, as embodying the successful execution of the experiment which we had asked them to perform?

It was on Feb. 27 that Myers<sub>p</sub> first stated that "Browning Hope and Star" constituted his reply to the Latin Message.<sup>1</sup> Before this statement was made the trance-personalities had been informed of the success of four cross-correspondence experiments: viz. of "Library, my own name and Mrs Sidgwick's" and of "Browning, Hope and Star" on Feb. 12; of "Arrow" on Feb. 25; and of "a triangle within a circle" on Feb. 26. If they thought that all they had to do in order to make a successful reply to the Latin Message was to bring off a simple cross-correspondence, why did they pitch on "Browning Hope and Star" rather than on one of the other successes? Again why did they mention "Browning Hope and Star" only, instead of giving *all four* as examples of their execution of the test asked for in the Message? And why, again, when later on they were informed of other successful cross-correspondences, did they still confine themselves to citing "Browning Hope and Star" as their sole answer?

of the above passage. So Myers<sub>p</sub>, partly in order to put me on the right track, and partly, I think, in order to modify Rector's statement that he had given the *same* words to Mrs Verrall as he had brought out through Mrs Piper, intervened with the remark: "I told Rector to tell you that I understood and replied saying *it was the poem in which Hope and S[te]ar came out*".

The second passage occurs in the sitting of April 8 (v. p. 364, in the course of which Myers<sub>p</sub> said: "I at once went to Mrs V. and wrote out these lines, and I returned here and quoted *a few fragments of the poem*".

<sup>1</sup> It should be noted that he did this immediately after having requested me to repeat the second sentence of the Latin Message.

If, however, in spite of their inability to make plain in words their comprehension of the request contained in the Message, the trance-personalities did really understand it, then their choice of "Browning, Hope and Star" becomes at once intelligible; *for it was the first cross-correspondence of a complex type which occurred in the series of experiments carried on between Mrs Piper and the other automatists.* Previous to its occurrence the other coincidences had been of a simple, straightforward kind; and though subsequently to its occurrence, we find other instances of simple cross-correspondence, still we also find cross-correspondences of a complex type: e.g. "Light in West", "O'er mountain lakes rivers and stream", and "Thanatos".

It is in these cross-correspondences and not in the formulated replies made by the trance-personalities that I am disposed to find that intelligent response to the Latin Message which Myers<sub>p</sub> was asked to make.

But did "Browning Hope and Star" really reproduce all the essential features of the experiment described in the Latin Message? In my opinion it did not, and I regard it rather as a first and only partially successful attempt to carry out an experiment on the lines laid down in the Message. Section XIX of this paper, however, contains an account of a batch of phenomena which I think may be fairly claimed as fulfilling with essential, if not with absolutely formal, exactness the conditions stipulated in the Latin Message.

At this point it would be well to enquire what type of complex coincidence, if not the exact type demanded in the Message, does result from a collation of Mrs Verrall's scripts of Jan. 23 and 28, Miss Verrall's scripts of Feb. 3 and Feb. 17 and the various references made in the trance to "Browning Hope and Star".

I take "Browning Hope and Star" to be the simplest expression of three leading and allied ideas; the skeleton framework, as it were, on which a more complicated structure was to be built. In the script of Jan. 23 "star" emerges in an English, in the script of Jan. 28 in a Greek anagram; and in this latter script "hope" is worked in by means of a misquotation, and "Browning" by means of quotations from two

of his poems, his name not actually appearing. "Hope" is not expressed in Miss Verrall's scripts at all; but in both her scripts great emphasis is thrown on "star", in the first by a drawing of it, in the second by an anagram followed by the words "and a star above it all". In this second script "Browning" is worked in by means of an allusion to the Pied Piper of Hamelin and his rats, and "Browning" is also combined with "Star" by making the "rats" of Hamelin town form one of the variants of the anagram of which "star" is another variant. But complex though the scheme is, it does not meet the requirements of the Latin Message, for the connection between Mrs Verrall's "Star" and "Browning" and Miss Verrall's "Star" and "Browning" would have always been apparent had the reference to "Browning Hope and Star" never been made in Mrs Piper's trance; all that this reference did was to reveal the point of the misquotation of "hope" for "passion" in the script of Jan. 28. Part of the scheme miscarried, for, as the extracts quoted above from the sittings of Feb. 11, Feb. 27 and March 6 show, an effort had been made to refer in Mrs Verrall's script to two of Browning's poems, "My Star" and "Evelyn Hope"; with the intention apparently of thereby introducing another variation on the simple theme "Browning, Hope and Star".

At the sitting of March 6 "Del Sarto" was mentioned among words given to Mrs Verrall, but it was not explicitly stated that "Del Sarto" was a cross-correspondence word intended for Mrs Verrall. So on March 11 I said to Myers<sub>P</sub>: "At our last meeting the words "Del Sarto" appeared without any explanation. Will you explain them either now or at our next meeting?" Myers<sub>P</sub> replied: "I have tried this with Mrs V. several times". "Have you any special reason—" I began to ask, when Myers<sub>P</sub> interrupted me with the remark: "Oh! yes, I am reserving that until the third", i.e. till March 13. On March 13, however, no reference at all was made to "Del Sarto". So on April 8 Mrs Sidgwick, at my request, again asked why "Del Sarto" had been given to Mrs Verrall as a cross-correspondence. Myers<sub>P</sub> replied: "Because it was a good test and was also brought to my mind by my attempt at the poem". The context shews that by "the poem" the poem of

Browning's connected with "Hope and Star" was meant. I had asked for an explanation of the choice of "Del Sarto" as a cross-corresponding message because in view of (1) the appearance of anagrams on the word "star" in Mrs Verrall's scripts of Jan. 23 and 28 and in Miss Verrall's script of Feb. 17, of which knowledge had been shewn by Myers<sub>p</sub>; and (2) the previous introduction of the titles of two of Browning's poems, *Evelyn Hope* and *My Star*, for the apparent purpose of increasing the number and complexity of the variations on the "Browning Hope and Star" theme, it struck me as a by no means extravagant conjecture that "Del Sarto" had been selected for the following reasons:—

It is part of the title of a poem of Browning's, *Andrea del Sarto*, and from it can be formed the anagram "Lode star". Hence in a sense there would be implicit in it allusions to two out of the three leading ideas "Browning, Hope and Star".

I believe that an attempt was made on Feb. 27 to complicate the cross-correspondences based on "Browning Hope and Star" still further. This attempt I find in the allusions to "Halcyon days", "evangelic" (afterwards explained as given in error for "Evelyn Hope"), "the shrub Syringa", "my own and Browning's poems", and "My Star": all of which, except the last,—and that was twice conjoined later on with "Evelyn Hope"—Myers<sub>p</sub> said "helped to combine the ideas as conjointly given through Mrs Verrall and this light". To deal with these allusions properly I should have to discuss some matters of a rather private nature, and as I believe I could not reach any definite conclusion and could at most bring out only some interesting and suggestive points, I prefer to leave this problem untouched. At the same time I should like to record my opinion that, in spite of vagueness and confusion, there was sense behind these particular communications.

The references to the Ode of Horace I postpone for later discussion; and there remains only one small point to touch on before I resume the account of the progress of the experiment.

It will be remembered that as early as Feb. 11 I had seen in the indirect allusions to Stanza VII of *Abt Vogler* (which

I thought Mrs Verrall's script of Jan. 28 to contain) an implicit reply to the Latin Message. As time went on I evidently forgot at moments that the allusions to this stanza were implicit only and not explicit, and unfortunately I embodied this mistake in some of the remarks which I addressed to Myers<sub>p</sub> and George Pelham on the subject of the Latin Message. Thus on March 6 I said: "I do believe that Myers has answered the Latin Message clearly and intelligently through the *other* light [i.e. Mrs Verrall]; but he has not shown through this light that he has done so"; and on March 13: "When you [i.e. Myers] gave it [i.e. 'your answer'] through Mrs Verrall you made a detailed reference to a particular passage. You have not made such a detailed reference here. Will you give it here also?"

Fortunately this silly mistake of mine<sup>1</sup> did not, so far as I can see, confuse the trance-personalities; and it may even perhaps have had a good result, for it seems possible that it may have led Myers<sub>p</sub> to display still further acquaintance with Mrs Verrall's script of Jan. 28 and with Miss Verrall's of Feb. 17, by reproducing points explicitly expressed therein to which he had previously made no allusion (v. pp. 411-13).

<sup>1</sup>I have only one excuse to offer for my mistake, and that is the difficulty experienced by the experimenter in preventing his mind from being distracted by the multifarious duties which are entailed in the charge and conduct of Mrs Piper's sittings. He has to decipher the script—no easy matter; he has to seize the sense of what is written; he has to reply to questions, and often to puzzle his brains to concoct an answer which will not diverge too widely from what he really thinks on the one hand and from what he guesses may prove palatable to the trance-personalities on the other; he has to watch Mrs Piper's hand to see that it does not overrun the margin of the paper; he has to tear off each sheet as it is finished from the writing-block; he has to see that the pencil in use is in good order; he has to watch the state of Mrs Piper's breathing and to see if her left nostril is clear of the pillow on which her head rests; he has to open or shut the windows in order to keep the temperature at a point which meets with the approval of Rector; he has to look after the fire when there is one; he has to make a record of whatever he himself or the sitter says; and amid these preoccupations he has to try to conduct complicated experiments. If under these circumstances—and especially when Rector, as sometimes happens, insists on the windows being kept wide open in bitter wintry weather—he sometimes fails to keep his thoughts clear, he may, I hope, be excused.

ACCOUNT OF THE PROGRESS OF THE EXPERIMENT BETWEEN  
MARCH 20 AND JUNE 2, 1907.

*Extract from record of sitting with Mrs Piper held on  
March 20, 1907.*

(Present: E. M. S. alone)

(Myers communicating)

I told Mrs V — about Browning hope  
of Bodily death . . . .

No not quite U.D.

I said I told her of the passage where in B's poems  
which — [probably a badly written "where"] in w (?)  
Stars and — [undecipherable word] and life meet  
[I have little doubt that the confusion in the script was  
due to the first "where" being by mistake put before  
instead of after "in B's poem"; and that the sentence  
was intended to run thus: "I told her of the passage  
in B's poems where (or, "in which") Stars and — and  
life meet". On April 8 "the poem" was said to be  
"with reference to this life and the stars". *Note by  
J. G. P.*]

You remember Browning's poem I was fond of and to which  
I referred

E. M. S. Yes; you referred through Mrs. Verrall to hope and stars.

Yes I got that as I was reminded of it in Mrs [in error for  
"Mr") P's [i.e. Piddington's] message . . . .

E. M. S. I see; you got it very well.

Is there anything more I have not said?

(E. M. S. reads over.)

about it that you would ask me to say. . . .

he [i.e. J. G. P.] said that you would ask me to say

E. M. S. I don't know of anything more; but what have you been  
saying to Mrs Verrall lately.

Yes that is what I am going to tell you if I can do nothing  
about the other message. You remember the poem I  
referred to do you not?

E. M. S. Yes, you referred to poems of Browning.

but you do U.D. which one?

E. M. S. Yes, I understand which one. About stars.

Yes and it was the message which led me to write it

*Extract from record of sitting with Mrs Piper held on April 2, 1907.*

(Present: E. M. S. alone)

E. M. S. Mr Myers, Mr Piddington says you promised to try to tell us what particular poem of Browning's you meant to refer to by the words "Browning Hope and Star". [This question had been written out before the sitting, and was read out from the written note.]

(Myers communicating) Oh yes. I am glad to [in error for "you"] remind me of this so clearly I will answer this at our next meeting

E. M. S. Good.

meanwhile I will think it over.

E. M. S. Yes, do.

I mean when I meet you alone. not in the presence of anyone else. as there are so many interruptions on our side.

.....

Wasn't that message of Mr Piddington's good I was so pleased when the words came out to me clearly. Mr P— was very patient with me.

E. M. S. You quite understood the Latin Message, did you not?

I did otherwise I could not have replied as I did. I will go over the last sentence again and reply when I see you alone.

E. M. S. Perhaps you might reply to-morrow before the other friend [i.e. the sitter] comes.

I do not know that I can but will do so if possible.

E. M. S. Thank you.

I wish to say a few words more and then I am through for today.

(E. M. S. here suggested that she should give two messages from Mr. Piddington.)

Oh yes do while I can hear you clearly.

E. M. S. Shall I give them now or later?

Now.

E. M. S. (again reading from a written note.) Mr Piddington says you promised to try to tell us what particular poem of Browning's you meant to refer to by the words "Browning Hope and Star"; and what particular passage in that poem was suggested to you by the Latin Message.

Yes very good I will reply surely. Bright star of hope shed your beams on me and send a loving message from far across [sic] the sea. I only say this as it suggested itself to me but it has no relevance to my future reply.<sup>1</sup>

E. M. S. I understand.

The next sitting at which Mrs Sidgwick was present alone was that of **April 8**, from which the following extracts are taken:—

E. M. S. I want to ask Mr Myers about the poem.

(Rector communicating) he is coming presently with Mr Hodgson and Pelham who will render all the help possible.

. . . . .  
(Myers communicating) Good morning Mrs Sidgwick. . . . .  
I am Myers . . . . Do you remember the Latin message I thought I could tell you that I specially thought of the poem about the stars which read (?) like this do you remember. the walk through the lonely

<sup>1</sup>For a similar introduction of a poetical quotation cf. 'As star follows star.' pp. 370 and 373.

E. M. S. I can't read. Is it "read like this"?

It yes it was of Browning's Poem it was one of Browning's poems. which he wrote to a friend . . . and which read (?) as I recall (?) [or, "had as I read"] about — — — [4 or 5 undecipherable words] Star & [or, "I"] hope. I

(E. M. S. tries to read.)

lonely wandering Star.

which read like this.

I am glad to get even a few words through.

Dont you recall the Poem of Browning's to the Stars. Yes.

I wander (?) lonely (?) my Star

E. M. S. "I make lovely my star"?

which had also hope

got it

the passage which I referred to was

in the lonely

E. M. S. "lonely"?

Yes. Star yes a passage in Piddington's message made me think of it.

E. M. S. Do you remember why?

Yes because it reminded me — — [2 undecipherable words] give some of my own (?) which pleased me very much.

Do you remember my interest in light ["light" here, I believe, means the process, agency or faculty by which communication with the spiritual world is affected. *Note by J. G. P.*]

E. M. S. Yes.

and my desire to give some definite proof of survival of Bodily death.

E. M. S. Yes, I remember well.

this reminded me of it.

E. M. S. This poem reminded you of it?

Yes, and my own love for it. when I was in the body. I  
said Pi

E. M. S. "Pi"?

Yes right. It begins with P and Sai

(Rector communicating) I made a mistake  
R.

(Myers communicating) Eve confession (?)

. . . . . Do you remember it?

E. M. S. Do you mean the poem?

No my confession of the light and sending the message  
through it (a circle was then drawn)

E. M. S. "through it O"?

I made a circle

E. M. S. Oh! a circle. Yes, I remember.

as it suggested it to my mind. . . . I then drew or tried to  
draw a Star Medium yes draw through the other  
light.

E. M. S. I see; you drew a star.

and I did so so you would U.D.  
that I U.D. the message.

E. M. S. Yes.

and I did this (a star was then drawn)

E. M. S. Yes, there was a star drawn.

I drew it. so you would U.D. that I did it also a crescent.

E. M. S. Do you remember the name of that poem?

That is what I am trying to get through here.

E. M. S. I see; yes.

I said P is right.

E. M. S. "P"? I don't think that is right.

(Rector communicating) it is not P.

R.

(Myers communicating) R e l Right.

E. M. S. R-e-l is right, you think?

Yes. I am telling R. [i.e. "I am telling Rector".]

E. M. S. (misreading "telling" as "talking") Rector is talking?

Yes I am trying to spell it out to him.

. . . . .

E. M. S. You said you tried to get "Del Sarto" through.

Yes did she not get it.

E. M. S. No, she [i.e. Mrs Verrall] did not get it. Why did you try  
"Del Sarto"?

because it was in my memory as a good test and was also  
brought to my mind by my attempt at the poem.

. . . . .

Don't you remember the word Sky coming out also

E. M. S. Yes.

in the poem

lonely hope and star. is that clear?

(Rector communicating) he repeats it again and again. but

I cant seem to U.D. the word

E. M. S. Never mind. Perhaps another day.

It is S' tars [sic.]

E. M. S. "Stars"?

yes

(Myers communicating) I wish you could hear what I am  
saying.

E. M. S. I wish I could.

I was very much afraid my message would not be U.D.  
therefore I drew the Star to make sure

E. M. S. I see

that I did U.D. and I try (?) to reproduce it here I will try  
and give the name again

.....

I am most anxious to make Rector U.D. about the name of  
that poem.

E. M. S. I quite understand.

Do you remember the passage in which he referred to the  
survival of Bodily death. and giving the message clearly  
through both lights as a proof of my independent existence  
I at once went to Mrs V. and wrote out those lines . . . .  
of Brownings poem and fearing there might be some  
mistake I made her draw a star to be sure

E. M. S. I quite see.

and I endeavoured (?) to return here and quote a few fragments  
of the poem the poem was with reference to this life and  
the stars. . . . I am very sorry Rector does not seem  
to grasp the word as I spell it.

E. M. S. Never mind. It is difficult.

Yes and a difficult word to get through . . . but I shall try  
until he U.D. it.

At the sitting held on **April 10** Rector asked if "Horizon" "a  
cloudless sky beyond the horizon" had appeared, and explained  
that "Myers gave it". Mrs Sidgwick took this to mean "has  
'Horizon' etc. appeared in Mrs Piper's script", and replied that  
it had; but Rector may have meant to ask if "Horizon" etc. had  
appeared in Mrs Verrall's script, for just immediately before he  
had asked whether a cross-correspondence message intended  
for Mrs Verrall had "got through"; and also I know of no other  
instance where Rector displayed uncertainty as to what had  
appeared in Mrs Piper's script.

At the beginning of the sitting of **April 15** Rector asked  
whether Mrs Verrall had written D W, the first two letters of

a cross-correspondence "Dwarf", and something like "Mountain". From this point the record proceeds as follows:—

E. M. S. Will you ask Mr Myers why he chose that sentence about Horizon?

(Rector communicating) . . . . Mr Myers sends love and says that message [i.e. the Latin Message] conveyed a several good things to his mind and that was one of them . . . .

(Myers communicating) Good morning Mrs Sidgwick . . . . Piddington's message conveyed much to my mind which I considered good material to work on . . . therefore all this came to my mind in consequence. ["all this", as also Rector's "that was one of them", must apparently refer to "that sentence about Horizon". *Note by J. G. P.*]

E. M. S. I see.

I believe you U.D. nearly as well as I do

E. M. S. Yes, I think I do.

therefore I will just say it was because of this message that it was brought to my mind and which I tried to bring out there [i.e. through Mrs Verrall] with other lines (?) Is it clear?

E. M. S. It is clear; but I should like to know why "horizon" came as distinct from "hope and star".

Because it was that special passage which was suggested from his message to my mind.

E. M. S. I see.

and I gave it there last time as as in part answer to Mr P's [i.e. Piddington's] enquiry.

E. M. S. "Mr P's enquiry"?

Yes about the part which impressed me most.

The grammar, the phraseology and the thought in these passages from the sitting of April 15 are alike confused. It may be that what Myers<sub>P</sub> was trying to say was that the

Latin Message had suggested to him the plan of conveying his answer to Mrs Verrall's question about *ἀντὸς οὐρανὸς ἀκύμων* (of which answer "Cloudless Sky beyond the Horizon" formed a part) not in a simple straightforward manner through one automatist but by means of complex cross-correspondences, and also of using both the phrase "Cloudless sky beyond the horizon" and the words "Azure" and "Blue" suggested by it as the subject of a cross-corresponding message.<sup>1</sup> Mrs Sidgwick by asking "why 'horizon' came as distinct from 'hope and star'" introduced, I believe, another element of confusion. She does not now remember what she meant by this question. I imagine that a momentary confusion was produced in her mind by the obscurity of the communications at this point. "Mr P.'s enquiry" doubtless means the request made in the Latin Message, as the following remark made by Myers<sub>P</sub> on May 6 shows:—"I could not help thinking of Tennyson in one of the enquiries [i.e. Mrs Verrall's question about the Greek words] and Browning in the other."

Early in the sitting of April 17 Myers<sub>P</sub> announces that he has given "Azure, meaning Blue" and "a cloudless sky beyond the horizon" to Mrs Verrall (v. Section XX p. 284). From this point I quote the record:—

(Myers communicating) regarding the message [i.e. the cross-corresponding message "Cloudless sky" etc.] it came out I believe with a star being drawn also horizon horizon yes which comes from the poem.

E. M. S. Browning's poem, you mean?

Yes I wrote myself a similar line which I gave her also. did it not all appear?<sup>2</sup>

E. M. S. I have not seen it, but I will look carefully again.<sup>3</sup>

Do because this I think is important.

<sup>1</sup> For a detailed discussion of these obscure passages the reader is referred to Section XX, pp. 292-5.

<sup>2</sup> For a conjectural explanation of this statement v. pp. 293-4.

<sup>3</sup> Mrs Sidgwick had no direct access to Mrs Verrall's script. When she said "I will look" she meant that she would make enquiries of Miss Johnson or of J. G. P.

Do you remember a poem not finished quite in which the words lonely came out? I tried to quote it here but did not get it all clear. you remember it. [The expression "a poem not finished quite" is explained by "I tried to quote it here but did not get it all clear". The reference is clearly to "lonely wandering Star" given on April 8. *Note by J. G. P.*]

E. M. S. I remember your writing about lonely, yes.

Yes did you find it there [i.e. in Mrs Verrall's script] also?

E. M. S. I don't think so, but I will look again.

wandering lonely and D W  
I tried this several times recently . . .  
I remember saying Confession also  
Chapel and Siazies

E. M. S. I can't read that word.

Siaz

E. M. S. "Siaz"?

Yes. got it clearly

E. M. S. "Siaz", is that it?

Not quite Rector did not quite U.D.  
To the Stars Siacriez.

(Rector communicating) I can't quite get it friend Siazaz

E. M. S. *La Saisiaz* is it?

Yes

E. M. S. All right

(Myers communicating  
Yes I cant quite get it through

E. M. S. I see.

but it is not that which I am trying to give you  
Is Pe

(Rector communicating) I never can seem to U.D. that  
word Pi

(Myers communicating) Poem I have in my mind Do you remember Pie . . . Pie el bus (?) sgnus Nullus Pri erbus Dont you U.D. what I am trying to give you.

E. M. S. No, I'm very stupid. I don't quite.

I am trying  
do you remember Avarar a vanaret

E. M. S. "Avaneret"?

Yes nearly. . . .

["Pi, Pe, Pie, Pierbus, sgnus nullus Avarar" and "a vanaret" are all obviously attempts at the *nullus appareat nexus* and *prioribus* of the Latin Message.]

Do you remember the poem in which he was left alone and later it all came to him

(Rector communicating) he is trying to explain the word to me.

E. M. S. I understand.

but you do not seem to place it.

E. M. S. I think he means *La Saisiaz*. Why is he telling me about *La Saisiaz*?

(Myers communicating)

Yes and dont you remember what I said about it

E. M. S. Through this light?

Yes. I said Hope Star

E. M. S. I see. I did not know which poem that was. [I don't quite know what I meant by this remark, but I intended to draw something about the "Hope and Star" poem. *Contemporaneous note by E. M. S.*] [In August 1908 E. M. S. wrote: "It now seems to me obvious that I meant I did not know that 'Hope and Star' referred to *La Saisiaz*."] ]

Which poem that was.

the passage I wished(?) concerncd(?) these words three words horizon was one of them and Horizon was the most important.

E. M. S. I see. I will look at the poem and then I shall understand.

Yes please do. then I shall feel that it has in part reached you . . . . .

E. M. S. Mrs Verrall asked you once what Ode of Horace entered deeply into your inner life, and you said you would answer the question. [This question was read by me from a letter received the day before from Mr Piddington. *Note by E. M. S.*]

Oh yes Mrs Sidgwick I recall the question and I had Ode to Nature on my mind but as I thought I loved another ode better I did not reply until I could say (?) it more clearly. Do you remember immortality . . . . I thought I could answer.

(Other subjects are then discussed)

. . . . .

E. M. S. Did you when you spoke a little while ago mean to say you had given me the name of the poem in which "Hope and Star" come? [I think, but am not sure, that I said "when you spoke of *La Saisiaz*." *Contemporaneous note by E. M. S.*]

No I have not been able to get it through but I do hope to do so.

E. M. S. And what particular passage you meant to refer to in it.

Yes I certainly will do so . . . . .

I wish you to repeat to me if you will after nullus

(E. M. S. reads over the Latin Message from *nullus* to the end.)

thank you I will go over this once more and then I believe I can get it through to you. . . . .

(At the very end of the sitting Myers<sub>p</sub> made another reference to the same subject, as follows:—)

Mrs S I shall see you again and as soon as Rector leaves the light I will catch him and spell out letter by letter the poem to him. and give it to you at once when I see you again. I'll wait for him today. M.

E. M. S. I shall see you on the third after coming alone. [i.e. on Wednesday, April 24.]

I'll surely give it then if not before.

The sitting of April 22 was attended by Mr E. N. Bennett alone; and the communications referred exclusively to his own personal affairs, with the exception of an utterance in the waking-stage which was recorded as follows:—

Mr Myers says I must keep my promise. A star follows star a star follows star. That's all.

“A star follows star” was, as appears from what was subsequently written during the trance of April 24, a mis-hearing or mis-pronunciation of “As star follows star”: which is a quotation from Browning's *Saul*.

*Extract from record of sitting of April 23:—*

(Present: E. M. S. and Miss Newton)

(Rector communicating)

There was some misunderstanding in his [i.e. Myers's] last messages to you which he will correct and explain later. . . .

E. M. S. There will be an opportunity tomorrow as I shall be here alone.

At the beginning of the sitting of April 24 Hodgson<sub>P</sub> first asked whether various cross-corresponding messages, five in all, had been received by Mrs Verrall. He next asked whether “Horizon” had come out in Mrs Verrall's script followed by a long line and the drawing of a star. (v. Section XX, p. 286.); and finally asked if Mrs Verrall had got the words “Mars, Jove and Egla”. Myers<sub>P</sub> then takes the place of Hodgson<sub>P</sub>, and asks if “Ezra” “what vaunts life” “transcends” “the star spark flame” have appeared in Mrs Verrall's script. “Mars,” “Jove,” “Ezra,” “Vaunts,” “transcends,” “star,” “spark” and “flame” are clearly reminiscences of the opening stanzas of Browning's *Rabbi ben Ezra*.<sup>1</sup> It is not stated that

<sup>1</sup>In Mrs Holland's script of Jan. 7, 1904 (v. *Proc.* Part LV. p. 215) a quotation from *Rabbi ben Ezra* is made by Myers<sub>H</sub>. This fact could not have been known to Mrs Piper, and was not known to Mrs Sidgwick.

these words have any connection with the Latin Message; and from the fact that, after *Abt Vogler* had been given and accepted as the correct answer to the question "What poem was meant by Browning, Hope and Star?", "Vaunt" and "transcends" were several times mentioned as the subject of an ordinary cross-correspondence experiment, one might naturally infer that they were not meant to be so connected. Nevertheless, for reasons which will be explained later (v. pp. 413-14), I think that in giving these words from *Rabbi ben Ezra* Myers<sub>p</sub> was here making a first attempt to quote the particular passage in the poem of Browning's meant by "Browning, Hope and Star" which he had said had been suggested to him by the Latin Message. From this point I quote the record:—

(Myers communicating) I now recall the transcends. . . .  
and Vaunt did they not appear?

E. M. S. I do not remember them, but I have not the writing [i.e. Mrs Verrall's script] here.

look it up and reread

E. M. S. Yes, I will.

Yes it will assist us here.

E. M. S. Good.

(a star is here roughly drawn)

E. M. S. A star. Good.

Yes

I remem.[ber] Vol

Vol as it came to my memory.

E. M. S. Is that a poem?

Yes Yes

E. M. S. I don't quite understand.

Vol gar

E. M. S. I think I see. Why are you telling me about it?

because I promised you I would.

E. M. S. Yes, you were going to think over the name of a poem.

Yes and that is it.

E. M. S. What was the poem about?

Vol is right.

E. M. S. You have got something like the name of a poem. It is not quite right, but if you tell me what is in the poem I think I shall understand.

Hope Star Horizon.

Horizon comes elsewhere

Yes do not get confused dear Mrs Sidgwick.<sup>1</sup>

E. M. S. I will not get confused.

V M

V M

(Rector communicating)

Almost right he says

(Myers apparently encouraging Rector to try again) Yes I do wish it very much just to keep my promise and complete my U.D. of the message.

(to E. M. S.) You know my interest

E. M. S. Yes, I know well.

and my desire to prove the survival of bodily death

E. M. S. Yes, I know well.

A B

Volugevar

E. M. S. You've really very nearly got it.

(Rector communicating)

I cant quite repeat the last two letters but he caught me after I left the light and told me what it was R.

E. M. S. Yes, Rector, it's very difficult and you've nearly got it. Quite near enough.

Volugur

A B t

<sup>1</sup>For a suggested explanation of this passage v. p. 295.

E. M. S. Yes, Rector, you have got it very nearly right. I am quite satisfied.

Thank you.

E. M. S. Do you remember what the poem is chiefly about?

(Myers communicating)

I just gave you

E. M. S. Hope and Star

Yes as Star follows star so I follow that message.<sup>1</sup>

I gave Rector one more letter

how do you pronounce

A B t

E. M. S. Abt.

V O (hand enquires of E. M. S.)

E. M. S. Vogler.

Correct

[The hand is tremendously pleased and excited and thumps and gesticulates. The impression given is like that of a person dancing round the room in delight at having accomplished something. *Contemporaneous note by E. M. S.*]

(Rector communicating)

he pronounced it for me again and again just as you did.

and he said Rector get her to pronounce it for you and you will U.D. he whispered it in my ear

E. M. S. Just as you were coming out?

just as I left the light.

Voglor

yes.

E. M. S. Good.

(Myers communicating)

Now dear Mrs Sidgwick

in future have no doubt or fear of so called death as there is none

as there is certainly intelligent life beyond it.

<sup>1</sup> Cf. "Bright star of hope shed your beams on me", p. 360.

E. M. S. Yes, it's a great comfort.

yes and I have helped to proclaim it for you all.

E. M. S. You have indeed.

I wish to continue from time to time to help you by given  
[sic] some sign to assure you I am with you.

E. M. S. I hope you will.

(I will) [There were marks meant for brackets enclosing  
"I will", I think. *Note by E. M. S.*]

and that my interest is still keen and  
that I hold (?) the deepest affection for you at all  
times, also that I look forward  
to meeting you on this side.

E. M. S. Yes, I look forward to meeting you and all friends.

one word more.

I gave Mrs Verrall Vaunt and transcendentalism.<sup>1</sup>

E. M. S. "Transcendentalism" ?

yes.

the thing which impressed me most was the lines (?) beyond  
the grave

and do you remember his questioning

and the answer through his seeing the (a star was then  
drawn)

I will catch Rector again and whisper all to him.

and let me first remind you how deeply I was affected by  
the message and how the uncertainty of

of abt gave (?) me the words I wrote.

and the faith

(E. M. S. attempts to read over the last few lines.)

how the uncertainty of Abt and the faith which he held gave  
me my

brought to my memory

<sup>1</sup>This had earlier in the sitting been given as "transcends". E. M. S. had mis-read it as "transcendental". "Transcends" occurs in *Rabbi ben Ezra*, but "transcendentalism" does not. This is a good instance of the readiness of the trance-personalities, who accepted the mis-reading "transcendental", to modify even their correct statements in obedience to suggestion; though here the suggestion may have been specially enticing because it recalled the title of one of Browning's poems: *Transcendentalism*. *Note by J. G. P.*

the experience I have had myself sufficiently clear for me to quote it for you.

yes

(Rector communicating)

I left out some words I am sorry R.

(Myers communicating)

Listen Mrs S. are you still listening.

E. M. S. Yes.

I refreshed my memory and quoted. those words as I gave them to Rector

go over it again and it will I think seem clearer to you.

E. M. S. Shall I read it now? [I thought he was telling me to go over the script, but probably he meant the poem. *E.M.S.*]

Do you remember the passage where his faith is

E. M. S. In the poem?

yes.

E. M. S. Not quite, but I will look again.

Yes do . . . .

I remember it fairly well but I am trying to explain to you his doubts.

E. M. S. Yes, I see.

and fears then his acceptance of God yes and faith in Him

Do you U.D.

E. M. S. Yes, I think I do.

(Rector communicating)

he is trying to explain a little about the poem.

E. M. S. Yes, I quite see.

So that you can be sure he U.D.

E. M. S. Yes, I quite see. Thank you, Mr Myers.

(Myers communicating)

Now can I do more to help you than (?) give other messages?

E. M. S. I should like you, Mr Myers, to say exactly why that poem was so appropriate as an answer to the Latin message.

I chose that because of the appropriate conditions<sup>s</sup> mentioned in it which applied to my own life.

U.D.

E. M. S. I see.

and nothing I could think of so completely answered it to my mind as those special words.

E. M. S. Yes, I see. I will tell Mr. Piddington.

I send my love to him. I wish you to ask him if I can be even more explicit.

E. M. S. I will ask him.

. . . . .  
(At the end of the sitting E. M. S. asked Myers<sub>P</sub> to give her at the next opportunity answers to Mrs Verrall's questions about the Greek words and about the Ode of Horace.)

*Extract from sitting of April 29.*

(Present: Mrs Verrall and Miss A. Johnson)

(Rector communicating)

He [i.e. Myers] wishes to U.D. if he can reply about the Horace question on third [i.e. Wednesday, May 1]. Yes to Mrs S. [i.e. Mrs Sidgwick.]

MRS V. Oh! that's to Mrs Sidgwick, I suppose?

(Myers communicating) Yes very good. I remember my reference. to the Greek words well. this was what brought to my mind the thought about Sasia Saisia.

MRS<sub>2</sub>V. Print it.

Francis

Si a a .

(Rector communicating) No you do not U.D. me R.

MRS V. No, I know I don't.

(Myers communicating)  
I said the last sentence

MRS V. "What brought to my mind the sentence".

which I gave you was o k u m e n [i.e. ἀκύμων wrongly transliterated]

(Rector communicating)  
Best to U.D. each word  
separately if you can and it will be  
easier to U.D. him R.

(Myers communicating)  
I gave it here several  
Several times and I thought you U.D. it.

MRS V. Yes. What was it, Rector, that you gave me? A message about Horace?

(Rector communicating)  
Yes.

MRS V. No. I dont think the message has been given me about Horace. I have no knowledge of it.

Oh yes. I think there is still some muddling wait and I will explain. I did not mean Horace at all he Mr Myers means.  
Del  
Del

MRS V. "Del" or "Det"?

Borg Yes S w Borg.

MRS V. Swedenborg?

Yes.

Myers<sup>p</sup> then said he had "referred to another character. I wish to go back to St Paul. My reference to azure a blue sea".<sup>1</sup>

In the waking-stage the words "the unknown deity—passed out of their bodies and gone—passed out of their bodies and gone—passed out of their bodies and gone—every peak and

<sup>1</sup>v. pp. 287-8.

point . . . . star — Abt” were uttered immediately after the name “Myers” had been pronounced. These words were heard by Miss Newton and recorded by Mrs Verrall.

On April 30 Mrs Verrall, who was present at the sitting, repeated to Myers<sup>P</sup> a question which I had first put on her behalf some weeks earlier, and which hitherto had not been answered. From this point the record proceeds as follows:—

(Myers communicating) Did Piddington say more? [i.e. “did he ask any other questions on your behalf?”]

MRS. V. Yes, he asked about a poem of Horace which I did not remember yesterday. Shall I repeat the question? [Mrs Verrall had forgotten that she had asked J. G. P. to put the question about the Ode of Horace.]

If you will.

MRS V. I asked if you could remember which of Horace’s Odes—  
his what?

MRS V. Odes.

ODES he wrote many ODES.

MRS V. If you could remember which of these Odes you once told my husband had specially entered into your inner life.

did you entered into my what life?

MRS V. Inner life.

Oh inner life. I U.D. now.

MRS V. You wrote it to my husband after he sent you a book he had written about Horace.

I believe I can recall it in time. I will certainly go over my memories very carefully and do my utmost to recall.

*Extract from sitting of May 1.*

(Present: E. M. S. and Miss A. Johnson)

(Myers communicating)

Good morning Mrs Sidgwick you are Mrs Sidgwick are you not?

E. M. S. Yes, Mr. Myers. Good morning. I am very glad to see you.

I am anxious today to clear one or two things  
also to tell you some points.

E. M. S. Yes, thank you. I shall be very glad to hear them.

Do you remember what I said about disappointments.

E. M. S. "Disappointments"?

yes.

I wished to recall. and complete. anything that has been  
asked of me so far as possible.

E. M. S. Thank you.

Do you remember my reference to the Poem

E. M. S. Yes, very well.

Did you wish to ask anything more.

Do you remember when I said I had passed through my  
body and returned.

I tried to give it. & clearly  
but was not sure that you U.D.

E. M. S. Do you mean you gave the name of the poem?

Oh yes. I mean I tried to give another part also.  
which referred to completed. happiness in this life.  
and the possibility of returning to the old world. again.  
to prove the truth of survival of Bodily death.  
those words were lingering in my memory and I gave it as  
peak followed Star.

(Rector communicating)

It is not all through yet R.

E. M. S. I see.

I only get a few of his words at a time friend.

E. M. S. I see.

If they do not make sense I am sorry and  
you must patch them together as best you can.

E. M. S. Yes, I think they are quite good sense.

[This I said prompted by Miss Johnson who saw the reference to *Abt Vogler*, in the words "passed through my body and returned", which escaped me. *Contemporaneous note by E. M. S.*]

he says other words about disappointment and how he hoped.

E. M. S. Yes.

joy and sublime truth and delight because of his achievement. do you U.D. what he is talking about.

E. M. S. Not quite, but I will piece it together.

A. J. (to E. M. S.) I know what he's talking about.

Will you try?

E. M. S. Yes, certainly. I think I quite understand.

Oh I do not. R.

But I will register what he says.

Peace Heaven made whole sky and Heaven meet.

(Myers communicating)

Mrs Sidgwick dear old friend do you hear me at all?

E. M. S. Yes, I hear. I have not quite understood, but I am putting it together and I think I shall understand.

I believe you will. when I tell you I have returned to breath [sic] in the old world which. which is not however better than our new.

(E. M. S. has difficulty in reading.)

(Rector communicating)

returned to  
he said breathe

E. M. S. It is about Abt Vogler he is telling me, is it not?

he is telling you about his writing through Mrs Verrall  
Abt Volger  
V O

E. M. S. V O G, yes, quite right.

g l a r.

and that is all I can U.D myself R.

E. M. S. Let him go on and say all he wishes to say.

he will he speaks very beautiful words to me R.

(Myers communicating)

Mrs Sidgwick my most earnest wish is  
to complete my undertaking while the  
opportunity presents itself.

Hodgson is present and wishes me  
to express his love and best wishes

He is helping me now.

I remember vaguely my earliest impression of those words.

What is to be shall be.

and what should (?) be (?) shall be soon.

(Towards the end of the sitting Myers<sub>P</sub> spontaneously introduced the following reference to Horace's Odes:)

I went over those Odes very carefully

and remembered one in particular

which I loved very much

Odes yes it was.

(Rector communicating)

sounds like Odessus

E. M. S. "Odessis"?

yes.

Odesesis

Odesia

E. M. S. "Odesia"?

yes like it

(Myers communicating)

I do not think I ever told you. before.

Odesu

Odesie

E. M. S. "Odyssey"?

yes

Better not it quite.

E. M. S. Let us leave it for next time.

Good

In the waking-stage the following words were spoken:—

What do they say to me? Got Rector by the ear. Aehes (rubbing the right hand). I want to say  
 What's the super ceiling (?)? I'm sure too sure. I'm passed through the body and gone. Heaven. Well, I never had such a good time. Mr Hodgson says you've got to do some thinking and then you'll see what he is driving at.

On May 6 Mrs Sidgwick asked Rector "to bring out" the word "Vaunt", which had been before mentioned as the subject of a cross-corresponding message, "with the other lights" (i.e. other automatists besides Mrs Verrall) "according to the Latin Message". Rector replied: "Yes, we will. You can rely upon our doing so under just the right conditions". I now quote from the record:—

(Myers communicating) Now I believe this [i.e. the name Plotinus] completes the answer to the Greek question.

E. M. S. Yes, it does.

and the Latin I have previously answered.

E. M. S. I see. Yes.

I believe through both lights sufficiently for you to U.D. that I have really answered at last.

E. M. S. Through Mrs. Verrall you answered very clearly, and through this "light" you have said a good deal about *Abt Vogler*. But in *Abt Vogler* there is a particular line which specially answers the Latin Message. The Latin Message, as you know, refers to cross-correspondences, but also to something more, and there is a line in *Abt Vogler* which we think you had in mind as describing that something more. It would be very good if you could give it here.

[The above was noted by Miss Johnson, but not fully. I have written out from her notes what I intended to say and believe I, in effect, did say. *Contemporaneous note by E. M. S.*]

Yes certainly. I shall have to give it to Rector as I did the Greek.

E. M. S. That would be a good plan.

then I can get it through clearly.  
did you say Line.

E. M. S. Yes, it is a line of the poem.

Poem ?

E. M. S. Yes. *Abt Vogler*.

Abt ABT. Volg

(hand expresses dissatisfaction with this.)

Vogler.

(Rector communicating)

You see I do not always catch the letters as he repeats them. R.

E. M. S. No, I see.

Therefore when I am registering I am apt to misspell.

E. M. S. I see.

but if you ask me to correct it of course I can. R.

E. M. S. I see.

(Myers communicating.)

I remember the message as referring to my giving. proofs of survival of Bodily death by, or through C C. [i.e. "cross-correspondence"] messages.

E. M. S. Yes in a particular way.

quite I U.D. absolutely

very (?) it is very clear to me my only difficulty is in making it quite clear to R. [i.e. Rector]

E. M. S. I see.

I could not help thinking of Tennyson in one of the inquiries and Browning in the other.

E. M. S. Quite right.

You may be quite sure I will go over this carefully and tell R.

.....

(After making a few references to other subjects Myers<sub>P</sub> continues as follows:)

now one word more.

Mrs S. my reply was. about the poem, and long ago I gave the word Music. which came to me as appropriate to my answer. and U.D. of the message.

E. M. S. Yes, quite right.

You must patch things together as best you can. Remember we do not give odd or singular words. without

(Healer's influence grasped here.)

a deep and hidden meaning.

E. M. S. That is why we thought you had a hidden meaning in "Vaunt".

Yes so I have

listen. in all our messages through both lights there is always more or less of the human element in them, which cannot be avoided, for your U.D.

E. M. S. I see.

but you must discriminate and dissect [sic]

E. M. S. "direct"?

dissect.

E. M. S. "dissect".

the spiritual from the material and you will see and U.D. much. there was great joy yet much hope in the lines which I wish to give you.

E. M. S. I see. Yes, there is.

would it be clearer to you if I said hoped?

yes

hoped separate word

hoped yes.

does it convey my meaning any clearer?

E. M. S. Not quite, I think.

Do you remember. the delight and joy of ABt and then  
the longing and final hope.

E. M. S. Yes quite.

Yes

well now do you U.D.

E. M. S. Yes, I think I do.

I shall make it clearer after talking it over with R. [i.e.  
Rector.]

E. M. S. Yes.

but I am only giving you additional proofs of my U.Dg.

E. M. S. Yes, you are, I think.

.....

Mrs Sidgwick I am trying now dear friend to give you  
additional evidence do you remember the point where  
Poem suggested itself to me?

E. M. S. Yes.

and I selected from it my reply.

(Myers<sub>p</sub> after addressing some remarks to Miss Johnson;  
then continues as follows :—)

I remember.

Those who passed beyond do return

Those beyond mortal vision

(Rector communicating)

I am sorry I left that out R.

.....

(Myers communicating)

I will now refer a little more to my expressions as I wish  
them to appear.

E. M. S. Do. Shall I tell you something? About the Ode—Horace's Ode—we believe you have got something about it, but it was not clear to us. [I had read to Mrs Verrall the part of the record of the sitting of May 1 containing the words "I had passed through my body and returned". She said this was appropriate to and might be an attempt to describe the Horace Ode, which was about reincarnation. I do not think we either of us connected it at the moment with *Abt Vogler*; certainly I did not. *Contemporaneous note by E. M. S.*] If you can get it clear, it will be very good.

You I think connected it today.

(E. M. S. has difficulty in reading.)

You have (?) I think connected it today.

E. M. S. It was last time I was here, and I connected it afterwards.

Yes. I mean you U.D. what I was trying to express.

you remember.

Passed through body and gone.

(E. M. S. whispers to A. J., "that's right".)

breathe

E. M. S. "breathe"?

Yes.

again in old world.

E. M. S. Yes, quite right: that is what I meant.

that was the part I specially referred to and tried to convey.

E. M. S. Yes, and I did not understand till afterwards.

Sorry but glad you U.D. now.

I tried with all my power to answer it while the light was burning

breathe again in the old world.

as if it were here (?) [or, "new"] I said.

E. M. S. Yes. I think that was what you said.

but the words were a little confused perhaps.

but those words I specially remembered as being (?) [or  
"having"] referred to in my message to Mr Verrall.

E. M. S. Yes, I think that is quite right, but I will ask Mr Verrall.

If you do you will find it is the only part which most  
impressed on my memory.

in my memory.

If I could make it clearer. I would certainly try.

There were one or two other words concerned with Horace  
did you U.D.

E. M. S. No; I did not understand; I will look again.

Breathe was one Old another

World another

E. M. S. I will look for them in the record

Breath

Passed through body and gone

all goes together

and that is Horace.

E. M. S. I see.

Now I do not believe I can do more today.

*Extract from sitting of May 7.*

(Present: E. M. S. and Miss A. Johnson)

(Myers communicating)

I wish very much to make things as clear as I can.

E. M. S. Is that Mr. Myers?

Yes.

I heard you speak to me

Good morning my friend.

E. M. S. Good morning, Mr. Myers.

I am very glad to greet you again.

E. M. S. And I to greet you.

If the fourth is a Star what would (?) [or, "should"] the third be.  
do you U.D.

E. M. S. Yes, I understand I think.

Out of the first came a star.

E. M. S. (misreading) "but if the first came a star".

(Rector communicating)

I do not think I get it just right. R.

E. M. S. Never mind, we will get it right directly.

fourth

Star and then he draws it. and says fourth

E. M. S. Yes, good

if instead of a fourth came a star.

E. M. S. Yes ?

(Here an incomplete drawing of a star was made)

E. M. S. Yes, he draws a star.

(Myers communicating.)

framed

E. M. S. "framed" ? "fumed" ?

Yes.

I say Passion.

E. M. S. Yes.

to sky.

do you hear me at all

E. M. S. Yes, I hear you. I think you are trying to tell me the line I asked for.

I am giving it to Rector.

E. M. S. I see.

in my passion to

got it.

E. M. S. Yes, I think I have got it enough.

in my passion to s se

(E. M. S. reads "s e") (Hand shaken to indicate negative.)

no.

in my passion

is right.

E. M. S. I think you have given it quite enough. I quite see what line you are referring to. [I meant the line about the star. *E. M. S.*]

Sky

the the Sky

I gave it to Rector when I left.

E. M. S. Yes, I see.

in my passion to

the sky.

E. M. S. If you are trying to give me the line in *Abt Vogler* which I asked for, you need not trouble further.

[The line I wanted was :

*"That out of three sounds he frame, not a fourth sound, but a star",*

but I had not got the exact words in my mind. This line had, of course, been clearly indicated, but an attempt was now being made to give

*"As the earth had done her best, in my passion, to scale the sky",*

which was not in my mind at all and which I did not remember. *Contemporaneous note by E. M. S.*]

that is it

I promised to complete it this day.

E. M. S. Yes, it is all right. I wanted to know if you were thinking of that line when you quoted *Abt Vogler*, as an answer ["to the Latin message", I ought to have said, but it is very doubtful whether I did. *Note by E. M. S.*]

Oh yes. this is all I am thinking about  
about at the moment is to give you the  
line I promised.

have you U.D. it sufficiently

E. M. S. Yes, I think I understand it quite sufficiently.

Passion is the chief word yes  
U.D.

E. M. S. I see.

to see the sky  
reach

E. M. S. reach?

it should not be reach but scale  
in my passion is right.

(A. J., who, though sitting apart, knew what was passing  
because E. M. S. read the writing out as it came, wrote  
on a slip of paper "This is another line in *Abt Vogler*,"  
and handed this to E. M. S.)

E. M. S. But the line I wanted was the one about the star.

Yes I know but I am only explaining  
in my passion to to reach you  
as clear as the sky  
I quote  
If out of  
If instead of  
The forth [sic] framed a star

E. M. S. "formed a star?" "found a star"? [I now think "framed"  
was what was intended. *Note by E. M. S.*]

Yes.  
fourth Star.

E. M. S. I see.

came a Star. is right.  
and to make it clearer.  
I drew a Star.

E. M. S. I see; very good.

This completes my answer to the Latin message.  
If you have received all my words

(E. M. S. cannot read "received".)

received all my words clearly.

in my Passion to reach you clearly.

I have made Rector try to — draw a star for me so there  
can be no mistake.

E. M. S. No, there can be no mistake.

now are you satisfied?

E. M. S. Yes, quite.

Thank you.

E. M. S. Thank you very much.

You U.D. the difficulties in quoting to Rector who must  
repeat for me.

E. M. S. Yes, I U.D.

When I quoted to Mrs V. I drew the Star so as to make  
it clearer and I wished R to reproduce it in connection  
with the words in the line.

E. M. S. Yes.

this is all unless you wish me to recall more words of it

E. M. S. No, thank you. You have recalled quite enough.

So long as you U.D. it. I am happy.

E. M. S. And I am very happy too, because you have understood us.

I U.D. from the first. but we labored [sic] under great  
difficulties

in trying to complete it. through both lights.

E. M. S. I see.

(Rector communicating)

he asked me to make the message C C. [i.e. "cross-corre-  
spondence"] unmistakably clear

E. M. S. Yes, thank you.

and do it in such a way as to make it conclusive.

E. M. S. Yes, I think you have.

I believe you are fair enough to realise it

. . . . .

(Myers communicating)

If instead of out of the fourth came a Star there is something  
I cant get through yet.

E. M. S. I think you have got through enough

all right.

give it to my friend [i.e. J. G. P.] and tell him this is my  
final answer to his request for a definite C C message.

E. M. S. Yes, I will.

. . . . .

(WAKING-STAGE.)

Hallo

I'm glad — — yes.

Sound star

instead of a fourth sound

sound

yes Sound

I hear you

. . . . .

Mr Myers says Out of — — framed the Star; and they  
would not let me go till I said it.

*Extract from sitting of May 8.*

(Present: E. M. S. and Miss Alice Johnson)

(Myers communicating)

One word did she [i.e. Mrs Verrall] U.D. my answers.

E. M. S. I think she did. She understood about the Greek—that was  
quite complete, but she asked me to tell her if you said  
anything more about Horace.

I said Breathed in several different communications or tried  
to get it through.

E. M. S. Yes, you did get that through.

This was the one particular part which I recalled

E. M. S. I see : that's quite good.

I do not attempt to get the whole passage through this day  
but I do wish to make it as clear as I can for your U.Dg  
that I do remember the Ode in a sense.

E. M. S. Yes, I think you do.

I certainly do.

Breathed and life wonderfully impressed me always.  
breathed life & more

(Rector communicating)

I can't U.D. that word sounds like World  
Right

E. M. S. Yes ; I see ; that's right.

with something else and world

E. M. S. I see.

Yes.  
right R.

E. M. S. Good.

(Myers communicating)  
Is that sufficient.

E. M. S. Yes, that's quite sufficient.

(After further subjects have been mentioned, Hodgson com-  
municates as follows:—)  
instead of a fourth sound

E. M. S. Fourth sound? Yes?

(Hand raised in air as though listening)  
he framed a fourth sound

E. M. S. (reading) "He framed a fourth sound" ?  
named a fourth a star.  
yes.

E. M. S. I see.

I do not know exactly whether  
you realise how I U.D. that message.

E. M. S. I think I do.

I am Hodgson.

*Extract from sitting of May 27.*

(Present: O. J. L. and Lady Lodge)

(Myers communicating)

O. J. L. Do you wish to translate to me Piddington's Latin  
Message?

Yes, you have long since been trying to assimilate ideas.

O. J. L. Cannot read all that.

You have long since been trying to assimilate ideas.  
but (?) I wish you to give through Mrs Verrall proof such  
proof of the survival of Bodily death  
in such a way as to make in such a  
prove conclusively conclusively the survival of Bodily death.

O. J. L. Yes I quite understand. [But I did not know that this  
purported to be an attempt at translation. I thought it  
was padding. *Note by O. J. L.*]

This is the idea.

After the light rests and I return I will through R [i.e.  
Rector] give you a concise and clear interpretation of it.

O. J. L. Very well, you will translate it later?

Yes. I understand the message absolutely but it took a  
long time to get it through  
He mentioned my own words in it viz. the Survival of  
Bodily death.  
Did you understand it.

O. J. L. No, I did not; I knew about the Latin, but I do not know  
what it was.

It was this ——

You have long since been trying to assimilate adies [in error for "ideas"]

But what we now is for you to give such proof through C C.

O. J. L. (not realising that he was already trying to do so.) Would you tell me the Latin again?

Yes assimilate ideas one with another

But what I ask is for you to give such proof of the survival of bodily death and in such a way as to make it conclusive  
He wished me to give a message through Mrs Verrall & this light concerning the same subject.

O. J. L. Yes, I know, cross-correspondence.

Yes, and this was his message to me in Latin.

O. J. L. Very well, thank you.

You will find it is correct in the main.  
he suggested Browning to me.

O. J. L. Yes.

In the passage Prefissias [i.e. *perficias*].

O. J. L. "Perfissias"?

Yes yes. Appreciate [so read]  
Apparirat Appariat [i.e. *appareat*].

O. J. L. Oh, I see, "Appariat"; very well.

illud etc.

from the last sentence I got

instead of a fourth sound came a star, Sound

O. J. L. Yes, I know.

It was the last sentence in Latin which suggested it to my mind.

Jam dudam commitis [sic].

*Extract from sitting of June 2*

(Present: O. J. L. and Lady Lodge)

(Myers communicating)

O. J. L. Do you want to tell me more about Piddington's Latin?

Oh yes he said also if you will give me a message not a message really

but a sign of some kind through the lights corresponding message which I cannot mistake I shall consider it the greatest proof of your survival of bodily death.

Hence my reason for drawing a star.

I believe I have given you a comparatively full or complete reply.

The message in Latin was this

For a long [read as "life"] time you have been assimilating ideas one with another through different lights, but what

is (?) most (?) important (?) of (?) all

if to [misread as "this"] prove the survival of bodily death is for you to give in — a a certain way a sign

long [apparently a correction of the misreading "life".]

But what I want but what we want

if [in error for "is"] for you to give us proof in such a way as to make your proof conclusive.

. . . . .

I wish you would follow me now for a moment.

O. J. L. Quite right.

Remember when Piddington gave me his message the special point in it was for me to give definite proof through both lights.

The first thought I had was to repeat a few words or lines of Browning's poem. but in order to make it still more definite I registered a star and the lines which I quoted to you before. . . . were the most appropriate I could find.

I believe you will understand this to be conclusive that I fully understand and have fairly well translated his message.

THE ANSWERS GIVEN IN THE TRANCE TO THE HORACE ODE QUESTION.

The discussion of the central problem will be simplified if we first disentangle the references to the side issue involved in the question about an Ode of Horace. In order to follow this subordinate incident it must be borne in mind throughout that on April 24 Myers<sub>P</sub> successfully identified the poem of Browning's which he claimed to have alluded to in the phrase "Hope Star and Browning" as *Abt Vogler*.

The question about the Ode of Horace was put to Myers<sub>P</sub> for the first time on Jan. 23, 1907 in the following way:—

J. G. P. I have two questions from Mrs Verrall to put to you . . . .  
Do not, of course, answer them to day unless you like; but do not in any case answer them when Mrs Verrall is here. (J. G. P. then put the first question.) Now I will give you the second question: "Which Ode of Horace entered deeply into your inner life?" (J. G. P. repeated the question three times, each time reading it from a written note. On the third occasion he added "Horace, the Latin poet".)

Myers<sub>P</sub>, after the question had been put, said: "this I shall have to recall and dwell upon at some length after I cease to communicate today before I can bring out an intelligent reply".

I myself had no knowledge or means of guessing what the answer should be.

No further reference was made to the subject until Feb. 27. At the sitting held on that day Myers<sub>P</sub> made his second attempt to answer the Latin Message; and in the course of it stated that he had replied to it already in messages given partly through Mrs Piper and partly through Mrs Verrall; and that one of these messages was "with reference to the Poems and cross-corresponding messages as given . . . through Mrs Verrall". I asked what poems were meant by "the Poems", and Myers<sub>P</sub> replied that he meant his own poems and Browning's; and added that he was thinking chiefly of "Browning's lines as given through Mrs Verrall". But before this last statement

was added the word "Horace" was disconnectedly written, though in a context which must be held to have meant that Horace's poems were to be joined with "Browning's and my own" (v. p. 335).

The next reference to the subject was made on March 4, when Myers<sub>P</sub> spontaneously alluded to the question about the Horace Ode as follows: "I tried to make my thoughts clear to you about my difficulty in replying to Mrs V.'s question about Horace. Did you understand . . . that I could not reply for some time about Horace. Did he [Rector] refer to it at all?" I said I thought not; but that Horace had been connected with his own answer to the Latin Message. Myers<sub>P</sub> at once said this was a mistake: "it came to my mind while speaking that I had not replied to it; but in my desire to reply to your message doubtless there was some confusion".

Confusion there doubtless was, but I believe it was confusion of an intelligible and extremely suggestive kind, for, as I shall presently show, Myers<sub>P</sub> answered the question about the Ode of Horace by means of allusions to two poems of Frederic Myers's and to Browning's *Abt Vogler*.

The next reference to the subject was on April 17, when Mrs Sidgwick reminded Myers<sub>P</sub> of his promise to answer the question. Myers<sub>P</sub> said: "I recall the question, and I had Ode to Nature on my mind; but as I thought I loved another ode better I did not reply until I could say it more clearly. Do you remember immortality? . . . I thought I could answer". Mrs Sidgwick saw no sense in this, nor did I when I read the record. I understood Myers<sub>P</sub> to mean that there was an Ode of Horace known as the "Ode to Nature", and that he had first thought of this Ode as being the one which had entered deeply into his inner life, but had subsequently remembered another Ode which he had loved better, but that so far he had not succeeded in mentioning it through Mrs Piper. The question "do you remember immortality?" I dismissed as rubbish.

Months later I noticed that *Ode to Nature* and *Immortality* are the titles of two poems by F. W. H. Myers published in *Fragments of Prose and Poetry*: a book unknown to Mrs Piper (v. pp. 109-110). Between Hor. C. I. 28—the Ode of Horace

to which Mrs Verrall's question referred—and *Immortality* it seems to me that there may be a considerable resemblance in thought, and there are some resemblances in language. The central thought of Myers's *Immortality*—of which I quote part of the first and the whole of the second and last stanza—I take to be this: "The prospect of annihilation is painful; but the prospect of an aimless, inert and monotonous immortality is as bad, or even worse".

Lo all that age is as a speck of sand  
 Lost on the long beach when the tides are free,  
 And no man metes it in his hollow hand  
 Nor cares to ponder it, how small it be;  
 At ebb it lies forgotten on the land  
 And at full tide forgotten in the sea.

## II

Yet in my hid soul must a voice reply  
 Which knows not which may seem the viler gain,  
 To sleep for ever or be born again,  
 The blank repose or drear eternity.  
 A solitary thing it were to die  
 So late begotten and so early slain,  
 With sweet life withered to a passing pain,  
 Till nothing anywhere should still be I.  
 Yet if for evermore I must convey  
 These weary senses thro' an endless day  
 And gaze on God with these exhausted eyes,  
 I fear that howso'er the seraphs play  
 My life shall not be theirs nor I as they,  
 But homeless in the heart of Paradise.

Of the "Archytas" Ode (i.e. Hor. C. I. 28) the view taken by most commentators is this: "All men, even philosophers and other great men, and even men who have been reincarnated, must die". But this Ode has been generally recognised to be a perplexing one; and the clue to the right interpretation of it has perhaps been lost. So obscure, indeed, is its purpose that Wickham says "it would be hard to find two editors who agree" about it. An individual scholar, such as Frederic Myers,

for instance, might naturally then put his own individual construction upon it. I am going to suggest a view of the Ode which I myself do not believe is the true one (ll. 16-20 seem to me to be almost conclusive against it), but which I believe Frederic Myers—reading, a little wilfully, perhaps, his own mysticism into it—may well have held. It may be expressed thus: “Arehytas spent a life actively engaged in the study of science and philosophy; Tantalus and Minos in kingly duties; Tithonus in the delights of love; and Pythagoras passed not one but two active and varied lives on this earth, first as Euphorbus, a warrior in the Trojan war, and afterwards as Pythagoras, a philosopher and man of science. Yet what availed all their earthly activities? All are now condemned to joyless, inert, aimless, shadowy, monotonous existence in the Underworld. Might they not say as Achilles to Odysseus: ‘Nay, speak not comfortably to me of death. Rather would I live above ground as the hireling of another . . . than bear sway among all the dead that be departed’? For death is not the end of all; it destroys only the sinews and the flesh (‘nihil ultra Nervos atque cutem morti concesserat atrae’). So neither death nor annihilation is what men have to dread, but rather the prospect ‘that evermore I must convey These weary senses thro’ an endless day’ in ‘The blank repose or drear eternity’ of the Underworld.”

The verbal resemblances between *Immortality* and Hor. C. I. 28 are these:—

“No man metes it” (i.e. that age, which is as a speck of sand) and *arenae mensorem*; “on the long beach” and *prope litus Matinum*, and the variant *prope latum Matinum*; “speck of sand” and *pulveris exigui parva munera*.

These resemblances in language are slight enough, particularly the last; but in estimating what they may be worth, the fact must not be lost sight of that the two poems which present them presented, according to my theory at least, to the mind of the author of one of them a resemblance in thought as well.

I am now inclined to interpret the answer given on April 17 by Myers<sup>sp</sup>—“I had Ode to Nature on my mind, but as I thought I loved another ode better I did not reply until I

could say it more clearly. Do you remember immortality?"—thus:—

"I first thought of an Ode of Horace to which I had made allusions in my poem *Ode to Nature*; but afterwards I remembered another Ode of Horace which was a greater favourite of mine and which was in my mind when I wrote my poem *Immortality*".

I cannot assert that Myers's *Ode to Nature* contains any very direct reference to an Ode of Horace, but I do see in it an echo of Hor. C. III. 4. Horace in this Ode tells the story of how once in his early boyhood the "storied doves" of the Goddess of Love had covered him, as he lay asleep on the hills, with a garland of fresh laurel and myrtle leaves as a foretoken of his future fame as a poet. In the *Ode to Nature* the poet is speaking of the hopes and dreams which "lured from child to man the vision-haunted boy"; and as he recalls how in his youth he had at times felt that poetry was his true vocation, he is reminded, so it seems to me, of Horace's allegorical avowal of the same youthful sense of innate poetic gifts:—

Sometimes the flying flame  
Was Fortune and was Fame;  
Thro' cloudy rifts a wildering clarion rang;—  
Oftener an Orphic crown,  
From deep heaven fluttering down,  
Lit on a poet's head, and sweet the poet sang.

But first and last and best,  
Most longed-for, least confest,  
One form unknown descended as a dove;  
Low in my soul I heard  
One new melodious word,  
And all the boy's frame trembled at the touch of Love.

It is true that in Horace's Ode it is the doves of the Goddess of Love that placed the crown of laurel on the future poet's head; whereas in *Ode to Nature* the Orphic crown was not brought by doves but fluttered down from heaven, and it is "One form unknown" which "descended as

a dove" and made the boy's frame tremble at the touch of Love. But not to reproduce pedantically a classical original is quite in keeping with Myers's style. A reader of his verse or prose writings can hardly fail to observe how fond he was of giving a fresh and modern turn to the many classical allusions which occur in them. And that is what I believe he did in this instance.

The next reference to the Horace question was made on April 24, when, at the close of the sitting held on this date, Mrs Sidgwick asked Myers<sub>p</sub> to give her "at the next opportunity" his answers to Mrs Verrall's questions about the Greek words and about the Ode of Horace. Mrs Sidgwick did not attend another sitting till May 1.

Meanwhile at the sitting of April 29, at which Mrs Verrall and Miss Johnson were present, Rector asked if Myers could reply about the Horace question to Mrs Sidgwick on May 1. In the waking-stage of the trance of April 29 were thrice uttered the words: "passed out of their bodies and gone"—a misquotation of "passed through the body and gone" from Stanza V of *Abt Vogler*—and they were followed by the words "every peak and point . . . star Abt"—a misquotation of "not a point nor peak but found and fixed its wandering star" from Stanza IV of the same poem. Mrs Verrall heard and recorded these words, but did not connect them with her question about the Ode of Horace; and she did not recognise "passed out of their bodies and gone" as a misquotation from *Abt Vogler*.

Mrs Verrall had in January, 1907 asked me to put the question about Horace to Myers<sub>p</sub>, but I had not told her, nor had she learnt from any other quarter, that the question had actually been put, and she had forgotten about it. But she was reminded of it by Rector's reference to it on April 29; and at the sitting of April 30, at which she was present, she took the opportunity of putting the question again to Myers<sub>p</sub> in this form: "I asked if you could remember which of Horace's Odes you once told my husband had specially entered into your inner life. You wrote it to my husband after he sent you a book he had written about Horace". Myers<sub>p</sub> promised in reply to think the matter over and said he

thought he would be able to remember, but he gave no hint that an answer had already been given.

As stated above, on April 24 Mrs Sidgwick had asked Myers<sub>p</sub> to give his answer to the Horace question on the "next opportunity". On May 1 she had her first sitting since April 24, and on May 1—which was also the day fixed by himself, on April 29, for replying to the Horace question—Myers<sub>p</sub> asked if she remembered his "reference to the Poem", i.e. Browning's Poem *Abt Vogler*; and then added "Do you remember when I said I had passed through my body and returned?". Mrs Sidgwick, not realising that these words were reminiscent of *Abt Vogler*, asked "Do you mean you gave the name of the poem?". To this Myers<sub>p</sub> at once replied: "Oh yes. I mean I tried to give another part also, which referred to completed happiness in this life and the possibility of returning to the old world again to prove the truth of survival of Bodily death. Those words were lingering in my memory and I gave it as peak followed Star".<sup>1</sup> Miss Johnson then told Mrs Sidgwick that Myers<sub>p</sub> was quoting from *Abt Vogler*, and both then naturally assumed that Myers<sub>p</sub> in making these further quotations was merely emphasising the point that *Abt Vogler* was connected with his reply to the Latin Message, and they consequently missed the true significance of the phrase: "I tried to give *another* part also". Rector equally failed to realise what Myers<sub>p</sub> was driving at, for he said that Myers<sub>p</sub> was speaking about his writing *Abt Vogler* through Mrs Verrall. Myers<sub>p</sub> seemed to be aware that his meaning had not been grasped, for he precluded another misquotation from *Abt Vogler*—"What is to be shall be, and what should be shall be soon" for "What was, shall live as before; . . . What was good shall be good"—by the remark: "my most earnest wish is to complete my undertaking while the opportunity presents itself"; and then, after making a few passing references to other subjects, added: "I went over those Odes very carefully and remembered one in particular which I loved very

<sup>1</sup> In *Abt Vogler* the Star comes down from Heaven to meet the Peak, which has risen up from Earth. When they meet Earth and Heaven are in touch with each other.

much". After writing "Odes" without difficulty Rector appeared to be doubtful about the word, and wrote "Odessus" "Odesesis" etc. and finally half accepted Mrs Sidgwick's suggestion "Odyssey"—a good instance of how ready Rector is to accept a misleading suggestion, even when what he has independently written is right, and also of discontinuity of consciousness between Rector and the communicating spirit, who in this case was obviously trying to talk about the Odes of Horace in order to connect them with the quotations from *Abt Vogler* just previously made.

The remark attributed to Hodgson<sub>p</sub> in the waking-stage of this sitting just after "I'm passed through the body and gone" had been uttered is peculiarly apt: "Mr Hodgson says you've got to do some thinking and then you'll see what he [i.e. Myers] is driving at".

Before the next sitting—that of May 6—took place, Mrs Sidgwick had read to Mrs Verrall the portion of the record of the sitting of May 1 in which the words "passed through the body" etc. occur; and, while they did not recognise these words as derived from *Abt Vogler*, they thought that they might have been used to identify Hor. C. I. 28, which contains an incidental though striking allusion to reincarnation.<sup>1</sup> But Myers<sub>p</sub> on May 6 clinched the matter by making it clear—and this without help from Mrs Sidgwick—that he had all along intended the *Abt Vogler* quotations to be connected with the question about the Ode of Horace; though he did not explain the connection.

In quoting from the lines which tell how *Abt Vogler's* music attracted back to earth for a brief spell

"the wonderful Dead who have passed through  
the body and gone,

But were back once more to breathe in an old world  
worth their new;"

Myers<sub>p</sub> may perhaps have meant to allude incidentally to the passage about the reincarnation of Pythagoras in Hor. C. I. 28;

<sup>1</sup>Most of the commentators regard the allusion to the reincarnation of Pythagoras as incidental, but Newman regards it as the clue to the whole poem.

in spite of the fact that to the return to the old world of "the wonderful Dead" in Browning's poem the term "reincarnation" could only be applied in a metaphorical sense and not at all in the strict sense in which it applies to the case of Pythagoras.<sup>1</sup>

But I think that the main point of the quotations was not to refer to reincarnation, but to explain the earlier allusion to *Immortality*. On May 1, after giving the words "I had passed through my body and returned", Myers<sub>P</sub> had gone on to say: "I tried to give another part also which referred to completed happiness in this life and the possibility of returning to the old world again to prove the truth of survival of bodily death". Mrs Sidgwick had then said that she did not quite understand the meaning of this passage, but hoped to do so later; and Myers<sub>P</sub> had replied: "I believe you will when I tell you I have returned to breathe in the old world, which is not however better than our new". It is in these last words that I find the clue to the meaning of the quotations from *Abt Vogler*. What Myers<sub>P</sub> meant I take to have been this: "In the Archytas Ode existence after the death of the body is regarded as a worthless thing; in *Immortality* a fear is expressed lest it prove to be but a state of endless monotony; even in *Abt Vogler*, a poem full of hope and joy, the discarnate dead who return to earth find the old world, at least for a moment, worth their new; but I—who know the reality, and who, like the wonderful Dead, have been able to return to breathe again in the old world—I tell you that the view expressed in the "Archytas" Ode and the gloomy anticipations expressed in *Immortality* are

<sup>1</sup> Allusion is made in Hor. C. I. 28 to the alleged reincarnation of Pythagoras in the following lines:—

"habentque  
Tartara Panthoiden iterum Orco  
Demissum, quamvis clipeo Trojana refixo  
Tempora testatus nihil ultra  
Nervos atque cutem morti concesserat atrae."

Pythagoras asserted that in a former existence he had been Euphorbus, a hero of the Trojan wars; and to prove his assertion he took down at first sight and claimed as his own a shield hung up in the temple of Hera at Argos, which on examination was found to have the name of Euphorbus engraved on it.

wrong; for never and under no circumstances is the old world worth the new”.

If my view of the meaning of the references to “Ode to Nature” and “do you remember immortality?” and of the quotations from *Abt Vogler* be accepted, the answer given by Myers<sub>p</sub> to Mrs Verrall’s question did not take the form which Mrs Verrall *consciously* expected. She had no idea that either *Ode to Nature* or *Immortality* contained Horatian echoes, and at the time of the sittings and till as late as April 10, 1908 she was under the impression that it was the allusion to reincarnation which had interested Myers in Hor. C. I. 28; and this in spite of the fact that the letter of Myers’s on which she had based her question made no allusion to it. This letter she had first read in 1885, when she was only slightly acquainted with the writer and was not specially interested in his “inner history”. She had not read it again until about Christmas 1906, when she had come across it while going through a collection of old correspondence. The letter was one of thanks which had been addressed by Frederic Myers to Dr Verrall for the gift of his *Studies in the Odes of Horace*.

The relevant passages in it were as follows:

Dec 31/84

I waited to thank you till I got back to day to Cambridge and found your book. I have instantly read the first essay,—with great pleasure, and, as far as I can tell, with adhesion. Then I glanced through the book; resolving to keep the *perusal* for some journey when I could ponder over it at leisure. On pp. 136-7 I came on something that made me get my Horace down and rub my eyes to see if your references were right. Od. I 28 & III 20 ‘positively bad’! The first 6 lines of Archytas [i.e. Hor. C. I. 28] have entered as deeply as almost any Horatian passage into my own inner history: and I can’t help thinking there is a *real* (and not a merely *subjective*) grandeur in *Aerias tentasse domos, animoque rotundum Percurrisse polum morituro*”.<sup>1</sup>

<sup>1</sup>The first 6 lines of Hor. C. I. 28 are as follows:—

Te maris et terrae numeroque carentis arenae  
Mensorem cohibent, Archyta,  
Pulveris exiqui prope litus parva Matinum  
Munera, nec quidquam tibi prodest

The letter makes it clear that it was the first six lines of the Ode—the lines, that is, which may, perhaps, give expression to the belief that life in the next world is but a poor exchange for life in this world with its many interests and pleasures—and not the allusion to the reincarnation of Pythagoras which had impressed Frederic Myers.

Mrs Verrall, however, must have read the letter hastily; as the following extract from a letter which she wrote to me on April 3, 1908, shows:—

The letter to my husband exists: I will send it to you when I get home. . . . Mr Myers does not say [in the letter] why the Ode had entered into his inner life (I think that is the phrase); no doubt it is the reincarnation theory advanced in it that appealed to him.

On April 10, 1908, Mrs Verrall sent me the original letter with this comment:—

I don't think on looking at it that it is the reincarnation that specially appeals to Mr Myers; though of course the reincarnation would well serve to describe the Ode; it is, e.g., the first thing that occurs to me in connexion with it. But with him it seems to be the opening lines . . . . . that 'entered into his inner life'. I have not read his letter since 1885, when I knew him very slightly and was [not] specially interested in his inner life.

If my view of the significance of the quotations from *Abt Vogler* is not accepted, and they are regarded as allusions to "reincarnation", then to this extent the answer given by Myers<sub>P</sub> corresponded to Mrs Verrall's anticipations; but her anticipations will not account for the reference made by Myers<sub>P</sub> to *Immortality* and *Ode to Nature*.

Aeris tentasse domos animoque rotundum  
Percurrisse polum morituro.

They are thus rendered by Conington:—

The sea, the earth, the innumerable sand,  
Archytas, thou couldst measure; now, alas!  
A little dust on Matine shore has spann'd  
That soaring spirit; vain it was to pass  
The gates of heaven, and send thy soul in quest  
O'er air's wide realms; for thou hadst yet to die."

DISCUSSION OF THE REFERENCES TO THE LATIN MESSAGE MADE  
IN THE TRANCE BETWEEN MARCH 20 AND JUNE 20, 1907.

During Mrs Sidgwick's conduct of the Latin Message experiment the object aimed at was to obtain answers to two questions: (a) What was the name of the poem of Browning's which had been described by Myers<sub>p</sub> as "Browning, Hope and Star"; and (b) What line in that poem would serve as an intelligent reply to the Latin Message. The answers wanted were, as Mrs Sidgwick knew, to (a) *Abt Vogler*; to (b) "That out of three sounds he frame, not a fourth sound, but a star".

Both answers were in the end correctly given by Myers<sub>p</sub>; the first after some confusion and, perhaps, after one or two false starts, the second without any beating about the bush.

I will first discuss how the answer to (a) emerged.

The passages quoted from the sitting of March 20 I take to be a first vague attempt to describe *Abt Vogler*. Those quoted from the sitting of April 8 are full of confusion. The poem of Browning's, which had hitherto always been referred to as "Browning, Hope and Star", was said to contain the words "I lonely wandering Star", "I wander lonely my Star". I cannot doubt that we have here an illustration of the confusion which on Feb. 20 Myers<sub>p</sub> had said was likely to arise between his answer to the Latin Message and cross-corresponding messages (v. p. 331). On March 20 "I wandered lonely as a Cloud", and on March 6 "My Star" had been mentioned as cross-correspondences. On April 8, Myers<sub>p</sub>, I conjecture, had in his mind the line in *Abt Vogler* "Not a point nor peak but found and fixed its wandering star"; (a quotation afterwards applied to the question about the Ode of Horace) but he confused it with "I wandered lonely as a Cloud" and "My star"; and hence resulted the absurd jumble "lonely wandering Star" and "I wander lonely my Star".

But there was, I believe, further confusion still with *La Saisiaz*. On April 8 Myers<sub>p</sub> said: "I specially thought of the poem about the stars, which read like this, 'the walk through the lonely' . . . It was one of Browning's poems which he wrote to a friend and which read (?) about — — — — — Star

and hope I lonely wandering Star"; and on April 17: "Do you remember a poem . . . in which the words 'lonely' came out? . . . "wandering lonely" and "DW" [i.e. the first two letters of "Dwarf" v. p. 89] . . . I remember saying Confession also Chapel [part of a cross-correspondence "Church, Chapel, Monument"] and Siazies"; and, after accepting Mrs Sidgwick's suggestion "*La Saisiaz*", went on "Do you remember the poem in which he was left alone and later it all came to him".

Mrs Verrall's script of Jan. 17, 1904 had contained the words "Hope. Hope's vision" and "Shine at the Wanderer on the Way". This script had been published in *Proc.* Vol. XX. pp. 297-8, where Mrs Verrall had expressed the view that the allusion was to Browning's *La Saisiaz*; and in the course of her comments had written as follows: "Readers of the poem will remember the circumstances of its production: after the sudden death of a friend, the poet takes alone the walk which they had planned to take together, and debating with himself the question of Immortality concludes as above described". It is difficult to believe that the confused references made on April 8 and 17 by Myers<sub>P</sub> to "Star and hope . . . I lonely wandering Star . . . the walk through the lonely . . . Siazies" were not due to reminiscences of Mrs Verrall's script of Jan. 17, 1904 and of her comments on it. Now in view of the evidence presented in this paper it would not have been unreasonable to suggest that Myers<sub>P</sub> might have possessed acquaintance with the *script* of Jan. 17, 1904; but to suggest that Myers<sub>P</sub>, regarded as a personality distinct from Mrs Piper's normal personality, was acquainted with Mrs Verrall's published *comments* on that script would be extravagant, and all the more so since Mrs Piper had read parts of *Proc.* Vol. XX., and consequently may have read these comments. Hence I feel bound to conclude that at least some of the confusion displayed in the trance on April 8 and 17 was due to the intrusion of vague recollections of things with which Mrs Piper was normally acquainted.

On April 8 and 17 Myers<sub>P</sub> must be held to have indicated *La Saisiaz* as the poem of Browning's meant by "Browning, Hope and Star", in spite of the fact that when Mrs Sidgwick asked him point-blank whether this was his meaning he said no, and that so far he had not been able to get the name of the

poem through. But this denial was not worth much, for the mere fact that it was necessary to ask this question, and doubtless also the absence of enthusiasm on Mrs Sidgwick's part when *La Saisiaz* was given, were sufficient hints that *La Saisiaz* was not the right answer. It is all the more curious that *La Saisiaz* should have been named, because previously the connection of the poem of Browning's with the circle and with "wandering star", and the phrase "Don't you remember the word Sky coming out also in the poem" suggest that Myers<sub>p</sub> had previously been on the right scent.

On April 17 Myers<sub>p</sub> promised to give the name of the poem on April 24, and on April 24 he did give it by naming *Abt Vogler*. When, however, Mrs Sidgwick asked why *Abt Vogler* constituted an appropriate answer to the Latin Message Myers<sub>p</sub> said it was "because of the appropriate conditions mentioned in it which applied to my own life". The answer Mrs Sidgwick wanted was that *Abt Vogler* had been chosen because it contained the words "out of three sounds he framed, not a fourth sound, but a star". The answer given by Myers<sub>p</sub> was nevertheless an intelligent one. It meant, as I understand it, that he had chosen as subjects of cross-correspondence messages not mere verbal counters, such as single words or phrases which could possess only dry intellectual associations and associations common to countless other minds, but subjects so stamped and penetrated with his own individual emotions that they should serve as evidence for the identity of the chooser. (Cf. p. 75.)

On April 17 Mrs Sidgwick had asked Myers<sub>p</sub> to say what particular passage in the poem of Browning's he had meant to refer to. Myers<sub>p</sub> said he would do so, but though he promised to give the name of the poem on April 24 he did not fix any particular day on which to give the passage in question. On April 24 he did give the name of the poem, *Abt Vogler*; but did not make any attempt to give the passage. So, when on May 6 Myers<sub>p</sub> expressed his belief that he had given a sufficient answer to the Latin Message, Mrs Sidgwick said: "In *Abt Vogler* there is a particular line which specially answers the Latin Message. The Latin Message, as you know, refers to cross-correspondences, but also to something more, and there is a line in *Abt Vogler* which we think you had in mind as

describing that something more. It would be very good if you could give it here". Myers<sub>p</sub> promised to think the matter over, and to give the line to Rector in the same way that he had given the words "Plotinus" and "Homer's Iliad", and, as he might have added, "Abt Vogler".

The very next day, May 7, Myers<sub>p</sub>, immediately after greeting Mrs Sidgwick, said: "If the fourth is a Star what would the third be". Various attempts were made to give the exact quotation, but without complete success. Still more than sufficient success was achieved to place it beyond dispute that "out of three sounds he frame, not a fourth sound, but a star" was meant.

Knowledge, then, was shown by Myers<sub>p</sub> of the general sense of the Latin Message, of the meaning of some of the individual words of it, of the name of the poem *Abt Vogler*, and of the line "out of three sounds he frame, not a fourth sound, but a star". Three at least out of these four answers were known to Mrs Sidgwick and Miss Johnson, and all four answers to Mrs Verrall and myself; and we had all had sittings with Mrs Piper. Consequently telepathy between the living may easily explain this much of the case; though it may be advisable to add that though telepathy *may* cover these facts it does not necessarily follow that it *is* the true explanation of them.

If we suppose that the result was due to telepathy between Mrs Piper and the sitters, the long time it took for two points of the answer—the name of the poem and the line about the star framed out of three sounds—to emerge is rather curious, for ever since Feb. 11 both had seized upon my imagination and been often in my thoughts, and both were known to three other sitters, Mrs Sidgwick, Mrs Verrall and Miss Johnson.

Besides giving these answers, Myers<sub>p</sub> between March 20 and May 7 also displayed increased knowledge of Mrs Verrall's script of Jan. 28. Thus, on April 8, with reference to the poem of Browning's summarised in the words "Browning, Hope and Star", he said: "Don't you remember the word Sky coming out also in the poem?"; and this mention of the word "Sky"—which occurs twice in the script of Jan. 28

and twice in *Abt Vogler*—was made before the poem was identified as *Abt Vogler*. Again, after the poem had been identified, Myers<sub>P</sub> on May 6 said: “Would it be clearer to you if I said ‘hoped’? ‘hoped’ separate word. Does it convey my meaning any clearer? Do you remember the delight and joy of Abt and then the longing and final hope?”. These sentences seem to display a most astonishingly accurate knowledge of Mrs Verrall’s script of Jan. 28, for that script had contained the word “hope” in the phrase “the hope that leaves the earth for the sky”, an obvious misquotation of “The passion that left the ground to lose itself in the sky”. Myers<sub>P</sub>, it must be borne in mind, had first connected the words “Browning, Hope and Star” which he claimed to have given to Mrs Verrall, with an unspecified poem of Browning’s, and then afterwards had identified this poem as *Abt Vogler*. But though hope pervades *Abt Vogler* the word “hope” does not occur in it; only the word “hoped”. What then Myers<sub>P</sub> meant on May 6, so it seems to me, was this:—“I summarised *Abt Vogler* in the phrase ‘Browning, Hope and Star’, and I also made Mrs Verrall write the word ‘hope’ when I was making her quote passages from *Abt Vogler*. I did this in spite of the fact that the word ‘hope’ does not occur in *Abt Vogler* but only the word ‘hoped’.”

Just before this Myers<sub>P</sub> had said: “my reply was about the poem, and long ago I gave the word Music”: a remark which, though it does not show increased knowledge of the script of Jan. 28, 1907, does, I think, show acquaintance with Mrs Verrall’s script of Dec. 17, 1906; and this latter I regard, for reasons explained elsewhere (see pp. 329-330), as closely connected with the former.

Once more, after indicating the line “out of three sounds he frame, not a fourth sound, but a star”, Myers<sub>P</sub> on May 7 quoted: “in my passion to scale the sky”; and remarked “Passion is the chief word”. Now in the script of Jan. 28 the line in *Abt Vogler* “The passion that left the ground to lose itself in the sky” is misquoted as “the hope that leaves the Earth for the sky”, and the word “passion” is represented only by the Greek words ἔρωσ ποθewός. If the extensive acquaintance with the script of Jan. 28 previously

shown in the trance be taken into consideration, I do not think that it is unreasonable to regard what was said by Myers<sub>P</sub> on May 7 as indicating a knowledge both of the substitution of the word "Hope" for the word "Passion" in the misquotation contained in that script, and of the significance of the substitution. Lastly, when on June 2 Myers<sub>P</sub> was essaying his final translation of the Latin Message, he perhaps manifested in the words: "he [i.e. J. G. P.] said also, if you will give me a message—not a message really but a sign of some kind through the lights—corresponding message" etc.: a knowledge of the *τερας* (sign) of the script of Jan. 28, and of the words "that was the sign" which followed the drawing of the star in Miss Verrall's script of Feb. 17.

On May 27 Myers<sub>P</sub> in his translation of the Latin Message used the words: "I wish you to give through Mrs Verrall . . . such proof of the survival of bodily death in such a way as to . . . prove conclusively the survival of bodily death"; and "But what I ask is for you to give such proof of the survival of bodily death, and in such a way as to make it conclusive." The use of the phrase "in such a way" might be thought to suggest that Myers<sub>P</sub> was here endeavouring vaguely to describe the plan for the working of complex cross-correspondences set forth in the Latin Message. But I think the phrase "in such a way" was simply an echo or paraphrase of a sentence spoken by Mrs Sidgwick. On May 6, when Myers<sub>P</sub> said that the Latin Message referred to his giving proofs of survival "by or through C. C. messages", she had replied: "Yes, *in a particular way*".

On April 24 Hodgson<sub>P</sub> asked if "Mars the planet", "Jove" and "Egla" [sic] had appeared in Mrs Verrall's script; and then Myers<sub>P</sub> said that he had given Mrs Verrall the words "Ezra", "what vaunts life", "Vaunt", "transcends", "the star spark flame", and added: "whereas it is difficult to get through the words one after the other I believe I can make you [i.e. Mrs Sidgwick] understand that I know what I gave her [i.e. Mrs Verrall]". The words "Mars", "Jove", "stars", "flame", and "transcends" all occur in the second stanza, "vaunt of life" occurs in the fourth stanza, and "spark" in the third and fifth stanzas of Browning's *Rabbi ben Ezra*. If

we exclude "Ezra", which is part of the title of the poem, eight words in all were mentioned, and five out of these eight occur in the second stanza. It would seem, then, that Hodgson<sub>p</sub> and Myers<sub>p</sub> meant that they had tried to make Mrs Verrall write some lines from the first four or five stanzas of *Rabbi ben Ezra*, a poem containing 32 stanzas in all; and, since five out of the eight words mentioned occur in the last three lines of the second stanza, that it was these lines which they specially wished to indicate. The last three lines of this second stanza, which consists of six lines in all, are as follows:

'Not that, admiring stars,  
It yearned "Nor Jove, nor Mars;  
Mine be some figured flame which blends transcends them all.'

Although directly after these words taken from the early stanzas of *Rabbi ben Ezra* had been given Myers<sub>p</sub> went on to give *Abt Vogler* as the name of the poem meant by "Browning, Hope and Star", it was not till 13 days later (May 7) that he succeeded in indicating the particular line in *Abt Vogler*—"That out of three sounds he frame, not a fourth sound, but a star"—that answered the Latin Message. Still it looks as if on April 24 Myers<sub>p</sub> was hot on the scent, for the "figured flame" in *Rabbi ben Ezra* is closely analogous to the star in *Abt Vogler*, which blends and transcends the three sounds out of which it is framed. It looks, too, as if Myers<sub>p</sub> on April 24, though unable at the moment to recall the actual words of it, knew the gist of the line in *Abt Vogler*; and was familiar enough with Browning's poems to be able to indicate, by quoting prominent words contained in them, other lines of Browning's which embody an idea closely resembling the idea expressed in the *Abt Vogler* line.

The discovery of these two analogous passages demands, in my opinion, a greater familiarity with Browning's poems than Mrs Piper normally possesses. But that the reader may be in a position to form his own opinion on this point, I append some notes written by Miss Alice Johnson and Sir Oliver Lodge, which will furnish him with the necessary data.

NOTES *re* MRS PIPER'S KNOWLEDGE OF BROWNING'S POEMS.

*Note written by Miss Alice Johnson on May 13th, 1907.*

After the sitting of Tuesday, May 7th, Mrs Sidgwick asked Mrs Piper what poets she had chiefly read, saying that various quotations had come in the script and she wondered whether they were from poems that she had read or not. Mrs Piper said that she used to read Longfellow, Whittier and some one else (I forget who, but I think an American), and that this was about all. Mrs Sidgwick asked whether she had read much of Tennyson, Shakespeare, Browning or Milton. She said, "practically nothing." She seemed to regard Shakespeare and Browning as about equally remote and obscure.

The next day she said that she and Alta [her elder daughter] had been thinking over what she could have read, and she remembered that Mr Stead had sent her several of his little books of select poems, among which was Browning's *Flight of the Duchess*. This, as far as I remember, was the only one of Browning's. Minerva [her younger daughter], however, had some volumes of Browning's which she was fond of, being more interested in literature than her mother and sister. Mrs. Piper thought she might also have read *The Princess* or part of it, and said that Mr Hodgson had given her Coleridge's poems.

*Note written by Miss Alice Johnson on May 27th, 1907.*

At the Council Dinner on May 26th, I asked Miss Reed [i.e. Miss E. M. Reed, M.D., an Associate of the S.P.R., who resided with Mrs Piper during her stay in London] if she knew what books Mrs Piper had been reading while she was at 42 Morpeth Mansions, and especially whether she had read any of Browning. Miss Reid said that she believed Mrs Piper read extremely little altogether, but that she remembered her looking one evening at a small volume of Browning, belonging to Minerva. She thought this had happened three or four weeks before. I imagine this was a volume of selections, probably the one mentioned to us by Mrs Piper and Alta [on May 8]. I gathered from Miss Reid that Mrs Piper had spent some time turning over the leaves of the volume.

*Note by Sir Oliver Lodge written on May 30th, 1907.*

Last night I read to the Pipers and some of my family a poem which had come from America; and then *Abt Vogler*. She wanted to know who was the author. I asked the girls [i.e. Mrs Piper's daughters] if they knew it; they said they learned some of it at school, and they seemed to remember the last verse fairly. I told them that it was Browning.

Mrs Piper then said she knew *Evelyn Hope* and had heard of *The Flight of the Duchess*; she did not know the one I had read at all, and asked its name. I told her, but the name seemed to suggest nothing.

I then asked Minerva if she had any volume of Browning, and she said she had a school book, but not here. Mrs Piper then said she herself had had a gorgeous one given her, bound in calf with gilt edges, some years ago; it was kept locked up, and had hardly been out of its box; she did not remember having opened it; it was too nice to handle. Her father-in-law gave it to her, he being in the book business. It was now locked up in her store-room in America.

Later, when my sons had gone out of the room, she asked, a little resentfully, why I had catechised her and the girls on the subject; was it to show up their ignorance? I then told her that it was for evidential reasons, and this made her happier. She said she supposed everybody knew Browning nowadays; I told her that it was by no means the case, and that I had not expected her to know—perhaps not even as much as she did.

I then asked if she had noticed the verse about combining three sounds. She did not specially remember that, and I doubt if she caught the sense; it evidently had made no impression on her.

## III.

## AN INCIDENT IN MRS PIPER'S TRANCE:

*Being an attempt to elicit from Myers<sub>p</sub> evidence of acquaintance with a circumstance in the life of Frederic Myers.*

BY MRS HENRY SIDGWICK.

[*This paper should be read in connection with Section V. of Mr Piddington's paper.*]

AFTER Mrs Verrall had had two or three sittings with Mrs Piper she asked me if I could give her any good question to put to Myers<sub>p</sub>, the trance personality calling itself Myers. She wished if possible to exclude explanation by thought transference by asking some question the answer to which would have been known to Mr Myers, but not to any of us here now, and which would yet be verifiable. Such questions are not easy to find and I failed to think of one; but as a second best experiment it seemed worth asking a question of which the answer would certainly be unknown to any one present at the sitting. I accordingly wrote to Mrs Verrall as follows on January 19, 1907:

I have not succeeded in thinking of any question which could be asked the Myers control, of which the answer is verifiable but unknown to any one; but I have thought of a question of which the answer is known to me<sup>1</sup> and almost certainly unknown to you. When Mr Myers paid his farewell visit to [my husband] at Terling he and I had a conversation. It was out of doors in the porch of the house. I am not sure whether Mr Myers had

<sup>1</sup>At this time all I had seen of Mrs Piper since her previous visit to England, 18 years ago, was a friendly call I had paid her at the end of December 1906, or beginning of January 1907, so that we could hardly be regarded as likely to be in any special *rapport* with each other.

already seen [Mr Sidgwick] for the last time, but in any case we knew that death must come before many days. Mr Myers sought that conversation in order to talk about a specific concrete subject, and he also spoke of another specific concrete subject in the course of the conversation. Can he remember anything about either subject and what he said? I could give further clues if you think it advisable, but anything I say had better be said in writing, so that we may know exactly what it is. He should be pressed for details of what he said—more than a mere general reference to the subject. If you approve of the question and would like to have it in reserve in case the occasion comes for asking it, I will write an account of the conversation, put it in a sealed envelope and send it with a covering letter to Mr Piddington.

The following is an extract from the memorandum thus sent to Mr Piddington on January 22, 1907, and not opened till September 17, 1907 :

In August 1900, when Mr Myers was at Terling Place for the purpose of taking leave of [Mr Sidgwick], he sought a conversation with me which took place out of doors in the porch of the house. What he wished to talk about was a Memoir of [Mr Sidgwick]. He was determined that one should be written, had persuaded [him] to write some reminiscences with a view to it, had at one time—since the knowledge of [Mr Sidgwick's] illness—intended to write it himself, but had withdrawn from this on account of his own book and the short time remaining before his own expected death. He had then talked to [him] about its being written by Arthur Sidgwick. He wanted in this conversation to charge me with the task of inducing [Mr Arthur Sidgwick] to undertake it. He was to be told that H. [S.] approved, that F. W. H. M. desired it, and leisure was to be secured by . . . [inducing] him to resign some of his work . . . .

I omit the rest of the memorandum, as no reference was made in the trance to the points mentioned in it. It contained, however, further particulars about the main subject, which would have added to the evidence had they been referred to by Myers<sub>P</sub>, and it then continued with the secondary subject of the conversation, which so far as I remember arose without previous intention, and which related

to the mode of burial that should be adopted—a subject on which Mr Myers had views.

At Mrs Verrall's next sitting, on January 21, 1907, she told Myers<sub>p</sub> that I had a message for him. The record of the sitting proceeds:

MRS V. Do you remember going to see her at Terling just before what we call the death of Mr Sidgwick?

(Myers communicating)

I remember going to see her just before he came to this life. I tried to console her, and was deeply grieved because he had not improved though I felt it quite impossible.

MRS V. Do you remember speaking with her alone, without him?

Yes I refer to this.

MRS V. Do you remember where you talked with her?

Where? I will think it out and tell you tomorrow. I will think it out and refresh my memory.

MRS V. She wants you to remember where you spoke to her and what you said to her.

Yes I will certainly think it over and tell you to morrow.

It had been my intention that Mrs Verrall should give Myers<sub>p</sub> all the information I had given her, so that his memory, if memory there were, should be clearly directed to a particular conversation. I regretted, therefore, that instead of reminding him of the place where the conversation occurred, she asked him what the place was. The effect was necessarily to make it less certain which of the different conversations was referred to (for there must have been more than one at Terling and more than one out of doors), and also to divert effort on to an attempt to recall independently a detail which was of no value from the point of view of the experiment, since it was known to Mrs Verrall. Whether any difference in the result would have been produced by proceeding otherwise it is of course impossible to say; at

any rate, what was said at the following sitting on January 22 was not to the point:

(Myers communicating)<sup>1</sup>

Good morning. I come again to day to greet you and to keep my promise.

MRS V. Yes: thank you.

I can't be absolutely sure just now how much I may give out here of my own feelings and thoughts at the time or how much I may be able to recall of my past life and experiences. However I will try and be as explicit as possible. I believe Mrs Sidgwick and I took a walk out of doors near some shrubbery where we sat down for a

MRS V. What's the word after "near some"?

Green

J. G. P. Is it "shrubbery"?

Yes. I think where we had a talk about the possibility of our friend's coming here. Remember I am not sure how much of my own feelings I am expressing and [how much] our actual talk. I remember my grief and expressing it to her. I recall saying my own loss would be greater if possible than hers. Yet I would not mind changing places with him in the least. I hoped he would pass out without pain and that she would feel as I did about it.

I express to you more precisely what I think I said to her, but my own feelings were exactly what I now express to you. I believe I asked her if I could do anything to help her. I recall in a general way our conversation.

J. G. P. (to Mrs V.) It would be interesting to get him to give Mrs Sidgwick's side of the conversation.

MRS V. (to J. G. P.) She is writing that down. [This was a mistake.]

<sup>1</sup>In transcribing this and other passages from the record I have omitted repetitions, and all remarks simply concerning the reading of the script which add nothing to the sense. I have also supplied the punctuation where required.

J. G. P. (to Mrs V.) Yes, but it would be a good thing for *him* to give it.

MRS V. (to Myers<sub>p</sub>) Mrs Sidgwick asks me to ask you if you can recall the particular point on account of which you asked to see her alone.

I believe I referred to her asking him to write something and seal it if she felt it would not disturb him. I believe I *remember this well*.

MRS V. One more thing I want to ask. May I ask again?

Ask it.

MRS V. One other point besides the first arose in the course of the conversation. Mrs Sidgwick asks if you remember that. You understand that I don't know the answers. Mrs Sidgwick thinks it better that I should not know them in order not to confuse the issue.

I quite understand, but I did not understand fully all you said. Kindly repeat very clearly if you will be so kind. (Mrs V. begins to repeat her last remark.)

First what?

MRS V. Point.

Oh point! I understand quite; another point came up in our conversation.

MRS V. Yes, that's right.

Now let me see if I can recall what that point was. I remember referring to one or more things but whether they were mentioned on that day I can't be absolutely certain. However, I do recall asking her what I have previously referred to.

MRS V. Yes; quite so.

And I believe I referred to some work of his which I should like to have to bring out to live. I believe I understand and have answered.

MRS V. I will tell Mrs Sidgwick.

I find my memory rather fragmentary on some points.

Myers, had not so far referred to the points about which I had asked, and except that the conversation took place out of doors (which Mrs Verrall knew), I could not confirm anything he had said. Of course a good deal of the sentiment corresponded with what Mr Myers felt and may have expressed, though on the other hand there is no particular reason to suppose that he did put into words what he must have known I should know he was feeling without his giving utterance to it. He may have spoken about leaving a sealed envelope, but I think it very unlikely that he did so on that occasion. It was too late, and, moreover, I had probably told him weeks before that there was one. It is not improbable that he may have referred to unfinished work and the possibility of publishing it, but I cannot definitely recall his doing so. I wrote to Mrs Verrall on January 28:

I doubt whether the experiment is worth pressing, but if the control returns to the subject you might say that I cannot remember whether he talked of those things in that conversation, but they are things he would be feeling. The things I asked him to remember were specific things, both involving action on my part. Perhaps it would be a pity to give more clue than this at present, but I will if you like. Should you like me to fix my mind on the things to-morrow morning so far as I can, on the chance of the question coming up at the sitting?

If my thinking of the questions had had any effect it would of course have reduced the experiment to one in telepathy; but as a matter of fact, though the question was referred to at the sitting of January 29, no progress was made. The following is the record of what was said:—

(Myers communicating)

Now tell me about my talk with her. I must understand whether I talked this over with her on that day or at some other time.

MRS V. I will tell you. Mrs Sidgwick thinks that on that day<sup>1</sup> you and she said such things; but that was not what she wanted you specially to remember.

<sup>1</sup>This was a mistake. I am inclined to think the contrary.

Well if I am alive at all I do certainly recall mentioning this to her.

Mrs V. Yes: she says she is sure that you spoke on that subject; but she wants you to recall two specific things in your conversation with her at Terling which led to action on her part.

Let me think this over more carefully and I can be trusted I believe to reproduce it here as soon as I sufficiently recall.

The next reference to the subject was on February 5, when Mr Piddington introduced it. He was at the moment the only sitter.

J. G. P. Is that Myers?

(Myers communicating)

Yes.

J. G. P. You remember when I put you a question in which the words "séances" and "Leekhampton" occurred you did not at first understand them.

I did not hear them very well.

J. G. P. Well, I think it possible that in the same way you did not catch a word that occurred in the question put to you by Mrs Verrall on behalf of Mrs Sidgwick.

What was it? I may be better able to understand more than at that time.

J. G. P. The word I think you may not have caught was "Terling" (repeating the word distinctly once or twice). Terling is the home of Lord Rayleigh.

Oh yes. I positively never heard, i.e. to grasp the word before. You are right in this. I understand now and will go over that interview and if you refer to this I will give my answer *tomorrow*.<sup>1</sup>

<sup>1</sup> Though Myers<sub>p</sub> accepts the suggestion that his not catching the word Terling was a cause of difficulty, I do not think it really was. The important point was that the conversation took place very shortly before my husband's death. This Myers<sub>p</sub> understood, as is shown by his answers to Mrs Verrall, and no such conversation could have taken place except at Terling.

Myers<sub>P</sub> accordingly recurred again to the subject the next day (Feb. 6) when Mr Piddington was having a sitting alone with Mrs Piper.<sup>1</sup>

(Myers communicating)

I [remember]<sup>2</sup> the name of the place to which you referred last time and I should say with regard to it that I remember vaguely making a suggestion to Mrs Sidgwick regarding a certain document which I thought she would find necessary to be attend to.

J. G. P. Is that "be attended to"?

Look into in case our good friend came over here. Besides I referred to matter pertaining to the College if I remember rightly; also a library matter which she will recall quickly.

J. G. P. Yes, I will tell her.

I feel sure of the distinction between the places, *i.e.* my talk with her at T. and my own house.

Regarded as guesses at the answers to my question these are neither true nor plausible, but perhaps they were not all meant to be referred to that conversation. Myers<sub>P</sub> clearly had two conversations in view. Unfortunately, however, I cannot recall *any* conversation on these subjects between Mr Myers and myself.

The question whether "library" was simply a bad guess at the subject of the Terling conversation or not cannot be thus briefly dismissed because of the cross-correspondence concerning it which Mr Piddington has fully discussed (v. pp. 46-59). I will briefly recall the facts here. On February 4, 1907, Myers<sub>V</sub> said in Mrs Verrall's script:

Give the message I gave but was it understood? On the Council I asked and she said Yes. Tell Mrs Sidgwick that and something about the Gurney Library which I think she will remember or a Gurney memorial, which she was to take over. I will give the message elsewhere too to day but this is easier than the other place. The signature might help H. Sidgwick.

We have tried for that to day. Wait for their answer  
F. W. H. M.

<sup>1</sup>Mr M'Dougall was present, but only as an onlooker.

<sup>2</sup>"Remery" was written, but "remember" must have been meant.

On February 5 and 6 Myers<sub>P</sub> wrote as above quoted in Mrs Piper's script. On February 11—the sitting with Mrs Piper following that of February 6—Mr Piddington said to Myers<sub>P</sub> :

J. G. P. You will remember that at our last meeting you said that one of the subjects of the conversation between you and Mrs Sidgwick was connected with a library.

(Myers communicating)

Yes, I recall.

Mr Piddington then went on to refer to a message from Myers<sub>V</sub> about a library having come through Mrs Verrall's script, and to ask Myers<sub>P</sub> to say what had appeared there :

J. G. P. I want you to tell me, if you can, how your message came out.

(Myers communicating)

Yes I am aware of this but just how much she understood I am not sure. But what I do wish her to understand is that during my conversation with Mrs S. the library was referred to as an important transaction, as I feel sure I recall it and wish very much to impress it upon Mrs V. so as to confirm my utterances here.

J. G. P. Yes, I see.

I think she wrote or got the message that he S. was glad or pleased about the library. What I said to her was, Write for Mrs Sidgwick that we talked about library.

A little later on in the sitting, and in spite of Mr Piddington's denial that my name had occurred in Mrs Verrall's script (he was thinking of another piece of Mrs Verrall's script concerning library, viz. that of February 6), Myers<sub>P</sub>. maintained that he "persistently repeated the word [*i.e.* library] to her; also my own name and Mrs Sidgwick's."

The correspondence between Mrs Verrall's script and Mrs Piper's in the matter can hardly be accidental, and on February 11—whatever we think of February 6—Myers<sub>P</sub> undoubtedly seems to be under the impression that "library" was a subject of the conversation with me which he had been asked to recall. We have therefore this difficulty : If "library" was a pure guess

of the Piper trance-personality, how did it come to coincide with Mrs Verrall's script? If, on the other hand, both scripts were, as they alleged, inspired by Myers, how did they come to make a guess so much off the spot?

I wish to suggest another alternative, namely, that neither Myers<sub>v</sub> nor Myers<sub>p</sub> originally intended to connect "library" with the Terling conversation at all, and that Myers<sub>p</sub> did connect it on February 11, owing to a confusion introduced by Mr Piddington's definitely so connecting it in his first question. It will be observed that there is no *prima facie* reason for supposing Mrs Verrall's script of February 4, taken by itself, to refer to the Terling conversation.<sup>1</sup> As already remarked, the Piper script of February 6 refers to two conversations, and does not say in which of them "library" was a topic. Mr Piddington, however, took it at the time to mean that it was a subject of the Terling conversation, and framed his first question on February 11 accordingly. Mrs Piper's trance-personalities, in whatever way we interpret them, are suggestible, and are feeling after information often very dimly and fragmentarily perceived; they welcome any information that comes to them without apparently caring, or even always knowing, whence it comes. Myers<sub>p</sub> might therefore readily follow Mr Piddington's lead and speak of "library" as a subject of the conversation.

In any case, we are left with the choice of regarding "library" as a bad guess at the subject of the Terling conversation supernormally connected with a similar bad guess in Mrs Verrall's script, or of regarding it as altogether unconnected with the episode at present under discussion. I shall quote all further references to supposed conversations about libraries between Mr Myers and myself, so that the reader may have everything before him; but the subject is never again definitely connected with the Terling conversation.

<sup>1</sup> I do not know that Mrs Verrall did connect the two at first. If she did, she thought the guess so bad that she did not send it to me. But when she saw the record of Mrs Piper's script of February 6, she, like Mr Piddington, took it to mean that "library" was mentioned as a subject of the conversation, and she annotated it thus:—"Note that my script, which seems to have been guessing on its own account about Mrs Sidgwick's conversation, suggests 'Gurney Library' as a topic."

Both the "library" and the "document" reappear at the sitting of February 13, the first sitting at which I was myself present. As the object of my presence was to learn how to manage the sittings, in order to be able to take Mr Piddington's place later, I had been introduced to the trance-personalities in my own name. After some other talk, Myers<sub>p</sub> wrote :

Mrs S. my dear good friend did you understand my reference to library ?

E. M. S. To the Gurney Library ?<sup>1</sup>

Yes.

E. M. S. I did not understand it well.

I will explain as we understand each other better. My reference to another light explains my understanding her message.

Further conversation follows and he then continues :

Do you remember my reference to my old friend, which was—I long to meet him again. It would be joy. Whose warm sympathetic encouragement kept my pen in motion so to speak—from being idle.

I see you a little clearer now.

Do you recall my saying I would rather it be myself than him ? I said this to you just before he came.

. . . . .

Can you recall my reference to your—to a document which concerned you after our good friend left ?

And you said it did not matter so long as you gave the library. I thought it a good suggestion, as it would serve as a memoriam [*sic*].

(Rector communicating)

He wishes to know if you understand (R.)

<sup>1</sup>This was said in ignorance of the fact that J. G. P. had asked Myers<sub>p</sub> to state what particular library had been referred to by Myers<sub>v</sub>. I believe, too, that while I knew that "library" had been referred to in both scripts, I had not realised that the *Gurney* library had been mentioned in Mrs Verrall's only.

E. M. S. I do not understand very well. I do not remember about the library.

(Myers communicating)

Dont you remember a letter I wrote to you about it before I went away and you replied that you thought my suggestion a good one?

The "Library" and the "document" seem here to be dissociated from the conversation at Terling. I can make nothing of them and have no letters throwing light on them. At the next sitting at which I was present—February 20—the library was again referred to. Myers<sub>p</sub> urged me to look again for a letter referring to it and said: "I distinctly remember writing you or talking with you and I believe I wrote about adding some of your own books to the College Library." I do not think it likely that Mr Myers and I either talked or corresponded on this subject; and certainly if it had been mentioned between us, it would not have been in a way to make any particular impression on either of us. The only reference to the Terling conversation at this sitting was the following remark by Myers<sub>p</sub>:—"I am most anxious to get my answer to you with deep sincere and coherent meaning."

The next time it was referred to was on March 20, when I was for the first time having a sitting with Mrs Piper with no one else present. I had, since February 20, taken charge of several sittings, but there had always been another sitter with whom it was intended that the trance-personalities should converse. On March 20 Myers<sub>p</sub> appeared almost immediately and wished to know if I remembered his making a suggestion to me once about a will. This I suppose is a development of the document idea of previous sittings. I thought I remembered something vaguely about his own intentions as to some of his property and said: "I think I remember something about it." He continued:

I recall very clearly speaking with you about a will and as I recall it it had to do with our good friend Sidgwick.

E. M. S. I think we talked about his will.

I think I was rather interested and pleased.

It is likely enough that we spoke of the will on some occasion between the death of my husband and that of Mr. Myers; but it was a will of no general interest, as it simply left everything to me. The subject then dropped and a little later in the sitting Myers<sub>P</sub> said:

Let me ask you if you recall my affectionate conversation<sup>1</sup> when I visited you at Tarling [sic],<sup>2</sup> which I had forgotten about.

E. M. S. Yes I remember.

Yes and my advising you to see about—see [illegible scrawl here] about his life.

E. M. S. "My advising you to see"?

(Rector, communicating)

I can't tell you just what that word is. It sounds like R e v n u a<sup>3</sup> of his life R.

E. M. S. R, e, u, n, u, a; is that it?

(Myers communicating)

Yes. It was to write it.

E. M. S. "To write it"? Yes I remember.

Yes. I mean where I saw you and called you out.

E. M. S. Yes, quite right.

It gave me the greatest pain of my whole life,<sup>4</sup> yet in another sense the greatest joy. Do you understand my meaning? I was grieved to lose my friend; I felt it would be a loss; but felt that his loss would be his gain.

<sup>1</sup>This word is not clear. I read it "conversation" at the time I believe, but if it is "conversation" it is very much abbreviated. It may be "emotion."

<sup>2</sup>This is the first time the name appears in the script, and it is spelt as a person might spell it who had only heard it—not seen it written.

<sup>3</sup>Perhaps a cross between Review and Memoir; compare "remery" (p. 424, footnote), which may have been a cross between remember and memory. Mrs Piper had, I believe, had in her hands the number of the *Proceedings* published in February, 1907, containing Mr Podmore's review of the *Memoir*.

<sup>4</sup>This, of course, is not true of Mr Myers, and, moreover, he regarded the separation as likely to be brief; but it is fair perhaps to take it as merely a rhetorical exaggeration.

E. M. S. Yes, I quite understand. Can you remember what you said about writing his life?

I do very clearly. I remember referring to some letters and collecting them.

E. M. S. Yes, I daresay you did say that.

But it was to my mind the most valuable and interesting thing either you or I could do. Do you remember this?

E. M. S. I remember.<sup>1</sup>

And you said you would give it your best thought.

E. M. S. Yes.

Did it ever seem to you that I should not survive to help you with it?

E. M. S. I remember that you said that.<sup>2</sup>

I have survived and so has he.

Some remarks about my husband follow here, and a message from him. Then I said:

E. M. S. May I ask another question, Mr Myers?

Do talk with me dear Mrs Sidgwick. I long to have you speak with me, it is my hope and my joy.

E. M. S. You have remembered very well about that conversation, but you said something else about the writing of that Life. Will you think it over and tell me if you can what it was?

Did you say think it *over*?

E. M. S. Yes, I said think it over.

Yes I will gladly go over it in my thoughts, and finish my recollections when I meet you again.

During the waking stage after this sitting Mrs Piper referred several times to "Arthur" and an "Eleanor," who

<sup>1</sup>I do not really remember his saying anything exactly like that, but he did think it very important that the Life should be written.

<sup>2</sup>Here, again, my answer is not exactly true. He hoped to help with the Life more or less, though he did not expect to live long enough to write it himself, in addition to finishing his own book.

worked or talked too hard, to whom he was to give a rest. "What is that man with a long beard? Arthur must give Eleanor a rest; she talked too hard; I was afraid that she would suffer." At one point the name "Henry" was apparently associated with the others. This collocation of names—my brother-in-law's, my own, and my husband's—and the implication of some kind of co-operation between Arthur and Eleanor suggests that Arthur Sidgwick was the Arthur referred to,<sup>1</sup> and that we have here a first emergence of the idea of his helping with the biography. On the other hand, there was no appropriateness in speaking of a need of rest in connection with me; and the remark, "she's a bright girl", which was associated with the overworked person, obviously cannot apply to me. As will be seen presently, however, Arthur Sidgwick's daughter is said at the next sitting to be "a very bright girl." This suggests some confusion of ideas. Is it possible there is a further confusion between the ideas of Arthur Sidgwick having little leisure for writing (see p. 418) and my being overworked? It is perhaps worth noting that I had Mr Arthur Sidgwick in my mind on March 20, not only in connection with the Terling conversation, but because I had just arranged for him to sit with Mrs Piper in the following week. These sittings did not come off, because Mrs Piper was ill, and he was unable to avail himself of a later opportunity.

On April 2 I again sat alone with Mrs Piper. Her illness had prevented any sittings taking place in the interval. Myers<sub>p</sub> soon appeared, and, after a few remarks about another topic, said:

Do you remember my reference to you at Tarling [*sic*] about my writing of the life of our blessed friend?

E. M. S. Yes.

I recall quite distinctly my own impressions of what should be done and was quite willing to undertake the task myself, but you will remember at that time I was overcrowded with work and made the suggestion that you should collect certain letters etc. for this purpose. Do you recall it yourself?

<sup>1</sup>A man with a long beard would describe either Henry or Arthur Sidgwick, but I do not know of any instance of Mrs Piper seeing, during the waking-stage, absent living persons.

E. M. S. Yes, I recall it.<sup>1</sup>

I should be glad if you could recall the act (?) of our walking out in the garden ; and I said it would be to my mind the most valuable tribute we could pay to him and his memory.

E. M. S. Yes, I know you thought so, Mr Myers.

Besides I believe I offered to give you any help I could.

E. M. S. Yes, you did.

I also had in mind and I believe I gave utterance to it that after such (?) work (?) should have been accomplished the receipts should go to further a cause in which we were both interested.

E. M. S. I do not remember your saying that.

I am not sure that I did not apply this to my own work instead. My memory is fairly clear regarding the actual facts and my feelings. I also referred to a photograph at one time, or photographs appropriate for reproduction.

E. M. S. Yes, you did.

Which seemed to meet with your approval at once.

E. M. S. Yes, we agreed at once.

[This choice of a photograph was for his own obituary notice of my husband in the S.P.R. *Proceedings*. The photograph by Mrs Myers which is there reproduced was agreed on by Mr and Mrs Myers and myself at their house.]

I also remember making reference to his simplicity and earnestness in his life's work which should be brought out. And do you remember my deep and tender emotion when I referred to the help he had given me ?

E. M. S. Yes, I do well.

I live with him to appreciate and enjoy his kindness devotion and encouragement as I did when visible to you.

Do you remember my suggesting also that this should be done as soon as possible ?

<sup>1</sup> I do not really recall, however, his making any suggestion about letters.

E. M. S. Yes.<sup>1</sup>

To which you acquiesced. And now let me collect my thoughts and continue.

Myers<sub>P</sub> then retired to reappear after an interval during which Hodgson<sub>P</sub> had been conversing. On returning he first attempted to "go back to old memories"—some of which agree more or less with my recollections, but are not evidential—and then said:

Now dear friend let us refer again to the book.

E. M. S. Yes I want you to refer to the book.

I remember I asked you to try, and do you remember copy right, and bring out the work that it should not fall into other hands. I felt it was your work [or, book (?)] alone and the exact words I pointed were I believe like this—I had (?) unless you take certain (?) on this point they would lose their value. Am I not correct ?

E. M. S. I do not think you referred to copyright.<sup>2</sup>

I do not intend to say copy right, only copies. Rector does not understand my point; I will explain.

Do you remember my suggesting to you about views (?) photographs which I thought would be necessary? And I think I suggested Arthur. Do you remember about Arthur and what I said about his giving anything (?) to assist assisting you.

E. M. S. Yes, quite well.

And if you gave it your attention it would be splendid and just what I should so much like.

E. M. S. Yes, you did want Arthur to help.

Yes, I did ask you to get him to help you.

E. M. S. Yes, you did.

I remember it well.

E. M. S. Yes, that was one thing you talked about at Terling.

Yes it was the chief thing.

E. M. S. It was.

And as you asked me the question I felt it my bounden

<sup>1</sup> Again not a specific recollection on my part, but it doubtless was what he desired.

<sup>2</sup> There may, again, be some confusion with his own book here.

duty to reply in such a way as to convince you that I had not forgotten our meeting and our talk [walk (?)] in the garden where I suggested it.

E. M. S. I am very glad you have remembered.

I said I knew of no one more capable than he was to carry out my suggestion. Now did you ever do it?

E. M. S. Yes, I did do it.

Oh I am glad to hear it.

I remember Arthur had a daughter,<sup>1</sup> but I can't tell her name at the moment. Is he [or she (?)] all right?

E. M. S. Yes, he is very well.

Very bright girl, and capable, I remember. Well have I answered all about that? I think I have answered *all* about our talk; I believe I have covered everything of importance.

E. M. S. Yes, much the most important things.

Yes. If not please remind me of something I am to think over.

On the next occasion when I was at a sitting alone—April 8—there was a good deal of scrappy reference to things said on previous occasions, an indication probably that communication was not going easily. Among other matters Myers<sub>P</sub> referred to the Terling conversation as follows:

Did you understand what I said about Arthur?  
And my suggestion about the photographs?

E. M. S. About the *photographs*?

Of my good friend.<sup>2</sup>

<sup>1</sup> Arthur Sidgwick has three daughters, but I think Mr Myers had a more vivid acquaintance with one than with the others.

<sup>2</sup> There was at this sitting a similar brief recurrence to the "library," but in a new form. Thus:

(Myers communicating)

Do you remember what I said about the College library.

E. M. S. No, there was a cross-correspondence about it though.

Yes, but I believe I wrote you about my intention of giving some of my books to our Society.

E. M. S. Perhaps you did.

You seemed pleased, I remember.

E. M. S. I have forgotten.

It is difficult to know whether we ought to infer from this that Myers<sub>P</sub> conceived Arthur Sidgwick's assistance to be required chiefly for the purpose of choosing photographs. His name came in close connection with the selection of photographs at the sitting of April 2, but the part Myers<sub>P</sub> assigned to him then certainly seemed more important. It is possible here to regard "what I said about Arthur," and "my suggestion about photographs" as references to two separate points, especially as they do not run on in the script; the second has a paragraph to itself. This does not, however, *always* imply an independent sentence in the script; and at the sitting I certainly supposed that Arthur and the photographs were connected. I believe that there was in consequence a surprised intonation in my question—"About the *photographs*"?—which I indicated in the record by underlining the last word; but if so, it led to no attempt to remove my surprise.

The last reference at the London sittings to the Terling conversation was on April 30—when I was not present. Mrs Verrall was the sitter, and had been explaining another question she wished Myers<sub>P</sub> to answer. He said in reply to her explanation:

Oh yes I think I understand now. It was a long time before I understood about Terling [*sic*] the home of Lady Rayleigh. Tarling [*sic*] where Mrs Sidgwick and I talked.

This concludes the narrative of what occurred. It remains to examine whether the episode affords evidence either of memory continuous with that of Mr Myers, or of any other kind of supernormally acquired knowledge. As an experiment in obtaining from Myers<sub>P</sub> evidence that he knew something unknown to the sitter, it was, of course, a complete failure, but knowledge of which I believe myself to have been the sole living repository was shown. Was it extracted from me by guessing and fishing? Was it obtained from me telepathically? These are the questions to be considered and answered as far as possible. But first we must examine what the knowledge to be accounted for amounts to. It must, of course, be assumed that Mrs Piper was aware that my brother-in-law Arthur Sidgwick and I had together produced a Memoir of my husband; and the apparent ignorance of this shown by Myers<sub>P</sub> (see p. 434),

though curious and perhaps instructive, cannot be regarded as evidence one way or the other for our present purpose. The further facts—that a conversation between Mr Myers and myself took place at Terling, the home of Lord Rayleigh, very shortly before my husband's death, and that in that conversation Mr Myers spoke to me on two specific subjects, both of which involved action on my part—were the data the trance personality had to work upon. What Myers<sub>p</sub> contributed was (*a*) that our conversation took place out of doors, (*b*) that it concerned the writing of a biography of my husband, (*c*) that Mr Myers being very anxious that it should be written, but (*d*) not feeling able to undertake to write it himself on account of pressure of other work, (*e*) asked me to get Arthur Sidgwick to help with it. It must be observed, however, that what Mr Myers really proposed was that I should ask Arthur Sidgwick to *write* it. That he should co-operate with *me* in writing it was my own desire.

This information came out piecemeal—not all at once. Fact (*a*) was given to Mrs Verrall (to whom it was, as we have seen, known) on January 22 (see p. 417). It might have been a guess, as the place out of doors was not clearly specified and the number of probable alternative answers to the questions put by Mrs Verrall was not large. At the same time it was a first shot, and as such hits the mark more nearly than a guess by a person unacquainted with the circumstances would have been likely to do. Any conversation I had alone with Mr Myers while he was at Terling—in other words, any conversation with him alone within a few weeks of my husband's death—probably took place out of doors. The weather was very fine, there were lots of places in the garden and shrubberies to sit and stroll in, and it was very easy to step out of the house into the garden. One was naturally out of doors when not specially occupied indoors.

Fact (*b*) (that the conversation concerned the writing of a Memoir) was the first definite statement about the Terling conversation made to myself. The previous guesses—a sealed envelope, a work to be brought out (p. 421)<sup>1</sup>, a document,

<sup>1</sup>It has been pointed out to me that it is conceivable that this was a first approach to the real subject of the conversation rather than a mere guess—as it might refer to the autobiographical fragment written at Mr Myers's suggestion

a college matter (p. 424), library (if we are to count this as a guess)—were given to Mrs Verrall or Mr Piddington; and before fact (*b*) was mentioned Myers<sub>p</sub> had had sufficient means of learning that none of them was right. Indeed “library” and “document” had been referred to by him in my presence (pp. 427-8), not, it is true, as connected with the conversation, but in a way which would have given me an opportunity of accepting them as so connected, had they been the subjects in question. Fact (*b*) itself came out with the provoking want of perfect clearness so general in the communications. Rector’s inability to catch a word which should have been “memoir,” or an equivalent, gave Myers<sub>p</sub> an opportunity, had he needed it, of developing the idea in some different way and of denying that it was a biography that was to be written. If I had not a little later somewhat unguardedly accepted the interpretation in an unequivocal manner, he might have found it necessary to put out further feelers. Such a cautious procedure is characteristic of automatism generally, as well as of Mrs Piper’s in particular, and seems to arise from a dislike of being found in the wrong which also leads to bad excuses and elaborate false explanations of erroneous statements. So definite a statement so inartistically backed out of as that about copy-right on p. 433 is, I think, unusual. This kind of cautious approach to a statement is no doubt often useful for “fishing”—*i.e.* extracting from the sitter himself the information desired—but it is equally liable to occur when an automatist is alone and fishing is out of the question. There is therefore no need to assume that fishing was intended on the occasion under discussion, nor indeed that the inability to bring out the word “memoir” was feigned. I have no doubt that Rector does sometimes feign inability to catch what the spirit alleged to be using him as amanuensis is saying.<sup>1</sup> But though this habit makes one suspicious, I do not think the present case really looks like either such feigned inability, or fishing, or even like a

(see p. 418). But from an evidential point of view this possibility seems hardly worth considering.

<sup>1</sup>When, for instance, Rector says he cannot catch the letters of the alphabet forming a name which a deceased friend of the sitter is spelling out to him, it can hardly be doubted that what is going on is an attempt, whether deliberate or not, to get the information from the sitter.

cautious approach to the subject. The idea of the Memoir, even without the word, is I think more clearly expressed than it would have been if ambiguity had been intended. It seems more likely that the automatic personality really had for the moment forgotten the word, as we are all liable to do occasionally, and as apparently happened in the present series of sittings not only with difficult words like "La Saisiaz" and "Vogler" (see pp. 367-8, and 373), but with the word "scale" (pp. 388-391).

I therefore think that Myers<sub>p</sub> did specify the writing of a Memoir of my husband as the subject of the conversation without assistance, unless it was telepathic assistance, from me. Moreover it does not seem to me likely that a person knowing no more about it than Mrs Piper, would think this a probable subject of conversation under the given circumstances; so that regarded as a mere guess it would be a remarkably fortunate one, even allowing for the deduction that must be made on account of the previous attempts.

The successful statement of facts (*c*) (that Mr Myers was anxious that the biography should be written, pp. 430 and 432) and (*d*) (that he did not himself feel able to undertake it owing to pressure of other work, p. 431) must, I think, be held to add to the improbability of the whole being mere guess work, notwithstanding the admixture of irrelevant remarks about photographs (pp. 432, 433, and 434), copyright (p. 433), and the assignment of profits to a special object (p. 432). At the same time it must be borne in mind that (*e*) is a natural inference from the already admitted fact that Mr Myers talked about the Memoir at such a moment; and as to (*d*) that it is not improbable that Dr Hodgson had talked with the trance-personalities about Mr Myers's desire to finish his own book before he died.

Fact (*e*) that Mr Myers asked me in that conversation to get Arthur Sidgwick to help is, I think, more improbable as a guess or inference. It must, as I have said, be assumed that Mrs Piper was aware that he did co-operate, but I do not think it at all naturally follows from this that Mr Myers was likely to have been concerned in the matter in any way. Myers<sub>p</sub> must be credited, too, for what it is worth, both with the naturalness and the unambiguity of the Christian name Arthur used by

itself.<sup>1</sup> Mr Myers, who was an old College friend of Arthur Sidgwick's, called him simply "Arthur" in speaking to him, or to me of him; and after his own brother Arthur died there was no living Arthur of whom he would have been likely to speak to me without further description. "Arthur" when used by Mr Myers by itself in speaking to me meant Arthur Sidgwick. The statement that "Arthur had a daughter" (p. 434) is a further true and distinctive statement so far as it goes.

In conclusion, then, I think that, after making full allowance for erroneous guesses and for piecemeal emergence of the statements made, the amount of apparent knowledge shown was decidedly beyond what could be expected to occur by chance, and in forming a judgement it must of course be remembered that the statements were made in answer to a question selected by me, not by the trance-personalities. No one incident—even a more striking one than this—can by itself prove supernormal access to information, but this incident does in my opinion add to the weight in that scale.

As regards the source from which Myers<sub>P</sub> obtained the knowledge—whether it was from my mind or the memory of Mr Myers—there is no conclusive indication in the incident. Thought-transference from me is obviously not excluded, and therefore unless and until communication from the dead is established as a *vera causa*, thought-transference must hold the ground. But supposing that thought-transference from the dead and from the living were known to be equally probable in themselves, which should we suppose to have operated in the present case? I think it is difficult to say. The main considerations are on the one side that the trance-personality itself assumes that the information came from the dead, and on the other that it did not come at all except in the presence of a living person who possessed it, and then more in accordance with that person's views than Mr Myers's (see p. 436). It may perhaps be urged that I, the living person, had not previously shown any power as a telepathic agent. But this cannot count for much, for I had not previously succeeded in

<sup>1</sup>It is the more important to mention this because Mrs Piper in trance, and other automatists, are apt to bring out Christian names alone in a way that is ambiguous and not natural.

any way as a sitter with Mrs Piper. My sittings with her when she was in England before were a complete failure. Some new condition must therefore have been introduced in the present case, and there is no more difficulty in supposing this to be the breaking down of some barrier between my mind and Mrs Piper's which makes telepathy now possible, than in supposing any other change in the psychical relations between us.

# PROCEEDINGS

OF THE

## Society for Psychical Research

INDEX TO VOL. XXII

(PART LVII)

1908.

### A.

ABT VOGLER. *See* Browning, Hope and Star.

Anagram, R. Hodgson's : Rats, Arts, Star - - - - - 64-70

Arrow, Cross-correspondence - - - - - 77-86

αὐτὸς οὐρανὸς ἀκίμων Incident - 103, 107-73, 279-81, 291-4, 366, 376-7, 392

Azure and Horizon, Cross-correspondence, - - 161-2, 281-95, 366, 377

*See also* Horizon.

### B.

BALFOUR, RT. HON. G. W., on Committee for Investigation of Mrs.

Piper - - - - - 19

Barrett, Professor W. F., Investigation of Dowsing, Reference to - 3

Bennett, E. N., Sittings with Mrs. Piper - - - - - 28, 370

Blondlot, Professor, Experiments on *N*-rays - - - - - 12-3, 15

Browning. *See* Hope and Star.

### C.

CELESTIAL HALCYON DAYS, Cross-correspondence 103-7, 112, 131,  
140-1, 144, 163, 334

Census of Hallucinations, Proportion of Apparitions at the Time of  
Death in the - - - - - 7

Charpentier, Professor, Experiments on *N*-rays - - - - - 12

Cross-correspondence, Experiments in	- - - - -	19-416
Crossing the bar, Cross-correspondence	- - - - -	107-72, 281
Cup, Cross-correspondence	- - - - -	179-92

## D.

DAFFODILS, Cross-correspondence	- - - - -	233-5, 276, 279
Dante, References to	- - - - -	132, 134-5, 163, 248-9, 263-8, 273, 279-81
Diana, Cross-correspondence	- - - - -	193-208
Dwarf, Cross-correspondence	- - - - -	171, 194-5, 365
<i>See also Giant and Dwarf.</i>		

## E.

EAST AND WEST, Cross-correspondence	214, 250, 252-61, 265, 271-7, 281
Endowment Fund for Psychical Research, Contributions to	- - - - - 2
Euripides, Cross-correspondence	- - - - - 199, 210-20, 244-5, 268, 278

## F.

FAIRY, Cross-correspondence	- - - - -	173, 174
Faith, Hope and Charity, Cross-correspondence	- - - - -	209-10
"Forbes, Mrs.," Automatic Writing in Connection with Mrs. Piper	- - - - -	20-1
,,          Sittings with Mrs. Piper	- - - - -	20, 28, 209, 296
Francis and Ignatius, Cross-correspondence	- - - - -	35-6

## G.

GERYON, References to	- - - - -	248-9, 254-8, 267
Giant and Dwarf, Cross-correspondence	- - - - -	87-94, 163
<i>See also Dwarf.</i>		

## H.

HALCYON.	<i>See Celestial.</i>	
Hallam, Arthur, References to	122, 126, 129-30, 138-9, 146, 150-1,	156-7, 279, 281
<i>See also In Memoriam.</i>		
Hallucination, Collective, Seen in a Mirror, Reference to Case of	- - - - -	15
Hallucinations, Possible Occurrence of, at Sittings for Physical		
Phenomena	- - - - -	12, 15-6
,,          In connection with Experiments on <i>N</i> -rays	- - - - -	12-6
"Heaven lies about us in our infancy," Cross-correspondence,	- - - - -	209
Hercules, References to	- - - - -	213-9, 244-9, 252-62, 275, 281
Hodgson, R., Anagram: Rats, Arts, Star	- - - - -	64-70
"Hodgson" Control, of Mrs. Piper	19, 23, 31, 45, 56, 77-85, 89, 152,	154-5, 179, 185-9, 193, 234, 285, 330, 331, 370, 393, 413
"Holland, Mrs.," Automatic Writing in Connection with Mrs. Piper,		
etc.	20-2, 33, 35, 37, 46, 191, 205, 215, 225, 250, 261, 265, 278,	290, 291, 297, 303-4
Homer, References to	- - - - -	132-5, 165-8, 411

- Hope, Star and Browning, Cross-correspondence  
55, 59-77, 279, 284-6, 292-5, 320-97
- Horace, An Ode of, References to 159, 160-1, 167, 279, 319, 335, 338,  
369, 376-8, 381, 386-7, 392-3, 397-407
- Horizon, Cross-correspondence - - - 126, 148-9, 364-6, 368, 370, 372  
*See also Azure.*

## I.

- IMPERATOR, Trance Personality of Mrs. Piper - 23-4, 35, 48, 152, 288
- In Memoriam*, References to 112, 114, 115, 117-30, 137-9, 145-6, 247, 281  
*See also Hallam.*
- "I wandered lonely as a cloud," Cross-correspondence - 232-41, 251, 279

## J.

- JAMES, PROFESSOR WILLIAM, Case of Clairvoyance, Reference to - 4
- Johnson, Miss Alice, Recipient of Scripts - - - - - 22
- „ Sittings with Mrs. Piper 20, 27-8, 131, 132, 157,  
165-71, 195-6, 235-6, 287-8, 296-7, 376-94, 402-3
- „ Sitting with Mrs. Thompson - - - - - 38-43
- „ On the Theory of Cross-correspondences - 26, 312, 351
- „ Note on Mrs. Piper's Knowledge of Browning - 415

## L.

- LATIN MESSAGE, THE - - - - - 70, 73-5, 146, 159, 307-11, 312-416
- Laurel Wreath, Cross-correspondence - - - - - 47-8, 58, 94-103, 338
- Laus Deo, Cross-correspondence - - - - - 304-7
- Library, Cross-correspondence - - - - - 46-59, 322, 424-8
- Light in West, Cross-correspondence - - - - - 241-81
- Lodge, Sir Oliver, on Committee for Investigation of Mrs. Piper - 19
- „ Note on Mrs. Piper's Knowledge of Browning - 416
- „ Sittings with Mrs. Piper  
20, 23, 27-8, 31, 45, 137, 171-2, 236, 394-6

## M.

- Maud*, Tennyson's, References to - - - - - 243, 261, 271-8, 281
- Mountains, Seas, Lakes and Rivers, Cross-correspondence - - 177, 230-41
- Music, Cross-correspondence - - - - - 307-11, 384, 412
- "Myers" Control, of Mrs. Piper 19, 23, 35, 36, 39-46, 50-6, 59, 71-4,  
75, 88, 89, 95-6, 100, 102, 104, 126-139, 140-4, 146-7, 152-72, 194,  
195-6, 210-11, 220-1, 231-3, 234-6, 251, 268-9, 278, 283-7, 308,  
316-23, 330-9, 343-414, 419-35

## N.

- NEWTON, MISS, Assistance at Piper Sittings  
25, 48, 55, 60, 150-2, 193, 194, 231, 234, 281, 282, 295, 320, 338, 370
- N-rays, Experiments on - - - - - 12-16

## P.

"PELHAM, GEORGE" Control, of Mrs. Piper	23, 44, 61, 94, 339-43, 350, 352
Physical Phenomena of Spiritualism.	See Telekinesis.
Piddington, J. G., on Committee for Investigation of Mrs. Piper	- 19
,, A Series of Concordant Automatism, by	- 19-416
,, Sittings with Mrs. Piper	- 20, 27-8, <i>passim</i>
Piper, Mrs., Investigation of Trance-phenomena of	- 19-440
,, Conditions of the Experiments with	- 20-6
,, List of Sittings with	- 27-8
Plato, References to	- 116, 133, 145, 260
Plotinus, References to	- 109, 117-125, 127, 128, 130-9, 145-6, 170, 171, 245-7, 260, 281, 382, 411
Podmore, F., on Committee for Investigation of Mrs. Piper	- 19
Prudens, Trance Personality of Mrs. Piper	- 23-4, 38-9, 87, 92
Psychical Research, Objects of the Society for	- 3

## R.

RECTOR, Trance Personality of Mrs. Piper	23-4, 35, 48, 52, 61, 71-2, 78, 87-8, 96, 100, 101, 102, 132, 148-9, 152, 159-65, 167, 193-4, 196, 221, 230-4, 282, 314-5, 331, 339, 343-4, 360, 362-5, 367-70, 372-7, 379-85, 388, 391, 393, 427-9
Russell, J., References to, in Script	- 181, 189-91
,, Sittings with Mrs. Piper	- 173, 184-5
Russell, Mrs. J., Sittings with Mrs. Piper	- 179, 185-9

## S.

ST. PAUL, Cross-correspondence	- 31-5, 45
,, References to	- 132, 134-5, 160-2, 287, 377
St. Peter, References to	- 32-4, 255-6, 259
Salvioni, Professor, Experiments on <i>N</i> -rays	- 13, footnote
Shadow, Cross-correspondence	- 222-7, 252, 259-62
<i>See also Spirit and Angel.</i>	
Sidgwick, Arthur, Joint Authorship of <i>Memoir of Henry Sidgwick</i> ,	
References to	- 418, 430-1, 433-6, 438-9
Sidgwick, Henry, An Attempt to Elicit a Recollection of the "Myers"	
Control concerning	- 417-40
"Sidgwick" Control, of Mrs. Piper	- 19, 23
Sidgwick, Mrs. Henry, on Committee for Investigation of Mrs. Piper	19
,, An Incident in Mrs. Piper's Trance, by	- 417-40
,, Presidential Address by	- 1-18
,, Sittings with Mrs. Piper	20, 23, 27-8, 56, 75, 130, 136, 169-171, 179, 185-8, 193-5, 210-11, 220-21, 231-6, 268-9, 281-7, 295-6, 297, 307-8, 330, 347, 355, 358-76, 378-94, 398, 402-5, 408-14, 427-35
Socrates, References to	- 132-5, 168, 172

- Spirit and Angel, Cross-correspondence - - - - 220-30, 259, 261  
*See also* Shadow. - - - - -
- Star. *See* Hope, Star and Browning.
- Steeple, Cross-correspondence - - - - - 38-46, 153, 318
- Suggestion, Influence of, in the Production of Hallucinations - - 12-6
- Swedenborg, References to - - - - - 132, 134-5, 160-2, 377

## T.

- TELEKINESIS, Unsatisfactory Nature of the Evidence for - - - 9-16
- Telepathy, Need of more Evidence for - - - - - 6-9, 16-8
- „ Bearing of, on Question of Survival after Death - - - 17-8
- Tennyson, Influence of Plotinus on, References to  
 108-130, 136-9, 145-6, 171, 172, 247, 281  
*See also* In Memoriam and Maud.
- Test Questions put to “Myers” Control - - - 108-111, 140-3, 397, 417-8  
*See also* *αὐτὸς οὐρανὸς ἀκύμων*, Latin Message, The, and Horace.
- Thanatos, Cross-correspondence - - - - - 177, 295-304
- Thompson, Mrs., Automatic Writing in Connection with Mrs. Piper 20-21, 38
- Trance Personalities of Mrs. Piper. *See* Emperor, Prudens, and Rector.
- Triangle within a Circle, Cross-correspondence  
 36-8, 70-5, 148-9, 318, 324, 328, 339, 344-6

## V.

- VERRALL, MISS HELEN, Automatic Writing in Connection with Mrs.  
 Piper, etc. 20-2, 32, 41-3, 67-8, 85, 91-2, 99, 325-6
- „ Sittings with Mrs. Piper - - - 20, 27, 207, 316
- „ Table-tilting Experiments - - - - 248-9
- Verrall, Mrs., Automatic Writing in Connection with Mrs. Piper, etc.  
 20-2, 37, 46-8, 61-2, 81-4, 91, 97-8, 105, 106, 113-6,  
 145, 175, 177, 181, 182, 196-9, 204, 209, 213-4,  
 222-3, 227-8, 237, 244, 249, 252, 271, 288-9, 299,  
 306, 309-10, 323-4
- „ Sittings with Mrs. Piper 20, 27-8, 100, 104-5, 111,  
 131, 140-4, 157-165, 167-8, 195-6, 207, 231, 235,  
 278-9, 287-8, 296, 302, 376-8, 402, 419-23
- Violets, Cross-correspondence - - - - - 145, 172-8

## W.

- WEISS, PROFESSOR PIERRE, Experiments on *N*-rays - - - 13, footnote
- Wood, Professor R. W., Experiments on *N*-rays - - - - 14-5
- Wordsworth Country, References to - - - - - 249, 263  
*See also* Daffodils and “I wandered lonely as a cloud.”



# PROCEEDINGS

OF THE

## Society for Psychical Research.

---

---

PART LVII. VOL. XXII.      *October, 1908.*

PRICE 10s. net.

---

---

### CONTENTS.

	PAGE
I. Presidential Address. By MRS. HENRY SIDGWICK, . . . . .	1
II. A Series of Concordant Automatism. By J. G. PIDDINGTON, . . . . .	19
III. An Incident in Mrs. Piper's Trance. By MRS. HENRY SIDGWICK, . . . . .	417

---

*The responsibility for both the facts and the reasonings in papers published  
in the Proceedings rests entirely with their authors.*

---

GLASGOW :  
ROBERT MACLEHOSE & CO. LTD.,  
University Press,  
1908.

[*The rights of Translation and Reproduction are reserved.*]

# The Society for Psychical Research.

---

## OFFICERS AND COUNCIL FOR 1908.

---

### PRESIDENT.

MRS. HENRY SIDGWICK, Litt.D.

### VICE-PRESIDENTS.

THE RT. HON. A. J. BALFOUR, M.P., F.R.S.	PROFESSOR J. H. HYSLOP, Ph.D.
PROFESSOR W. F. BARRETT, F.R.S.	PROFESSOR WILLIAM JAMES.
SIR WILLIAM CROOKES, F.R.S.	SIR OLIVER LODGE, D.Sc., LL.D., F.R.S.
GEORGE B. DORR, M.P.	LORD RAYLEIGH, P.R.S.
	THE RT. REV. THE BISHOP OF RIPON.

### COUNCIL.

W. W. BAGGALLY.	J. G. PIDDINGTON.
THE RIGHT HON. GERALD W. BALFOUR.	ST. GEORGE LANE FOX PITT.
PROFESSOR W. F. BARRETT, F.R.S.	FRANK PODMORE.
ERNEST N. BENNETT, M.P.	LORD RAYLEIGH, P.R.S.
J. MILNE BRAMWELL, M.B.	F. C. S. SCHILLER, D.Sc.
THE EARL OF CRAWFORD AND BAL- CARRES, K.T., F.R.S.	SYDNEY C. SCOTT.
G. LOWES DICKINSON.	A. F. SHAND.
THE HON. EVERARD FEILDING.	H. ARTHUR SMITH.
THE REV. A. T. FRYER.	LIEUT.-COL. G. L. LE M. TAYLOR.
SIR LAWRENCE J. JONES, Bart.	PROFESSOR J. J. THOMSON, F.R.S.
SIR OLIVER LODGE, F.R.S.	CHARLES LLOYD TUCKEY, M.D.
W. M'DOUGALL, M.B.	MRS. A. W. VERRALL.
GILBERT MURRAY, LL.D.	V. J. WOOLLEY.

---

### FORMER PRESIDENTS.

PROFESSOR HENRY SIDGWICK,	- - - - -	1882-1884.
PROFESSOR BALFOUR STEWART, F.R.S.,	- - - - -	1885-1887.
PROFESSOR HENRY SIDGWICK,	- - - - -	1888-1892.
THE RIGHT HON. A. J. BALFOUR, M.P., F.R.S.,	- - - - -	1893.
PROFESSOR WILLIAM JAMES,	- - - - -	1894-1895.
SIR WILLIAM CROOKES, F.R.S.,	- - - - -	1896-1899.
FREDERIC W. H. MYERS,	- - - - -	1900.
SIR OLIVER LODGE, F.R.S.,	- - - - -	1901-1903.
PROFESSOR W. F. BARRETT, F.R.S.,	- - - - -	1904.
PROFESSOR CHARLES RICHTER,	- - - - -	1905.
THE RIGHT HON GERALD W. BALFOUR,	- - - - -	1906-1907.

---

## NOTICE.

---

ANY well-attested information, bearing on the various subjects which are being investigated by the Society, will be gratefully received, whether from Members, or persons intending to join the Society, or from others. Communications to be addressed to the Secretary, Society for Psychical Research, 20 Hanover Square, London, W.

The Rooms of the Society, at 20 Hanover Square, London; W., are open every week-day from 11 a.m. to 5 p.m., except on Saturday, when they close at 1.30 p.m.

# Proceedings of The Society for Psychical Research.

## PRINCIPAL CONTENTS OF PARTS LII.-LIV.

[A Contents Sheet of the whole Series can be obtained on application to the Secretary, Society for Psychical Research, 20 Hanover Square, London, W.]

### PART LII.—February, 1907. Price 3s. net.

GENERAL MEETINGS, . . . . .		355
I. Richard Hodgson: In Memoriam (with Portrait):		
I. By MRS. HENRY SIDGWICK, . . . . .		356
II. By J. G. PIDDINGTON, . . . . .		362
III. By M. A. DE WOLFE HOWE, . . . . .		368
II. Presidential Address. By THE RIGHT HON. GERALD W. BALFOUR, . . . . .		373

### SUPPLEMENT.

I. Mr. Petrovo-Solovovo on Spiritism. By WALTER LEAF, Litt.D., . . . . .	397
II. The Case of Sally Beauchamp. By W. M'DOUGALL, M.Sc., M.B., . . . . .	410
III. <i>Reviews</i> :	
"Henry Sidgwick: a Memoir. By A. S. and E. M. S." By FRANK PODMORE, . . . . .	432
Professor J. H. Hyslop's "Borderland of Psychical Research," "Enigmas of Psychical Research," and "Science and a Future Life." By HERWARD CARRINGTON, . . . . .	451
Professor Jastrow's "The Subconscious." By FRANK PODMORE, . . . . .	455

### APPENDIX TO PART LII.—March, 1907. Price 1s. net.

Officers and Council for 1907, . . . . .	461
List of Members and Associates, . . . . .	462
Index to vol. xix., . . . . .	500

### PART LIII. (Vol. XX.)—October, 1906. Price 10s. net.

On a Series of Automatic Writings, by MRS. A. W. VERRALL, . . . . .	1
Table of Contents, . . . . .	2

#### PART I. General Description of the Script.

Chapter I. Introductory, . . . . .	6
" II. Form and Style of the Script, . . . . .	18
" III. Other General Characteristics, . . . . .	47
" IV. Varieties of Dramatic Form Assumed, . . . . .	67
" V. Comments in the Script on the Phenomena, . . . . .	84
" VI. Unverifiable Statements and Allusions, . . . . .	105

#### PART II. Verifiable Matter contained in the Script.

Chapter VII. Reminiscences and Connexion with Dreams, etc., . . . . .	133
" VIII. Experiments in Conveying Information Telepathically to the Script, . . . . .	156
" IX. Spontaneous References to Living Acquaintances, . . . . .	177
" X. References to other "Sensitives:" Cross-Correspondences, . . . . .	205
" XI. Cross-Correspondences—Continued, . . . . .	219
" XII. Miscellaneous References to Past Events, . . . . .	276
" XIII. Miscellaneous References to Future Events, . . . . .	319
Illustrative Appendix, . . . . .	340

### PART LIV. (Vol. XXI.)—October, 1907. Price 3s. net.

GENERAL MEETINGS. . . . .		1
I. The Appreciation of Time by Somnambules. By T. W. MITCHELL, M.D., . . . . .		2
II. Experiments in Thought-transference. By CLARISSA MILES and HERMIONE RAMSDEN, . . . . .		60
III. Report on some Recent Sittings for Physical Phenomena in America. By ALICE JOHNSON, . . . . .		94

# Proceedings of the Society.—Continued.

PAGE

SUPPLEMENT.

I. Vis-Knut. By WALTER LEAF, Litt.D.,	136
II. <i>Reviews</i> :	
Dr. C. Lloyd Tuckey's "Treatment by Hypnotism and Suggestion." By FRANK PODMORE,	149
Dr. August Forel's "Hypnotism or Suggestion and Psychotherapy." By C. LLOYD TUCKEY, M.D.,	156
Dr. T. S. Clouston's "The Hygiene of Mind." By C. LLOYD TUCKEY, M.D.,	160
Miss Mary Hamilton's "Incubation." By the REV. M. A. BAYFIELD,	162

PART LV.—June, 1908. Price 5s. net.

GENERAL MEETINGS,	165
On the Automatic Writing of Mrs. Holland. By ALICE JOHNSON.	
TABLE OF CONTENTS,	166
Chapter I. Introduction,	170
,, II. First Period: September, 1903, to January, 1904,	176
,, III. First Cross-correspondence with Mrs. Verrall,	219
,, IV. January to August, 1905,	240
,, V. Fifth Period: October, 1905, to February, 1906,	265
,, VI. Sixth Period: February to April, 1906,	290
,, VII. The Theory of Cross-correspondences,	369

SUPPLEMENT.

*Review*:

Mr. Hereward Carrington's "Physical Phenomena of Spiritualism."  
By COUNT PEROVSKY-PETROVO-SOLOVOVO. 392

Bound Copies of Volumes I.-XX. of the Society's *Proceedings*, or any Part separately, can be obtained through any Bookseller, or from MR. FRANCIS EDWARDS, 83 High Street, Marylebone, London, W., as above.

Members and Associates can obtain bound copies at half-price, as below, on application to the Secretary, Society for Psychical Research, 20 Hanover Square, London, W. Or, in America, to THE W. B. CLARKE CO., 26-28 Tremont Street, Boston, Mass. Any Part may be purchased separately at half the published price.

Vol. I. (Parts I.-IV.) pp. 336. 5s.	Vol. XII. (Pts. xxx.-xxxI.) pp. 391. 4s.
,, II. (,, V.-VII.) pp. 340. 5s.	,, XIII. (,, xxxII.-xxxIII.) pp. 653. 6s.
,, III. (,, VIII.-IX.) pp. 500. 5s.	,, XIV. (,, xxxIV.-xxxV.) pp. 436. 5s.
,, IV. (,, X.-XI.) pp. 605. 4s.	,, XV. (,, xxxVI.-XL.) pp. 522. 6s.
,, V. (,, XII.-XIV.) pp. 606. 5s.	,, XVI. (Part xLI.) pp. 650. 6s.
,, VI. (,, XV.-XVII.) pp. 707. 5s.	,, XVII. (Parts xLII.-xLV.) pp. 468.
,, VII. (,, XVIII.-XX.) pp. 442. 4s.	6s. 3d.
,, VIII. (,, XXI.-XXIII.) pp. 647. 5s.	,, XVIII. (,, XLVI.-XLIX.) pp. 548. 7s.
,, IX. (,, XXIV.-XXV.) pp. 407. 4s.	,, XIX. (,, L.-LII.) pp. 508. 6s. 6d.
,, X. (Part xxVI.) pp. 466. 4s.	,, XX. (Part LIIL.) pp. 444. 6s.
,, XI. (Pts. xxVII.-xxIX.) pp. 637. 5s.	Part LIV., pp. 164. 3s.

Cloth-lettered Covers for binding most of the Volumes, price 1s. each.

THE SOCIETY ALSO ISSUES A MONTHLY JOURNAL FOR PRIVATE CIRCULATION AMONG MEMBERS AND ASSOCIATES ONLY.

LONDON:

ROOMS OF THE SOCIETY FOR PSYCHICAL RESEARCH,  
20 HANOVER SQUARE, W.

GLASGOW:

ROBERT MACLEHOSE & CO. LTD.

AMERICA:

THE W. B. CLARKE CO.,  
26-28 TREMONT STREET, BOSTON, MASS.

*Review*

















